

GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

RENDEZVOUS 1988



IT'S RENDEZVOUS TIME again at Gilcrease Museum.

Rendezvous '88 is the continuation of a tradition begun ten years ago by Thomas Gilcrease Museum Association board members Joan Stauffer and Bill Fisher. All the Gilcrease Rendezvous since then have included as a major feature special retrospective exhibitions of art work by contemporary painters and sculptors.

The first Gilcrease Rendezvous in 1979, however, did not include a special temporary exhibition. Instead it featured a *bona fide* sale in the museum shop and lots of activities on the museum grounds. It was Bill Fisher who spearheaded the shop sale in a

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good business effort to reduce inventory in the shop. The first Rendezvous marked the beginning of a huge escalation in the price of silver, and fortunate patrons at that first sale still remember the "buys" they were able to steal away in turquoise and silver Indian jewelry. Joan Stauffer arranged for demonstrations of traditional frontier and Indian crafts; she stood on the porch of the Thomas Gilcrease house for hours and used a microphone to direct visitors' attention to all the events that were happening around the museum.

Beginning with that first year, attendance was good. One of the local television stations broadcast a piece at the end of the Saturday news showing the Indian dances that took place on the lawn of the Gilcrease house — colorful

costumes excitingly displayed. The cameras caught the delight expressed by the many faces of young spectators during the dances. By Sunday afternoon, the crowds had multiplied like mushrooms after a warm spring rain.

Rain is sometimes a feature of Rendezvous. The weekend often chances to be the first early summer weather in northeastern Oklahoma, and there is a tremendous urge among housebound residents to be outdoors whether or not it is a bit damp. Actually the Oklahoma weather in early May approximates the weather that must have prevailed for the historic Rendezvous in the Green River valley of Utah. Those trading fairs and hoedowns were held in midsummer after the traders and their wares had made the long overland trek from St. Louis or Independence. The reality of those almost mythical western events is winningly documented in the Gilcrease Museum collection of art and archives, particularly in the work of Alfred Jacob Miller.

The Gilcrease Rendezvous of 1980 included the first exhibition/sale of art work by a living American artist. Joe Beeler had expressed interest to the museum director in an opportunity to have his work displayed in Gilcrease Museum. In his charmingly unpretentious way, Joe established his credentials: he grew up in the Tulsa area, he attended Tulsa University, he spent his honeymoon (he said) at Gilcrease Museum, he was one of the founders of the Cowboy Artists of America, he loves the West and his art expresses his

love and knowledge. Beeler's proposal coincided with a growing curiosity on the part of the museum in the burgeoning contemporary western art scene, so in due course (actually, amazingly fast since museums tend to move at glacial speed) on May 2, 1980, an exhibition of old and new paintings and sculptures by Joe Beeler debuted at the museum. The new works were available for purchase; the paintings by auction, the sculptures by signing on the dotted line for casts which were yet to be made. And, *mirabile dictu*, art worth more than \$400,000 changed ownership. The crowds for the outdoor events were sizable, Joe and Sharon Beeler charmed everyone they talked to — the rest, as they say is history.

The exhibitions in subsequent years featured retrospective and new works by names that form an honor roll of contemporary realistic art: Gordon Snidow — 1981, Eric Sloane and Glenna Goodacre — 1982, Wilson Hurley — 1983, Frank McCarthy and Grant Speed — 1984, Howard Terpning — 1985, Tony Angell and Richard Schmid — 1986, Bettina Steinke and Fritz White — 1987. Scheduled for this year, with the exhibition/sale falling on April 29, are Morris Rippel and Hollis Williford. The artists have been chosen and are booked for the next four years by a committee of staff and directors headed by Thomas Gilcrease Museum Association board member Wayne Rumley.

Early on in the Gilcrease tradition of modern-day Rendezvous were added such features as craft demonstrations

inside the museum building, a Saturday evening barbeque, quick draw artists demonstrating their skills as the sun slips behind the Osage Hills, and the many other events. These events converge to make a continuing success of the Gilcrease Rendezvous which last year was given extensive coverage in *Southern Living* magazine. Board members of the Thomas Gilcrease Museum Association who have served as Rendezvous chairmen through the years include: Joan Stauffer and Bill Fisher as earlier mentioned, Roxana Lorton, Steve Adams, Jon Stuart, Mary Brett, Mary Ann Burdett, Lucia Freeman, Bob Failing, and Jean Leake. The museum volunteers, the Gillies, have manned the event, the staff has pitched in with gusto, especially Tom Brayshaw who has functioned in recent years as chief arranger and hand holder. Rendezvous has become not only the single best fund raiser for the Thomas Gilcrease Museum Association, but also in its free-to-all events the most visible gift of the museum to the citizens of Tulsa.

This issue of Gilcrease Museum is devoted to the beautiful and highly creative work of this year's Rendezvous artists, painter Morris Rippel and sculptor Hollis Williford. ◻

The following articles are conversations between the Gilcrease Museum director, Fred Myers, and Rendezvous artists Morris Rippel and Hollis Williford. Many thanks go to Kayelene O'Neal for discharging the tedious job of transcription.

M. RIPP



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BY FRED A. MYERS



FM: *How do you think you are going to feel about seeing so much of your work on display at Gilcrease Museum?*

MR: I am planning to come in a day, or maybe even two days, early to get over the shock. I think every artist has the same feeling — you don't know really what to expect. You have been away from them so long that you kind of forget what these paintings look like. Maybe you can remember certain happenings in your life while you are doing the paintings. In other words, I can remember going to see "Star Wars" when I was painting *Spanish Gold*, so seeing the painting again will remind me of attending that movie with my grand kids. There will be memories but also questions like have I improved? Have I changed that much? Have I become freer? I really don't have any way of knowing because the only thing that I have seen of these paintings in recent years is maybe a little slide or something in a magazine article. To see the actual thing on a wall, well-lit in a museum environment, is going to be a brand new experience for me.

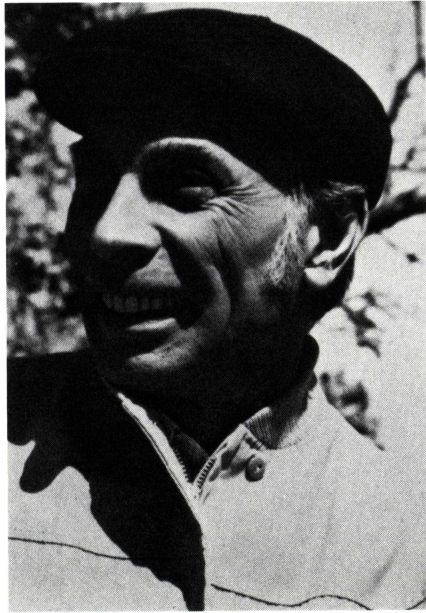
FM: *I hope you will be pleased.*

MR: I hope I will be, too.

FM: *Morris, how did you become interested in art in the first place?*

MR: My mother was a professional musician, but my older brother didn't seem to have any artistic ability at all. She wanted to have either an artist or an architect in the family. I showed some talent and ability to draw, and by the age of eight my mother and father decided to have me take private lessons with a teacher here in Albuquerque. Her name was McConnell. I studied with her for about a year. This was during the Depression

La Tienda, 13½ by 22 inches, watercolor



MORRIS RIPPEL



Winter Crows, 13½ x 22 inches, watercolor



French Gothic, 16 x 26 inches, egg tempera

and money was very short. Another side of me was always interested in airplanes and mechanical things. So with that in mind, my mother felt like with the mechanics and the art I would probably become an architect, which I did. And this pleased her very much. She never really realized my art career because she died before I had a good chance of getting established in the arts.

FM: *Tell me a little bit about your architectural education and how it relates to your career as a studio artist.*

MR: I went to the University of New Mexico and the degree offered in architecture was architectural engineering. And at that time if you were going to get a degree in architecture, which really stresses the fine art part of architecture, you usually went to Princeton, Harvard, Yale or one of those eastern schools. Going to school here in Albuquerque, it happened that the head of the department was a graduate of Harvard, and so consequently he was able to transfer a lot of that information to this school. I got a well-rounded education in architecture which stressed more than engineering. We had to take courses in drawing, figure drawing, watercolor, and other subjects like that. By the time I got out of architectural school I could have gone into engineering, I could have gone into commercial art, I could have gone into illustrating, I could have gone into fine art. There were any number of fields that I could have gone into. The degree I got prepared me for just about anything that I wanted to do other than practice medicine.

FM: *Were you working with an architectural firm while you were still a student?*

MR: Yes. Part of the requirement then to get registered with the State was to spend a certain amount of apprentice time in an architectural office. Besides that I was married even before I started school, and I had two children to support. Consequently I was taking anywhere from 12 to 15 hours of college work and working a full 40-hour week in an architectural office.

FM: *You were a busy man.*

MR: Luckily I was young enough to take it. I don't think I could do that now.

FM: *So you say that your architectural training actually had some elements that were very pertinent to becoming a fine artist, but you worked as an architect. How long did you do that?*

MR: Really, counting the time that I was in school and in practice, I practiced until I had put in 15 years. I started in 1952, and I took a year's leave from the office in 1967 in order to see if I could make a living painting.

FM: *Is that how you made your transition?*

MR: Yeah, I just took a year's leave of absence; I told the firm that if I couldn't make it in art that I would come back to architecture. But I didn't ever go back.

FM: *You evidently had been painting all along then.*

MR: Well, in the architectural profession, I was mainly interested in design and doing presentation work for the office. I was really practicing art while I was in architecture. It was never a cold turkey transition from

one to the other. It was an easy step for me to take to start doing watercolor paintings.

FM: *Had you exhibited your things while you were still performing as an architect?*

MR: Yes. I started out about two years before I left the office. I started with Margaret Jamison in Santa Fe. It was really through her gallery that I was able to make the transition; she was selling real well for me.

FM: *I imagine that those first sales were very exciting.*

MR: Oh, my gosh, I couldn't believe it. People were paying \$150 for a painting. This didn't seem real.

FM: *Artists are fortunate that their interest becomes their livelihood.*

MR: Oh yes, very much so.

FM: *I hope you think yourself as a privileged person.*

MR: Well, I really do. I feel very fortunate that I was able to make a transition. Sometimes I run into my architectural friends and say maybe I'll come back to architecture and they say, don't even think of it.

FM: *Were you doing watercolors at that time?*

MR: Most of the architectural work that I was doing at the time was watercolor. That was before all of these felt tip pens became into being. I'm baiting myself, but it's true. Most of the renderings I did were watercolor. And so I just picked up the watercolors and that's what I stuck with.

FM: *You have never been seriously tempted to get into oil?*

MR: I will go out into the field and paint with oil because watercolor is too much of a nuisance out in the field; especially here in the Southwest it dries too fast. And so I'll do field studies in oil, and a lot of them are representational enough to put on the market. But as far as sitting in a studio or doing major pieces in oil, it is just not my medium.

FM: *What about tempera?*

MR: Now the egg tempera part of it really started out years ago with Peter Hurd. I had seen some of Peter Hurd's early works in museums and other places and I thought that they had a certain quality that I didn't see how you could get with any medium other than egg tempera. Then Peter Hurd's brother-in-law, by the name of Andrew Wyeth . . .



London, 1979, 16 by 26 inches, egg tempera

*"I went to a Wyeth show . . .
and saw these egg tempera and knew
eventually I wanted to paint that way."*



*"My experiences with the
cottonwood trees
show up in almost all
of my paintings
here in New Mexico."*

FM: *Yes, I have heard of that name.*

MR: I went to a Wyeth show in Philadelphia and saw these egg temperas and I knew eventually I wanted to get enough technical skills in order to paint that way. Through the years I just developed a style and technique in watercolor that would transfer very easily into egg tempera. So I started painting in egg tempera probably about 1975 or 1976. I would do one or two each year. I really didn't get completely involved with egg tempera until after 1979.

FM: *What percent of your work do you do in egg tempera now, just roughly?*

MR: It is about 30 to 40 percent egg tempera.

FM: *And do they hold up? Once they are sold and out on the collector's walls, are they stable?*

MR: As far as I know they are, Fred. That is another reason I am anxious to see the show to see how everything has weathered. A lot of people consider egg tempera to be a lot more delicate than what it really is. It is like a fine piece of china; you just don't use your



fine china every day and put it into the dishwasher. You have to kind of take care of it. I think an egg tempera on wood panel would be permanent if it is taken care of.

FM: *Are you interested in the idea that your things are going to last through the ages?*

MR: I really don't have that kind of egotistical outlook. What I really want to do is improve my environment. What happens after I'm gone, I'm not going to worry about it one way or another. I really don't think most of the painters of today — other than a very small, select group — are going to have that much influence in the twenty-first century. I think Georgia O'Keeffe will carry on for another 200 years. I don't really think that my paintings will hang in the Metropolitan Museum, like a Monet would, 200 years from now.

FM: *What artists have been important to you?*

MR: The earliest that I remember is that my mother had an art book called *Modern American Painting*. It was printed in 1936. I have studied that book my whole life. There was one in there by Sheeler and there were



a couple by Hopper. I think Hopper influenced me more than anybody. Especially after I decided to go into art full-time.

FM: *He spent a brief time in the Southwest, didn't he?*

MR: Yes. But he never really fell in love with it.

FM: *You really are a southwest person; you were born and grew up there, didn't you?*

MR: I was born and raised here in Albuquerque and through the years I have seen the state change and the population grow. I really feel very fortunate that I was able to see New Mexico back in the '30s and '40s, and I feel very lucky to see it now. I think that is why I enjoy northern New Mexico so much — it has the least amount of change of any part of the state. My experiences with the cottonwood trees show up in almost all of my paintings here in New Mexico. I just love the cottonwood trees. I grew up with the Spanish people that live here in the state, and somehow or another they have always been intriguing to me. I have always enjoyed being around them and I have always felt

like I would want to paint their environment and how they live with it. This goes back into architecture, too. I was always trying to see if I could come up with a modern building material and design like the old Spanish style without imitating it. I don't think it can be done. There have been a lot of people try it, and they haven't got there yet. But it was this feeling that I had that drew me towards northern New Mexico.

FM: *Morris, you appear to me to physically resemble some people from the Southwest but that is really not your heritage, is it?*

MR: No. No. I am a full-blooded German. My people all came from Pennsylvania after they came from Germany. I have uncles and cousins that still have the family farm in Germany.

FM: *Oh, really.*

MR: Yes. In fact, if I can get there this fall, I hope to look them up and hope they speak English, or maybe I can speak enough German. As far as physical makeup is concerned, I'm German, but as far as mental outlook

and the way I conduct my life, it is strictly southwestern.

FM: *You have never been an illustrator as so many of the western artists we know today were early in their careers. Do you have any feeling that that has been an advantage to you, a disadvantage, does it make any difference? Is there any difference between illustration and fine arts?*

MR: To answer the last part of the question first, illustration basically is storytelling. Fine art painting is also storytelling but maybe not necessarily something that is for advertising purposes or promotion. I think the two are closely related, but I think you can't really separate a good illustration from a good painting. I think it depends on the illustrator. As far as being an illustrator is concerned I think, yes, I do regret that I wasn't trained as an illustrator because those people were trained early on in their careers to face deadlines, to come up with ideas, to come up with good solid paintings on short notice. They could do anything that was required of them. They could paint figures, they could paint landscapes, they could paint animals. Donald Teague was an illustrator back in New York; Clymer, Lougheed, Lovell and these other fellows that all moved out to the West are great masters. In getting back to architecture though, I think one advantage that you have is a trained sense of scale. In other words, when you design a building the first thing you think about is a human scale, how does the human being relate to the three-dimensional section? A lot of artists aren't trained to do this readily, so consequently, I think that I am at an advantage in that I can project scale into a painting much easier than some other painters.

FM: *So you are saying that even though there are not many figures in your paintings, the human element is part of the way the thing is presented.*

MR: I think this is true, whether it is a dog, a chicken, whatever, there is always some element that can lend itself to scale — something that a person can relate to. For instance, if you paint the Grand Canyon and there is no figure to get the scale, the person that has never seen the Grand Canyon has no idea how big it is. But if you put one figure standing on the rim, the person who is viewing that can thereby relate to the painting of the canyon. I think Moran did this; he always put a little figure in there somewhere.

FM: *Yes, but he basically is a pure landscape painter.*

MR: I think Hopper in his architectural subjects was basically without any figures. But there was always some element that you as a viewer could relate to so

that you could project yourself into the scale of the painting.

FM: *Do your works always reflect your observance of a particular place, Morris?*

MR: Are they real places?

FM: *Yes, are they real places?*

MR: Yes, I think about 100 percent; they are always real places.

FM: *I'm going back to something that you said about New Mexico changing. Do you sometimes intentionally change a scene to reflect an older period?*

MR: Yes, I do sometimes Fred. I go back to a place where I've done a painting previously and it has changed. You know even my backyard changes in five years. So you have to reconstruct what it looked like then compared to what it looks like now. A lot of these new people in northern New Mexico want privacy and so they put up walls and fences. Consequently, the open feeling of the northern New Mexico village is changed. And so you have to reconstruct and you have to eliminate some of the barriers in order to reconstruct the painting.

FM: *How do you characterize the changes in your work through the years?*

MR: I think one thing that is going to show up in the exhibit more profoundly than anything is the degree of fine detail. I think that years ago when I was doing a tree for instance, I was painting more the individual leaves than I was the mass of the tree. It was just the way I painted. But I think as my age has increased and my eyesight decreased that I have more or less abstracted some of the areas of fine detail and softened edges and have become a little broader in brush stroke and brush technique.

FM: *Nonetheless, your newer work is instantly identifiable to me as Rippel. What makes a Rippel a Rippel? Do you have any thoughts on that?*

MR: The first show that I had that was any show at all was in a public library here in Albuquerque. The library director at that time told me: as you develop and as you mature, you'll find the distance between your mind and the painting becomes shorter and shorter. You are not thinking what color this is going to be. It all becomes more and more automatic and you're able to transfer thoughts to two-dimensional surface more rapidly and a lot clearer than you could when you were young. Finally your personality comes through. You're no longer imitating; you've developed your own technique and it



Plaza del Oriente, 16 by 26 inches, watercolor



Leandor, the Woodman, 13½ x 22 inches, egg tempera

“This is basically what most of my work is based on, the local landscape, and the trees, and the architecture.”

makes you an individual. A lot of people never get to this point, but if you practice every day, then sooner or later it is going to show up. It has for me; I think that a lot of the influences I had early on I've completely overcome. There are not too many people that are willing to paint cottonwood trees in the fall just for the pleasure of painting cottonwood trees. This is basically what most of my work is based on the — local landscape, and the trees, and the architecture.

FM: *Do you have plans to travel and paint in areas that are different from New Mexico?*

MR: Well, it is kind of hard to say, Fred; you know I have always looked up to Don Teague. Don Teague's wife said before she died that every nickel he had ever earned had been spent on traveling. And Don has painted the whole world, he has been to every place that you could possibly go. I feel that I am more of a southwestern person. In other words, it is going to take a whole lifetime to say what I want to say about the Southwest and northern New Mexico and Arizona.

FM: *Can you anticipate any changes in your future work? Is there an interest that you want to pursue in the future?*

MR: It is always the next painting. You say the next one's going to do this or the next one's going to do that. You never know what is going to be around the corner. There might be something down the line that might completely change me or there might be something down the line that might be the same as I am doing now. I don't really know how to progress and maybe at the age of 58 or 59 I've peaked out.

FM: *Oh, I doubt it. I think so often work in the last period of a long career is the most interesting.*

MR: You can't figure it. I think if you look at Georgia O'Keeffe's work as she matured she became a little more abstract. She started out abstract, went more or less to realism, and came back into abstracting as she got older. I think her last works before she passed away



Blue Windows, 18 by 30 inches, egg tempera



Dos Compañeros, 16 by 26 inches, watercolor



were almost completely abstract. But there is enough realism in them that the general person who goes to a museum can understand them. I think that a lot of the abstract painters in the New York school and back East have lost this. They had to develop an educated clientele in order to appreciate their work. I don't think that western painters rely on that; we're relying on the person who comes in, whether he is a plumber or an electrician, to appreciate the work.

FM: *Yet, it seems to me that you are always very aware of the formal elements in your work as well as the representational elements. I'm thinking of light and shade, composition and color, the things that an artist works with more or less consciously to get the effect that he wants.*

MR: But these are not really transferred to the person viewing that painting. The person that is looking at it doesn't realize that the tree is in that position or the dog is in that position to balance the composition or to make it three-dimensional or whatever. This is personal as far as composition and overall two-dimensional design are concerned. Three-dimensional design, negative space or positive space are all in my mind, and I don't think the person viewing the work really has this in mind when he looks at the painting.

FM: *I think in general that is true.*

MR: I think you have to be educated in the art to analyze like a critic would.

FM: *I was struck in looking at xerox copies of articles about you by the dense pattern of dark and light that the xerox reveals in your painting of trees. Have you ever seen your things in xerox?*

MR: Yes. When I go to do a painting I do a complete small drawing in pencil, and I establish all the values in black and white. The color makes no difference to me because all of my colors are earth colors anyway. Consequently all of my paintings transfer into black and white very easily.

FM: *I sometimes see people squint their eyes when they look at a painting. Why do they do that, do you think?*

MR: Oh, that is an old trick that they teach you in architecture. It fuzzes detail. Another trick is that you look into a mirror. I always check my paintings about three or four times during the day with a small hand-held mirror. What it does is that it reverses the image and you are able to pick up any flaws much more easily because it is a completely different painting than what you are looking at when you are working on it.

FM: *It focuses on formal elements.*

MR: It brings out things in reverse that you don't see in positive. If you look in a mirror everything is backwards and you can pick up errors that you might be making.

FM: *Morris, how do you account for the popularity of western art at this time in the history of our country?*

MR: I think that through the '40s and '50s, the general public was bewildered with abstracting works. And Wyeth came along, and even though Wyeth claims that his paintings are really abstractions of the subject they are very realistic. People grabbed on to this the new realism. Well, some of the western art organizations started shortly after the Wyeth phenomenon. And then people back East have always been intrigued with the western half of the United States. They have always been intrigued with the Indians, the Spaniard, the environmental changes. People who come to Santa Fe are just awed with the architecture and feelings that this little community has. I think this carried over into the art market. I think also at that time a lot of people had what used to be called "play money," which was oil money.

FM: *Hey, look, in Tulsa that's real money, not play money.*

MR: These people were already westerners, and so they climbed on the western art band wagon, mainly cowboy and Indian art. That got everybody's prices up, and letting the prices get up requires extra attention from news media, people writing books, it kind of snowballs. This went along fine and dandy until the collapse of the old market and now we are seeing a reevaluation of the market in general. There is still an avid following of cowboy and Indian art, but we are having to train a new group of collectors.

FM: *That's interesting; of course, that's the way the situation would appear to you, an artist. You think prices are going to be strong in the future?*

MR: I think prices are going to hold steady. I think we have seen the bottom and I think we are going to have a steady market from here on out. I don't think you are going to see the wild prices that we saw in the late '70s, a painting one year going for \$20,000 and the next year the same type of painting in the same show going for \$80,000. I think that day is over and I don't think we are going to go back to the art market in the '30s and '40s where, if you got \$25 or \$30 for them, you were happy. I think that is fairly well stabilized.



Paseando, 13½ by 22 inches, egg tempera

FM: *Do you think collectors are better informed than they were in the past?*

MR: I don't know whether they are better informed or not; I think the word would be more selective. In other words, the panic buying is over.

FM: *Panic buying rather than panic selling?*

MR: I think that day is over; I think people are a lot more selective. They know what they want and that is what they are going to buy. They are not willing to take any compromise.

FM: *Was there ever any panic selling?*

MR: I think prices were on a panic scale. I think everybody was saying, by God, if they are willing to pay that price for it, then let's double it. And I think this was a form of panic also. For instance, in some of the auctions we had in western art some of the prices were unbelievable and even the artists that sold them couldn't believe it.

FM: *Morris, where do you regularly show, which shows?*

MR: National Academy of Western Artists, Oklahoma City. I've been in that since the early '70s and I've shown with artists in an art show in Denver and I've been with Settlers West Gallery in Tucson for many years. The basic part of my work is going to the NAWA show and the Artists of America Show in Denver and to a gallery in Santa Fe and one in Tucson.

FM: *That sounds like you have your outlets pretty well established, that you don't spend a lot of time marketing your works.*

MR: No, I have never done that, Fred; I have never tried to promote people coming to the studio and buying works. I have never enjoyed entertaining people that way. I like to go to shows to help promote my work.

FM: *You are certainly going to be in Tulsa for our Rendezvous exhibition, aren't you?*

MR: You better believe it.

FM: *Is there a downside to being an artist?*

MR: It is very hard for me to be satisfied. In other words, I do a painting, and I'm on this tight schedule, and I know I have to ship it. You have to forget the past paintings and go on to the next one and do as good of a job as you can. You can't just sit there and say, this is no good and scrub it all out and do it over. You don't have enough time. It becomes fairly frustrating.

FM: *Well, all in all, would you say you have had a good life up to this point?*

MR: You bet you. I look back on all those years in architecture and the frustration of doing a good piece of design and have it completely obliterated by the time the constructional engineers get through with it and the contractor gets through with it.

FM: *Not to mention the client.*

MR: The client, of course. That was very frustrating. Basically I can look back at all of this work that is going to be in this show and it is going to bring back very pleasant memories. I don't think there is going to be one piece in this show that I am going to say, well, I really goofed on that. ☹

RENDEZVOUS ARTIST



Boundary Waters, 40 by 60 inches, bronze

BY FRED A. MYERS

FM: *Hollis, how did you decide to be an artist?*

HW: Back in liberal arts college days you mean?

FM: *Well, did you know you were going to be an artist at four years of age or did you consciously make up your mind at 12 or did you just drift into it?*

HW: The kid who has some sort of artistic gift or interest, that's the way it starts. In my case, my dad gave me a pocket knife when I was five years old, when he came back from the service. I whittled and carved a lot of things. Little things out of pecans.

FM: *Gee, that sounds tough, that sounds like a hard thing to do.*

HW: Well, yes, but I was around whittlers when I grew up. My grandfather and a lot of the old men in the area where I grew up whittled things. Very simple folk-like stuff. That may have been a spark in the early days, but the drawing thing was kind of an entertainment. Maybe that's the way the spark starts, but when you start getting into the educational period, especially in a funky little town, you are never told what the arts are. The arts consist of band at the football game. And the library



*"Individualality . . .
is your most valuable asset.
And not give people what they
want and what
they expect every time."*

is big. The reason I even thought about the arts is because of my English teacher. After you did a lot of things for the high school, such as posters and drawings for the yearbook, you got the feeling that maybe you were talented.

FM: *How many were in your graduating class, Hollis.*

HW: There were 19.

FM: *There were 32 in mine and I have always felt that going to a little school like that really gives a chance for kids who have some particular interest to try it out. There is more work to be done than people to do it and if you want to try to be in the school play or the band, or illustrate the yearbook or whatever, you can darn well do it if you want to. I think in some ways that's a real advantage over a huge school.*

HW: That's a real nice and positive way to look at it. You see, I looked at it in the early days as being sort of deprived. But you're looking at it in the right way.

FM: *Well I'm sort of a Pollyanna.*

HW: Gee, that's a blessing. No one ever tells you you can't do something and you don't realize what the odds are. Plus the fact that if you haven't had the taste of sugar then you are starved, you're hungry to reach out and grab. Consequently when I discovered the liberal arts school and the fact that there was no math in the curriculum, it was sort of like finding a diamond mine.

FM: *You're not fond of math?*

HW: No, and the college was sort of like saying, OK Williford, here's the world, take it and eat it, and so I spent my time there.

FM: *So that was a really important experience for you?*

HW: Sure. And I was hungry and scared that I couldn't make the grade.

FM: *How did it ever occur to you that being an artist might be a way to make your living?*

The Osage, 26 by 6 inches, bronze





HOLLIS WILLIFORD

HW: Well, I knew it right away. I could look around and see the coffee houses and the people who had to teach to make a living as an artist. I could tell I didn't want to do that. I was still like the sheep among the wolves and it was dumb to think you could (make your living as an artist) in the late '50s and early '60s. So, I looked through the library again, that's where you go for all the answers, and discovered there is a commercial art side to the art world. In the Dallas/Ft. Worth area they had aerospace firms that were hiring illustrators like crazy. There was more work than anybody could do and it was a great way for a young guy to make it.

FM: *So you did that?*

HW: Oh, yes. I didn't have much of a choice. I tried some studios, but fresh out of college — especially a liberal arts school — your chances of getting a job on an eight to five situation with no experience are less than nil.

FM: *Well then, how did the Art Center College of Design in Los Angeles figure in that?*

HW: Well, in college in Texas I had taken one class of technical illustration for three semesters. That got me into an aerospace job. I didn't get to finish my last year of college because my father left me as a head of household when I was 20 or almost 21. So Art Center had to wait eight-and-a-half years.

FM: *That's tough, that's a long time.*

HW: Yes, it was a long time but I didn't go hungry.

FM: *That is like the man in the Bible that was promised the daughter as a bride if he would work seven years for the father. Then the father gave him the older daughter rather than the one he wanted, the younger daughter, so he worked seven more years. You know that story?*

HW: No.

FM: *You don't know that story?*

HW: You know, I thought I had gone through a lot of trouble with women but that's got my story beat.

FM: *Often the Bible tells it first and best. I'm surprised that growing up in Baptist territory you wouldn't have known a story like that.*

HW: Yes, no kidding. I'm not nearly as much a student of the Bible as I should be.

FM: *I read some of the magazine articles about you, and I have never run across this whittling thing before. This is interesting to me in the context that you now sculpt and paint and draw and do etchings.*

HW: Well, that is my earliest recollection with any kind of sculpting, and I figured that's what you folks were involved with.

FM: *How did you come to making bronzes as one of your main artistic activities?*

HW: That's a long story. I wish we could sit down and chew the fat for about four hours. To make a long story short, when I went the commercial art route I changed courses in the middle of the stream at least three times and sculpture was the last turn. And you know I'm 47 now and when I hit 50 I hope to have turned another 90 degrees again. I keep navigating and maneuvering. I feel there is freedom as long as you are not locked into one particular medium. It is very critical to maintain your imagination and creativity at any cost, your individuality in other words. That is your most valuable asset. And not give people what they want and what they expect every time.

FM: *You're saying not to do that?*

HW: Yes. The best compliment that I could give another artist is, God, you surprised me this year. People with their technical stuff, the cameras, equipment, projectors and things that people have now, darn near anybody can be an "artist", but that's not what it is all about. I think if a guy, no matter what the medium, has anything going for him at all, sculpture is just one battle to fight in the overall war.

FM: *Do you have some idea about what your next*

*"Firsthand experience is the best arrow
in your quiver. It is more
emotional and more honest."*

turning might be?

HW: Yes, I'm going to bring etching back.

FM: *Oh, really?*

HW: Yeah, Oh sure.

FM: *Well, good for you. That's a good medium, a medium that doesn't lie. An etching is an etching. It's tough.*

HW: You bet. The success ratio is the same as it is in painting and I want to paint, too. The Whitney Museum in Cody is still waiting on a big one. I want to paint some more in Wyoming, especially in the Yellowstone area. I want to travel more and experience more so that whatever I do in painting or sculpting will be more valid.

FM: *I would like to hear your thoughts on what role you see accuracy to history has in making art?*

HW: Firsthand experience is the best arrow in your quiver; it is more emotional and more honest. That's your best. If you can't have that firsthand experience, doing your homework is certainly important.

FM: *You are talking about homework like consulting books?*

HW: Yes, it might be literary or it might be experts who have had the experience. Your best shot is if there was someone there historically, or who lived in the era, to know all the things that were used: the tools, the fashion, the attitude, the religion, everything that goes with it — no stone should be left unturned. Each time you turn the stone over it just makes the work better, if you have the interest. If it is something you are not interested in, it won't make any difference how hard you work on it; if you don't feel it emotionally, then you're not going to make it work. It won't work as well, it won't be as everlasting, it won't be as effective or it won't communicate as well.

FM: *So you think that for a work of art to be successful it has to express the artist's feeling and understanding of the subject as well as being technically correct. Is that fair to say?*

HW: But even that sounds a little bit sterile. It has to communicate the understanding that the artist has for it — the emotion he has for it.

FM: *How did you get started on the Eskimo subject matter?*

HW: I get tired of seeing the noble savage, the Southwestern Indian with the pot on his head, etc. The western subject is just having the hell flailed out of it — too many "by-God" mountain men with chokers and Hawken rifles. Many people out there are raping the market. Thank God the market for the second-rate stuff has just up and died. It will be the greatest thing that has happened for the western market.

FM: *We had a newspaper reporter in here two days ago who was trying to write about the market. I'm not the best person to talk to about that because we are a museum and we are not usually involved with the market. The point I tried to make to her is that the good stuff is still appreciated and still sells well but an awful lot of stuff that is at some level lower has fallen by the wayside. And that is basically what you are saying, isn't it?*

HW: But the public doesn't know and mostly doesn't care. This is unfortunate because they are the ones that suffer the most. If an artist can stick with the subject he loves, he is better off because there won't be any guilt by association with the rest of the market. And unfortunately there has to be a market.

Sometimes I think, why am I doing this? I am not in this for the market. You have to constantly remind yourself that you are not going to take a dime with you. If the art is worthwhile doing and loving, that is all you are going to get out of it. Now you have got to pay your bills, you got to pay the IRS, and it would be great to have enough money to where you could say, gee, I need some information in Nova Scotia and I am going to go there next week to get it. Now that is artistic freedom, monetary artistic freedom. But when you get there you don't have to have oysters on the half-shell; you can have clam chowder, and you can stay in a \$15 motel room. When you come back, your work will be just as great.

FM: *Well, have you arrived at the point where you have as much freedom as you would like?*

HW: No, as a matter of fact I am going to have one



Blanket Coat, 25 by 13 inches, bronze

"Art is a journey instead of a destination"



San Juan Deer Dancer, 30 by 10½ inches, bronze



Pikuni Bonnet, 24 by 9 inches, bronze



Cold Steel, 20½ by 8 inches, bronze

bronze in your show that I can't afford to cast. But I do have more than I had last year and the year before, and the year before that.

I feel like I know what is important now and have pretty much known that for the past four or five years. The Gilcrease show to me right now is a turning point; it is a milestone.

FM: *I would think it might be a little frightening for you to see years of your sculpture work all gathered to together in one place.*

HW: No, gosh no. I don't put anything out that I don't feel is not my best work for the time when it was made. Fifteen years ago I put out the best things I could do then. At least the museum has allowed me to use the best of the various time periods. The worst I still would not be ashamed of. But I am so proud to have a show at Gilcrease Museum. I visited your museum 16 or 18 years ago, and we stayed in the museum from the time it opened in the morning until it closed at night. Then, in the car driving back, no one talked for an hour.

FM: *You were tired. Museums make people tired.*

HW: Tired but completely bowled over.

FM: *It is amazing to me how many good western artists have said that they came here early on and report having had a wonderful experience here.*

HW: Absolutely. I used to live at the Amon Carter Museum when I was in college in Austin. I would go there at least once a month and sometimes every two weeks. That was the only kind of connection I had with art that really struck me emotionally.

We (Hollis and other artists) felt like the only way to have a piece of art in the Gilcrease was to be dead. It is too good to have every living artist in there.

FM: *The comparisons are tough but we think there are some living artists such as yourself that deserve to be here.*

HW: What I feel now is that at Gilcrease I've just cleared the Pearly Gates and Gilcrease is on the other side. If I don't do another living thing, then at least I've enjoyed that feeling.

FM: *That's nice of you to say, but you know that it's just the next thing and you'll be on to something different. That is what makes your life interesting.*

HW: I've spent a lot of time thinking about the next move, and I don't feel I have to prove anything. What I

want to do is come out of it excited and hit those other mediums really hard. I'm just getting a little bit old to be working in that foundry, coming home with my hands aching and waking up and not being able to move my hands.

FM: *That suggests an answer to one of the questions I was going to ask: How much are you involved with the actual production in the foundry?*

HW: Very heavily involved.

FM: *You talked about the stereotyped subjects in some western art, how do you get to a fresh interpretation of whatever interests you? How do you decide this is something you want to do?*

HW: Oh, seeing a good form, design, and mass. Let's just be specific about sculpture. You cannot sculpt "Custer's Last Stand." There are too many conflicting images. You would have to select a segment of it, three figures or whatever, because the medium restricts you. It is a matter of selecting subtle things as well as action—emotion and excitement, as you do with any art form. Anything that has to be explained misses its communicative quality.

FM: *That communication has to be suggested by the thing you are making itself and not by additional words.*

HW: It almost has to be immediate. You shouldn't have to study it or ponder it.

FM: *How do you as the sculptor know that the thing you are making is communicating what you want it to communicate?*

HW: I think you can look at it when it is done and you *know* if you are totally honest with yourself. The best you can hope for is the best of both worlds, approval of your peers and the public. If you have pleased both of these groups, then you may have a work of art on your hands.

FM: *You have pleased yourself first and foremost though.*

HW: That goes without saying. Remember what I said a while ago — maintaining your individuality at all costs above the market, above the know-it-all-galleries, above everybody.



FM: *That is an ideal you have set for yourself though. I don't think all artists live up to that.*

HW: No. No. Not all artists are going to be able to support the lifestyle they have come to expect these days. A lot of artists today don't realize how lucky they are with the blossoming of the art market. We are in an American representational Renaissance, and it hasn't ended. You are right, there are a lot of artists who won't set standards and incredible goals and be willing to do without and slow down. Some folks think they arrive a lot sooner than they do. Art is a journey instead of a destination. The whole effort is a journey, and you are travelling the period of your life — you have never arrived.

Art is a religion. That is where you separate the men from the boys. Art is a nice way to make a living. But to some people — that five percent — art is a religion.

FM: *And you hope that you are one of those people.*

HW: Yes. I try to maintain that. I find myself slipping now and then and becoming envious of the notoriety, the good press that somebody else is getting. But nothing is fair. There is this great saying: The world is a giant theater where some of the world's worst people have the best seats. And it is true, but you can't ponder on stuff like that. You have got to give every ounce of energy you've got. You cannot waste your energy by thinking one negative thought. You have to keep on

putting one foot in front of another. And then all your energy has to be put into positive notions that keep you a student of art, that is how the work gets better. Like an athlete or like a dancer you have to go through the motions and there is no magic wand. Frustrations, blood, sweat and tears, failure — if you are not failing occasionally you are not doing enough. That is just part of the game.

FM: *Do you have a standard working method? Do you have it all planned out ahead when you start a new idea for a sculpture?*

HW: Am I organized? Yes, I am. I am probably less organized when I have many small projects than when I have only one large one. I am disciplined and work every day. Saturdays or Sundays don't make any difference to me, holidays either. When I start gathering materials and taking notes, or drawing pictures of some guy plowing his field in Mexico, I bring these things back and start a file folder for the future.

FM: *Do you work in clay for your bronzes?*

HW: When I work in larger things I work in clay and when I work in anything less than four or five feet I try to work in wax. One reason the five-and-one-half foot piece that will be at Gilcrease was so slow is because it was done in wax. But there is a lot of detail.

FM: *But do you usually do some sketching with ink and paper or pencil?*

HW: Yes, those things are in my file folder. I don't rely on a camera but I do use one when I have too much material together to get it drawn. To get the mood in the heat of the moment drawing is usually the best method because it immediately simplifies it. You get just the guts of the notion.

FM: *How do you decide whether the notion is going to turn into a sculpture or painting?*

HW: It will usually tell you itself and sometimes it turns into both. Some subjects will allow you that. There is an etching called the "Gun Flint Trail" that preceded the big one I talked about.

FM: *This is the five-and-one-half foot one?*

HW: Yes, the big bronze. I had to get to know the subject, forms, masses, volumes and the illusion of the water before I could put it into three dimensions. And then decided that it would make a nice etching and did that. The idea has been with me for a while. The idea applies itself as you work the problems out. It took me nine years to work out the technical problems of bronze casting for "Chasing Rainbows."

Snake Brothers, 11 by 28 inches, bronze



FM: *How do you know when a piece is done?*

HW: This is one of the most difficult things to answer. You know that it is good no matter at what stage. It just takes some real brutal, brutal honesty on your part.

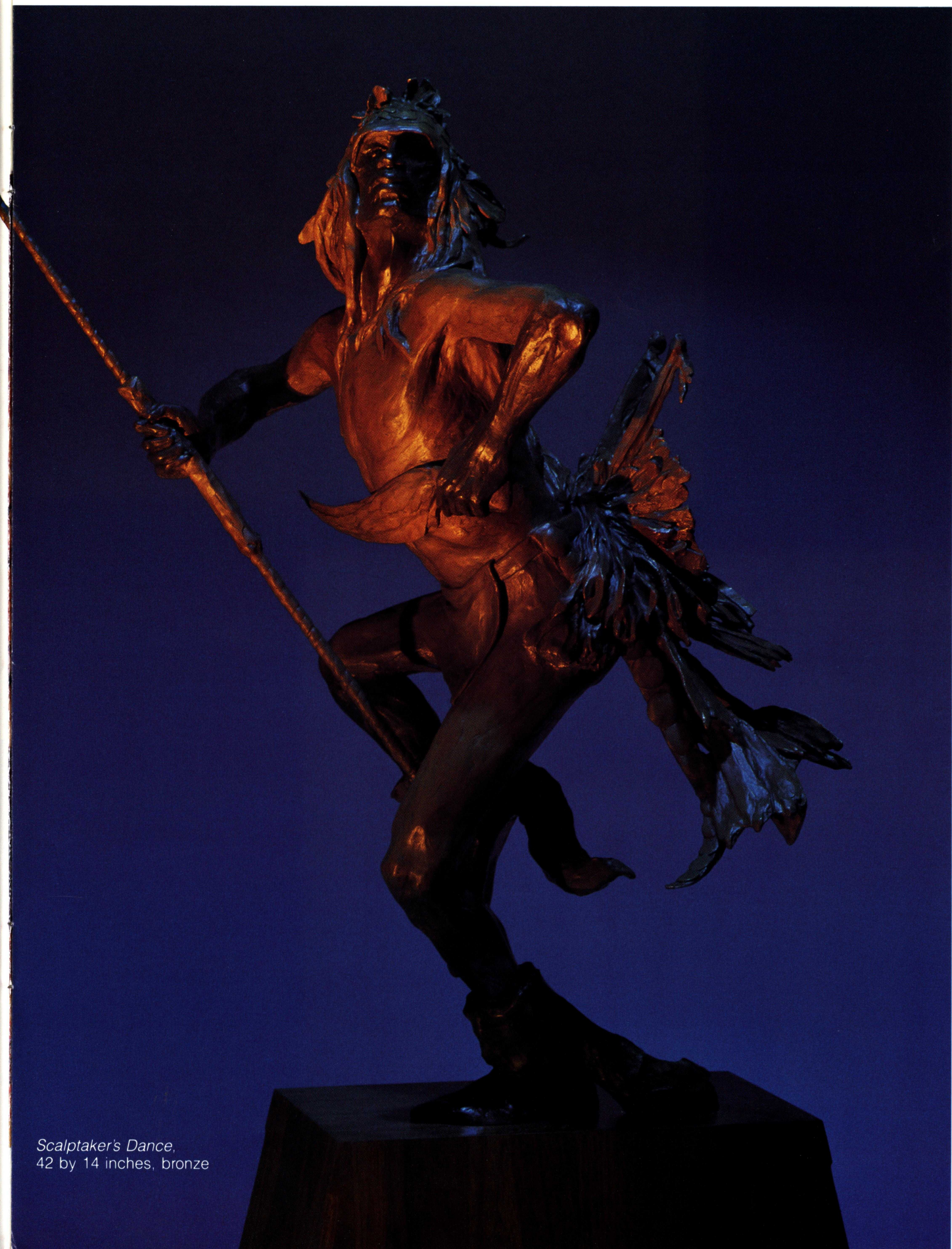
FM: *It seems to me that you are willing to be brutally honest with yourself. It seems to me that some artists are not very good judges of their own work, that they may not know what is better than something else that they have made before. Sometimes artists get stuck on a problem that they know took them an awful long time to work through, and they have a very strong attachment to the solution they have arrived at, whether it is a happy one or not. Do you think that is possible?*

HW: Sure. A lot of guys have punched time clocks or value their time with X numbers of dollars per hour. That means that after you have spent 25 to 50 hours on a project you have reached a point of no return and no matter how it turns out you have to put it out because all of the sudden it has a dollar and cents value. What you really have to do if you want to be brutally honest is to say, well, gee, that was great man, it was fine — but it ain't worth a damn. You have to have the guts to do that, and some folks don't, or they can't afford to. I'm not saying that is bad, it's just not *my* way. I'm not afraid to abandon or trashcan some project. You have to have

*“(A work of art)
has to communicate
the understanding that
the artist has for it.”*



Man from Yellowknife, 28 by 24 inches, bronze



Scalptaker's Dance,
42 by 14 inches, bronze

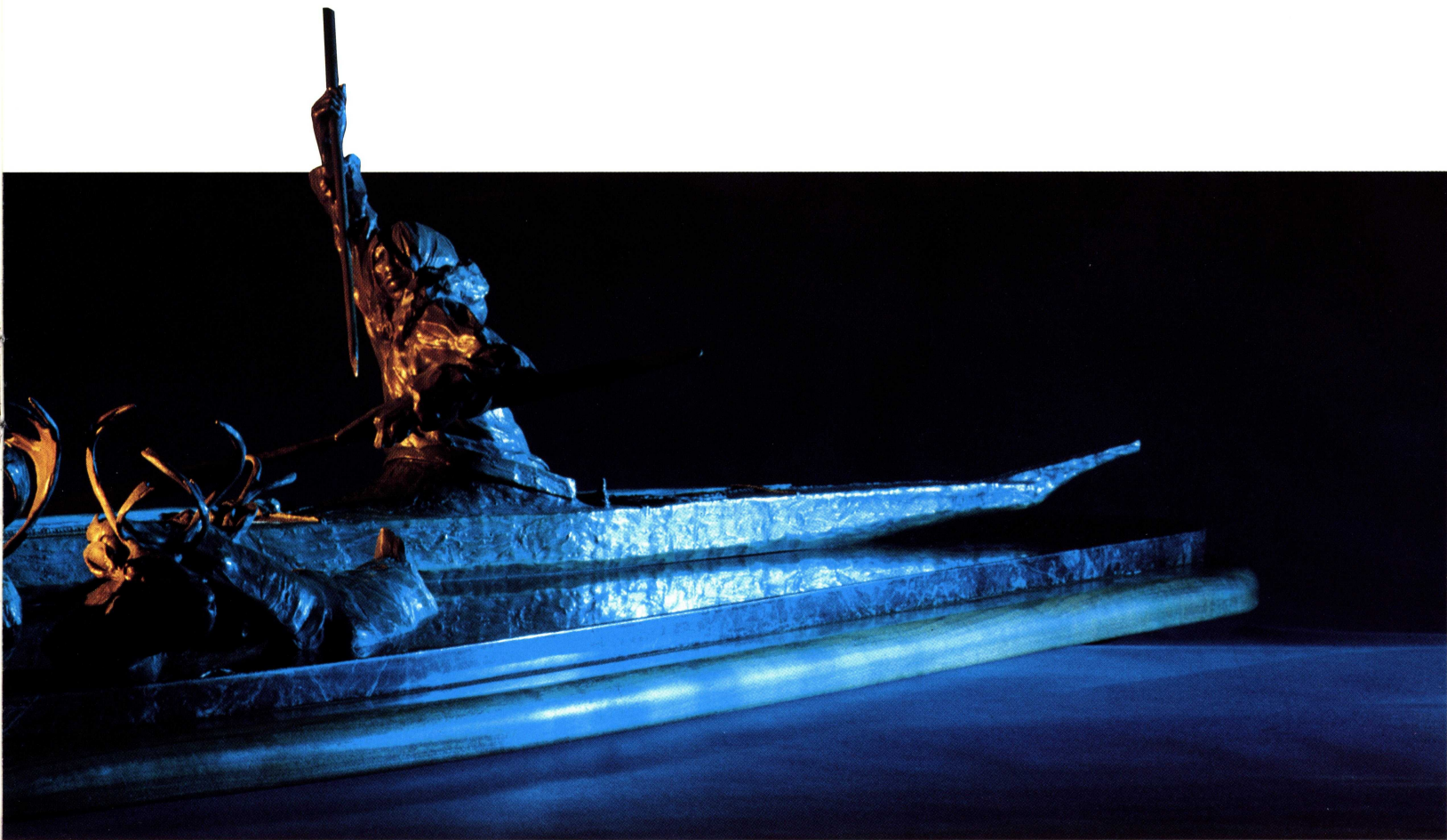
*"If an artist
can stick with
the subject he loves,
he is better off. . ."*



River Wolf, 16 by 68 inches, bronze



Snow Bow, 9 by 14 inches, bronze



the guts to axe it, melt it down, whatever you need to do to keep someone else from saving it. I never destroy something at night, it is always in the clear light of day. Now, if I feel too emotional, I have got to give myself the benefit of the doubt. I will allow a piece to stand around for a while and then look back at it. You cannot fall in love with anything you do; the minute you do, you're in trouble.

FM: *I think the relationship between the figure and the base is always a problem in sculpture. You have some very creative solutions to that. Do you have any thoughts on this subject?*

HW: In some pieces the design lends itself to having a creative notion with the base. A lot of the time I have been able to help the illusion by making the base an integral part of the sculpture. It is neat when you can do that. This is scary too because it can become a gimmick instead of a tasteful solution.

FM: *You have won quite a number of important awards. Do you have any thoughts on what an award means to an artist and to an artist's career?*

HW: Awards are something that may give you a proud feeling for the moment, but it is always emotional, no matter where you get one. You can't allow the awards to affect your work. The thing about awards is that they can't be taken away. It's graffiti in the record books.

FM: *You are such a great draughtsman. How did you learn to draw so well?*

HW: That is probably what I have always considered to be the grass roots of any representational art form. Especially in studying commercial art and that kind of discipline, drawing is the basis for all of that. I was told early in my career by a professor I respected very much that if you didn't know how to do anything else but just draw, then you will always be able to make a living. It is the strength of any representational artist. It takes time, more time than most people can give it, to learn to draw at a certain plateau above the professional level. The only thing I regret now is that I don't get to draw as much as I used to, and it takes me a week and a half to get my motor running on all cylinders. It is really unfortunate that the more of a professional artist you become, the less time you have to spend on the basics. But drawing is my favorite thing and I would rather do it than anything else. It is my proudest possession.

FM: *Your position, as I understand it, Hollis, is that you need the basics, they are absolutely essential, but having conquered the basics you're still not necessarily going to make good art. Right?*

HW: Oh, Lord, no. You can be the best technician in the world, but without being that perpetual student of art, a soul-searcher, you are nowhere. ▵

M. RIPPEL

RENDEZVOUS ARTIST

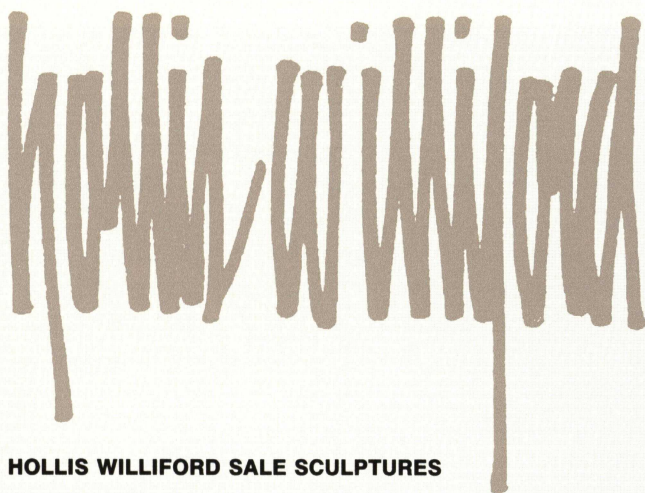
MORRIS RIPPEL SALE PAINTINGS

Blaze of Glory, 18 by 30 inches, egg tempera
Blue Windows, 18 by 30 inches, egg tempera
La Tienda — the Store, 13½ x 22 inches, watercolor
Leandor — the Woodman, 13½ by 22 inches, egg tempera
London, 1979, 16 x 26 inches, egg tempera
Paseando — Passing By, 13½ by 22 inches, egg tempera
Warm Days of Autumn, 16 by 26 inches, watercolor
Winter Crows, 13½ by 22 inches, watercolor

MORRIS RIPPEL RETROSPECTIVE PAINTINGS

Anasazi Spirits, 1981, 18 by 30 inches, egg tempera
lent by Mr. and Mrs. Frank A. Flusche
Barn Algodones, 1976, 13 by 21½ inches, watercolor
lent by Mr. and Mrs. Charles W. Hogan

Blue Birds, 1979, 18 by 30 inches, egg tempera
lent by National Cowboy Hall of Fame Collection
The Blue Shawl, 1979, 13½ by 22 inches, watercolor
lent by Mr. and Mrs. Larry Marshall
Call of the Crow, 1976, 13½ x 22 inches, watercolor
lent by National Cowboy Hall of Fame Collection
Canyon Wagon, 1981, 13½ by 28 inches, egg tempera
lent by Morris and Betty Rippel, Albuquerque, New Mexico
Dos Compañeros, 1978, 16 by 26 inches, watercolor
lent by Holt Cattle Corporation, Midland, Texas
Fall Pojoaque Valley, 1979, 13½ by 22 inches, watercolor
lent by Morris and Betty Rippel, Albuquerque, New Mexico
First Ruin, 1982, 16 by 26 inches, egg tempera
lent anonymously



RENDEZVOUS ARTIST

HOLLIS WILLIFORD SALE SCULPTURES

Blackfeet Braids, 9 by 3 inches, bronze
Blanket Coat, 25 by 16 inches, stainless steel
Boss Ribs, 27 by 13 inches, bronze
Boundary Waters, 40 by 60 inches, bronze
Chasing Rainbows, 14 by 24 inches, bronze
Cold Steel, 20½ by 8 inches, bronze
Dancing I Fly, 16 by 17 inches, bronze
Drum Dancer, 17 by 5 inches, bronze
Eagle Shadow, 17 by 32 inches, bronze
Hungry Winter, 24 by 31 inches, bronze
Hunters Return, 14 by 28 inches, bronze
I Fly with the Drums, 36 by 27 inches, bronze





Snow Pond, 16 by 26 inches, egg tempera

- Five Geese*, 1986, 16 by 26 inches, watercolor
lent by The Albuquerque Museum,
Albuquerque, New Mexico
- French Gothic*, 1982, 16 by 26 inches, egg tempera
lent by Frank G. and Betty Ottesen, Brighton,
Colorado
- The Geese of Golondrinas*, 1983, 30 by 18 inches,
egg tempera
lent by Mr. and Mrs. J.W. Campbell, Pampa, Texas

- The Girl from Florence*, 1984, 18 by 30 inches, egg
tempera
lent by Mr. and Mrs. Morris A. Long
- Her Blue Dress*, 1983, 13½ by 22 inches, egg
tempera
lent by Mr. and Mrs. Robert K. Dougan
- A House at Questa*, 1981, 17½ by 24½ inches,
watercolor
lent by Morris and Betty Rippel, Albuquerque,
New Mexico
- Jemez Country*, 1978, 13½ by 22 inches, watercolor
lent by Pioneer Savings & Trust, F.A., Roswell,
New Mexico
- Land of Enchantment*, 1983, 16 by 26 inches, egg
tempera on wood panel
lent by The Albuquerque Museum,
Albuquerque, New Mexico
- La Paloma*, 1979, 10 by 16 inches, watercolor
lent anonymously

- Iron Point*, 16 by 11 inches, bronze
- Man from Yellowknife*, 28 by 24 inches, bronze
- Osage*, 26 by 6 inches, bronze
- Pikuni Bonnet*, 24 by 9 inches, bronze
- Prairie Wolf*, 10 by 5 inches, bronze
- Rabbit Hunter*, 10½ by 30 inches, bronze
- The River Hunter*, 36 by 36 inches, bronze
- River Wolf*, 16 by 68 inches, bronze
- San Juan Deer Dancer*, 30 by 10½ inches, bronze
- Scalptakers Dance*, 42 by 14 inches, bronze
- Silent Hunter*, 16 by 26 inches, bronze
- Snake Brothers*, 11 by 28 inches, bronze
- The Snake Priest* — miniature, 5 by 10 inches,
bronze
- Snow Bow*, 9 by 14 inches, bronze
- Through the Ice Floe*, 26 by 12 inches, bronze

HOLLIS WILLIFORD RETROSPECTIVE SCULPTURES

- Face Behind the Raven*, 26 by 15 inches, bronze
lent anonymously
- Night Song*, (also known as *Taos Flute Player*), 15 by
9½ inches, bronze
lent by Mr. and Mrs. J. Paul Mathias

- Playing for Keeps*, 29 by 18 inches, bronze
lent by Edward M. Boland, Casper, Wyoming
- Rosebud Dancer*, 10 by 21 inches, bronze
lent by Mr. and Mrs. Peter Block
- Snake Priest*, length, 32 by 10½ inches, bronze
lent by Jim and Betty Webb, Denver, Colorado
- Snow Baby*, 15 by 9½ inches, bronze
lent anonymously
- Standing I Fly*, 30 by 25 inches, bronze
lent by Betty J. Julian, Lakewood, Colorado
- Trampoline*, 23 by 28 inches, bronze
lent by Mr. and Mrs. Thomas J. Carson, Denver,
Colorado
- Ute with Hair Plates*, 21¾ by 6¾ inches, bronze
lent by Mr. and Mrs. Robert R. Rawlings, New
Jersey
- Wichita Morning*, 10 by 13 inches, bronze
lent by Tisha Kyner Dilatush, Denver, Colorado
- Wolf Medicine*, 9½ by 7 inches, stainless steel
lent by Jim and Betty Webb, Denver, Colorado
- Yaqui Deer Dancer*, 17½ by 5½ inches, bronze
lent by Mr. and Mrs. Perry C. Peine, Denver,
Colorado

MORRIS RIPPEL RETROSPECTIVE PAINTINGS *continued*

- The Mill Gate*, 1986, 16 by 26 inches, watercolor
lent by Morris & Betty Rippel, Albuquerque,
New Mexico
- The Mower*, 1986, 7½ by 12 inches, watercolor
lent anonymously
- Neighbors*, 1985, 13½ by 22 inches, watercolor
lent anonymously
- New Adobe*, 1986, 7½ by 12 inches, watercolor
lent by Mr. and Mrs. William Acheff
- North Corral*, 1979, 16 by 26 inches, watercolor
lent by Pioneer Savings & Trust, F.A., Roswell,
New Mexico
- Old Chimayo*, 1979, 13½ by 22 inches, watercolor
lent by Mr. and Mrs. Russell J. Ramsland
- The Old Road*, 1986, 7½ by 12 inches, watercolor
lent by Dr. and Mrs. Eugene A. Castiglia,
Albuquerque, New Mexico
- Old Town Cathedral*, 1987, 7½ by 12 inches,
watercolor
lent by Mr. and Mrs. Richard H. Clements
- Plaza del Oriente*, 1977, 16 by 26 inches, watercolor
lent anonmously
- Plaza Wall — Old Mesilla*, 1976, 13½ by 22 inches,
watercolor
lent by Morris and Betty Rippel, Albuquerque,
New Mexico
- The Protector*, 1987, 13½ by 22 inches, watercolor
lent by Mr. and Mrs. Boyd A. Christensen

- Red Earth*, 1986, 10 by 16 inches, watercolor
lent by J. E. Jernigan, Oklahoma City, Oklahoma
- Reflections After a Rain*, 1976, 13½ by 22 inches,
watercolor
lent by Mrs. Lee G. Wootten
- Rio Tesuque*, 1983, 16 by 26 inches, egg tempera
lent by Mr. and Mrs. J.W. Campbell, Pampa,
Texas
- The Ristra*, 1987, 7½ by 12 inches, watercolor
lent anonymously
- Side Street — San Miguel*, 1979, 13½ by 22 inches,
watercolor
lent by Mr. and Mrs. Charles H. Sanford
- Snowcapped Peaks*, 1980, 13½ by 22 inches, egg
tempera
lent by Flo and Jim Parker, Albuquerque, New
Mexico
- Snow Pond*, 1980, 16 by 26 inches, egg tempera
lent by Stephen Tebo, Boulder, Colorado
- Spanish Gold*, 1980, 18 by 30 inches, egg tempera
lent by Atherton & Murphy, Tulsa, Oklahoma
- Spirits of the Basket Makers*, 1981, 18 by 30 inches,
egg tempera
lent by Mr. and Mrs. John W. Weaver
- Tres Estudiantes*, 1978, 16 by 26 inches, watercolor
lent by Mr. and Mrs. George A. Thomas,
Midland, Texas
- Winter Winds*, 1973, 21 by 16 inches, watercolor
lent by Mr. and Mrs. Stanley C. Draper, Jr.

BIOGRAPHIES

MORRIS RIPPEL

Albuquerque, New Mexico

BORN — Albuquerque, New Mexico, 1930

EDUCATION — Architecture Degree, University of
New Mexico

FIRST MAJOR SALE — Peter Hirsch, Art Editor of
the Santa Fe New Mexican, 1965

MAJOR AWARDS —

- 1976, *Barn Algodones*, National Academy of
Western Art Gold Medal
- 1977, *Plaza del Oriente*, National Academy of
Western Art Gold Medal
- 1978, *Dos Compañeros*, National Academy of
Western Art Gold Medal
- 1979, *Gringo Gulch-Puerto Vallarta*, National
Academy of Western Art Gold Medal
- 1979, *Bluebirds*, National Academy of Western
Art Prix de West
- 1986, *The Mill Gate*, National Academy of
Western Art Gold Medal
- 1987, *Ristra*, National Academy of Western Art
Silver Medal

HOLLIS WILLIFORD

Loveland, Colorado

BORN — Hill County, Texas, 1940

EDUCATION — B.A., Art Center College of Design,
Los Angeles

FIRST MAJOR SALE — LaCrosse Hall of Fame —
Johns Hopkins University, 1973

MAJOR AWARDS —

- 1980, *Snake Priest*, National Academy of Western
Art Prix de West and Gold Medal
- 1982, *Man from Yellowknife*, National Academy
of Western Art Silver Medal
- 1983, *The Osage*, National Academy of Western
Art Silver Medal
- 1985, *Chasing Rainbows*, National Academy of
Western Art Silver Medal
- 1986, *River Wolf*, National Academy of Western
Art Gold Medal

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FRONT COVER:
Blaze of Glory, 18 by 30 inches,
 egg tempera, Morris Rippel

BACK COVER:
I Fly With the Drums,
 36 by 27 inches, bronze,
 Hollis Williford

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