

GILCREASE

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R · E · N · D · E · Z · V · O · U · S · 8 · 9



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LIBRARY

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RENDEZVOUS were wilderness fairs for trappers and traders in the height of the fur trading era from 1825 to 1840. Rendezvous, so named by the French-Canadian trappers who dominated the Rocky Mountain region of the time, was a time to trade pelts and hides for supplies and money. It was also a time for fun and competition in rifle matches, horse races, dancing and story telling.

In the spirit of this Rocky Mountain tradition, the 11th Annual Gilcrease Rendezvous promises all the excitement and activities of the old Western Frontier event. A variety of events for both museum members and the general public are scheduled for April 28, 29 and 30.

Wayne Wolfe, representational landscape painter, will be the featured painter for Rendezvous 1989. T. D. Kelsey, traditional sculptor of Western cattle and horses, also will be featured. Wolfe from Santa Fe, New Mexico, will have over 50 paintings in the special exhibition. Thirty-eight Kelsey bronzes will be on display in the museum. Kelsey lives in Ramah, Colorado.

Gilcrease members are offered a special preview of the Wolfe and Kelsey exhibition at a dinner and wall sale on April 28. Activities for April 29 and 30 begin at 1 p.m., both in the museum and on the museum grounds. Events for both days are free to the public and include Indian dancers, muzzleloading rifle demonstrations, special presentation by the Tulsa Opera of "Face on the Barroom Floor" and a Native American fashion show. Participants will raise the Gilcrease Rendezvous tipi at 1 p.m. Saturday. All other events are repeated on both Saturday and Sunday.

Demonstrations by Native American and Pioneer artists and craftsmen will include silversmiths, wood-carvers, basket weavers, boot and saddle makers and yarn spinners and weavers. Pottery, jewelry, beaded items and leather works of all types will be available for view and sale.

Sharing their approach to painting, Bill Reese of Woodenville, Washington, and William Kalwick of Prescott, Arizona, will be featured Saturday evening as demonstration artists during Gilcrease Rendezvous 1989.



Wayne Wolfe

WAYNE WOLFE

*"I'm just sharing with other people my ego,
I guess. I paint what I think is
wonderful, whether it's people, places or things.
That's my approach, to look at this life
and celebrate it in the
best way I can, with what I do."*

BY PAULA HALL

WAYNE WOLFE, rarely at a loss for words, is confident, motivated and passionate about his work. His quick wit masks a seriousness and a sense of purpose gained by his intense commitment to his profession — a commitment he did not make until he was 32-years-old.

"I went to college and had no idea what in the world I was there for, except the social side of campus life. Then I careened around the business world, hating every minute of it. Six jobs in six years was not a good record.

I'm a compulsive person who used to never take anything very seriously, kind of a jerk," Wolfe describes himself during his 20s. "But when I finally made a commitment to art, that was it. I'm probably *too* serious about it now."

Not an overnight success he admits, Wolfe still attained remarkable recognition in a relatively short time after leaving his former profession in the advertising world to pursue his art career. He became a regular contributor to the Western Heritage Sale in Houston and the Denver

***"If Dad were alive today, I'd
probably still be in the advertising business
with no hair — a very troubled man."***

Artists of America Show.

In 1982, he was the Prix de West winner in Oklahoma City at the National Academy of Western Art of which he is a member.

His scenes of the Canadian and American Rockies share the same realistic and flowing flavor as his depictions of the French countryside or a covered bridge on a secluded New England road.

Born in 1944 in Kansas City, Missouri, Wolfe was introduced to the world of art at an early age by his father, Byron Wolfe, who worked as a commercial artist. About the time Wayne started college, his father, then 58, was forced to resign from his job as art director of an advertising agency, because he was "too old to be creative." Byron Wolfe began to paint for himself and achieved considerable status as a historical western painter, including selection as a member in the Cowboy Artists of America. His death in 1973 had a considerable impact on his son's life and ultimately led Wayne into fine art and painting.

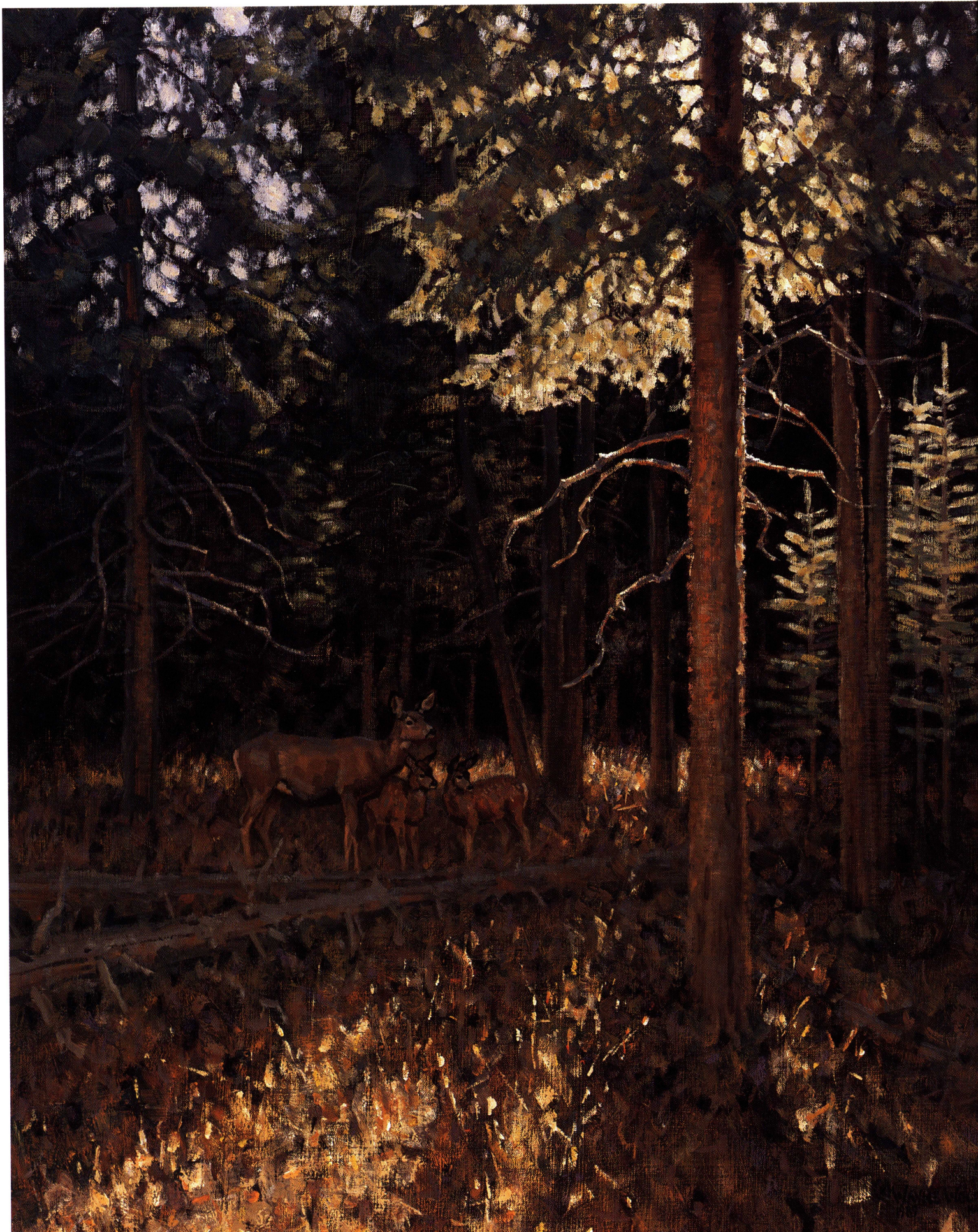
"Growing up my dad discouraged me from becoming an artist. When I was four-years-old, I would go with him down to the railroad yards in Kansas City where I would sit on the hood of the car and draw trains. Dad loved trains," Wayne recalls. "But his negative feelings about doing commercial art as a profession stayed with me. I never considered it until after his death in 1973. I know he was most happy those last years of his life when he was an easel painter."

Six months after his father's death, Wayne started painting. His first efforts were given to relatives as Christmas presents, but eventually he began to sell his art at small art shows. In the spirit of Wolfe's often sarcastic humor, he announced he was leaving his job with a Kansas City advertising agency on April Fool's Day in 1975.





Wayne Wolfe, *Colorado Light Show*, 32 by 42 inches, oil on canvas



"If Dad were alive today, I'd probably still be in the advertising business with no hair — a very troubled man," Wolfe says. "But his death had a great influence on me."

At an art show in Kansas City, Wayne met Robert "Bob" Lougheed, an internationally-recognized American impressionist and fellow member of the Cowboy Artist Association of the elder Wolfe. The chance meeting led to Wayne's move to Santa Fe, New Mexico, where he trained with Lougheed.

"He was such an impressive person to meet. He was not aloof, but very private and for some reason, we saw something in common with each other. We were both very honest and I think he could see I was serious about wanting to learn to paint. After that meeting I would write him 10-page letters asking him questions about how to paint a sky or how to draw a horse. Bob would answer my questions, which I later found out was very unusual. His wife told me he never did that sort of thing," Wolfe explained. "At that time I was struggling to figure out a way to be an artist. I knew if I stayed where I was and relied on my own devices, I wouldn't make it, because I knew all my devices were bad."

Through their correspondence, Lougheed invited Wayne to visit him in Santa Fe, while "I was out on one of my 35mm sketching trips through the Southwest." During the visit, Lougheed and his wife offered to let Wayne rent their guest house.

"To make a long story short, the Lougheeds ended up renting my wife and me the guest house for as long as we wanted to be there and I would be just 150 yards from Bob to get criticism. It was a tremendous opportunity," Wolfe says.

Wolfe, his wife and new-born son stayed in the guest house for three years and later built a home not far from Lougheed and Tom Lovell, another Western art hero of Wolfe. He continued to study with Lougheed until Bob's death in 1982.

"Before I met Lougheed I was just a studio painter, working from 35mm slides. But I was required by

Left, Wayne Wolfe, *Sounds of Man*,
30 by 24 inches, oil on canvas

Below, Wayne Wolfe, *The Broadmoor Swans*,
26 by 32 inches, oil on canvas



*"Before I met Lougheed I was
just a studio painter . . . he insisted that
I work from life, and he taught
me painting through life."*

Lougheed's law to paint outdoors. He made that perfectly clear. He insisted that I work from life, and he taught me painting through life," Wolfe says.

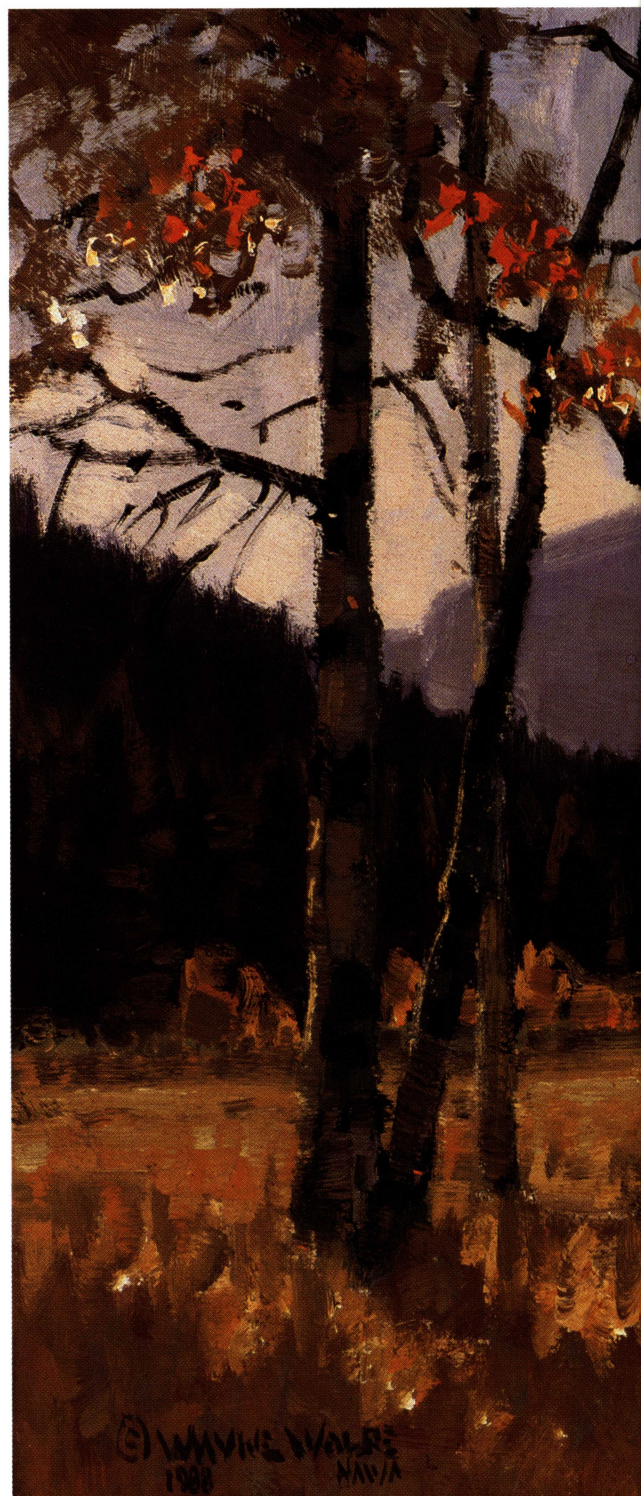
During the first six months of training with Lougheed, Wolfe painted 150 to 200 pictures outdoors.

"Go outside and paint that many pictures as an inroad to a career, and it certainly influences your behavior and thinking. I began to adopt many of Bob's habits or approaches and that's why at first my work resembled Bob's. I could no more paint as well as Bob than fly, and still can't. He was one of America's great impressionists," Wolfe says.

Although Wolfe recognized that many critics might label his art as imitation of his well-known teacher, he felt it was the "best to learn from the best." As with the old masters, Wolfe felt he was an apprentice to Lougheed, but not to the extent he could duplicate his work.

"I did not know Bob's technique and could not duplicate it if I wanted, because that was his handwriting as an artist. Technique is what you do. It's how you put down the paint and how you draw the leg of a man. Similarities are quite natural between student and teacher. But eventually you begin to work your own individual way, through both the subjects you choose to paint and how you see those subjects," Wolfe explains.

Wolfe feels the French painter Millet best expressed his beliefs concerning technique when he said that "technique





Wayne Wolfe, *Treasure Island*, 30 by 36 inches, oil

Wayne Wolfe, *Aspens*, 10 by 15 inches, oil on board





Wayne Wolfe, *Country Doctor*, 16 by 20 inches, oil on canvas

should modestly hide behind the subject expressed.”

“If the way you apply your paint, charcoal or watercolor becomes so recognizable, your technique becomes what you are as an artist, rather than your subjects. You should first try and convey whatever emotion it is you bring to your subjects — your love, enthusiasm, appreciation, whatever. Then if people want to notice how you apply things to a canvas, that’s all right. It’s your handwriting. But to me, it should be totally secondary,” Wolfe says.

Painting what moves and excites Wolfe dominates his choices of subjects. And his first choice has always been nature.

“Bob taught me to appreciate nature by painting from life. He taught me to look for design and pattern in landscape, to see masses and to simplify. Instead of painting things, he taught me to paint the light, or lack of it on those things; how those things feel to me — their essence,” Wolfe explains.

As with a caricature or cartoon, Wolfe strives to capture the “essence” of a subject. “You can take a





Wayne Wolfe, *Crystal Clear*, 9 by 12 inches, oil on board

Wayne Wolfe, *Far, Far Away*, 30 by 24 inches, oil on canvas





Wayne Wolfe, *Silhouettes at Sundown*, 24 by 30 inches, oil on board

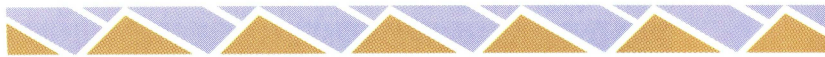
photograph of a person and paint it down to the very last freckle and it won't be as effective as the caricature. The caricature plays on the most important aspects and edits the rest out. I do that with a landscape. I play on the most important aspect, getting rid of the extraneous material. The detail is not what convinces you that you are there in a painting. It's the mood, setting, light, etc. that creates the feeling."

Wolfe doesn't see much detail when working outdoors, a discipline learned from Lougheed and often assisted by a degree of color blindness. His inability to distinguish certain colors, a fact known only to a few, was quickly detected by Lougheed.

"When I first came out here I started painting these piñon trees and junipers in sort of a brownish color. I didn't really know how to mix paint that well, but even at that, my greens were just horrendous. I know Lougheed was saying to himself, 'What's wrong with this boy.' Finally he asked if I really saw things that way and I explained that I thought I had a bit of color blindness. I see the yellow and blue in the rainbow, but I don't see the other colors," Wolfe explains.

With Lougheed's assistance, Wolfe turned what might have spelled disaster to him as an artist, into an

***"Technique should modestly hide
behind the subject expressed."***



advantage. Lougheed laid out an outdoor palette and exercised Wolfe in mixing the spectrum of greys which corresponded to the colors on the palette.

"I would make mixtures of tree colors and Bob would tell me what were the spring green mixtures or the color for pine trees in the Pacific Northwest, etc. Now when I look at a tree I can paint it accurately because I know for one thing that it's a green tree. But I also know through my training and experience if it is an oranger green or cooler green. I see the warm and the cool. I just don't see it the same way as others," Wolfe says. "But if you put a red apple in the green tree, I'll probably never find it."

His inability to distinguish certain colors forced him to concentrate more on values, the relationships of one portion of a painting to another with respect to lightness and darkness of colors. He feels that if the values are accurate in a painting, then a viewer will accept it's authenticity.

"If an artist paints a man's face totally in green, but with accurately painted values, depicting all the planes of light that hit on the face, then it will appear realistic. I concentrate on values," Wolfe says. "Most artists view colors differently anyway. Some see a cooler, bluer world while others respond to warmer earth colors. If it weren't for Lougheed recognizing this and helping me overcome it, I'm not certain I would be an artist today. He used to tell me stories of other artists who had color blindness and encouraged me to stick with it."

He believes his perception of colors has helped him develop into a better artist in some ways, "because color doesn't interfere with the essence of what I see."

"Up close I can recognize the red holly or the flower in the field. But once I step back and it is out there surrounded with other things, that detail is lost. Only the light, forms and planes influence my painting," he says.

Antlers in Aspen, the 1982 winner of Prix De West Award, typifies the skilled use and recognition of light and the serenity Wolfe so powerfully creates with his paintings.

"I like to paint peace and quiet. I am excited by a natural occurrence. If you force something, then it usually won't work. *Antlers in Aspen* came from a scene I spied out of the corner of my eye as I was walking back to the car after sketching something else that day. I saw this light coming through the trees and I knew that was the effect I wanted for this painting," Wolfe says.

Working outdoors, Wolfe first draws small one-by-two-inch thumbnails "in three or four values, just trying to find a simple pattern and design." He then does a larger charcoal drawing, marking grids "so I know where things are going to occur."

Wolfe's well-trained eye allows him to paint all the time. Whenever the light shifts or the wind picks up, his mind is calculating how his brushes would handle that effect. He watches, observes and waits for the right moment.

"The act of working outdoors is my greatest satisfaction. Nothing is equal to it, no experience of any kind. When I am working outdoors, I'm operating on all cylinders, not distracted by the phone ringing or the Federal Express man at the door. I'm just standing in

Wayne Wolfe, *A Quiet Pool*, 10 by 15 inches, oil on board





Wayne Wolfe, *San Lorenzo Church*, 8 by 16 inches, oil on board

front of nature, soaking it up like a sponge and wringing it back out on the canvas,” Wolfe says.

He prefers to complete his paintings in the natural setting. “Coming back into the studio with a very small imagination in comparison to nature, you tend to duplicate ideas and rely on things that worked for you in the past,” he explains.

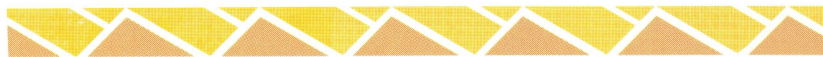
Although Wolfe is best known for his landscapes, he has developed his skill in figure painting as well.

“I plan to do more work from life. I want to travel more and paint, maybe try watercolor again. I have been to Europe and I want to make another trip soon. And of course, my love is the Colorado mountains,” Wolfe says.

Although he appreciates the Santa Fe environment, he has mixed emotions about remaining.

“If I picked a place to live for subject matter, it would probably be in Switzerland, Colorado or New England. But I also need to have my work critiqued. The artist friends I have in this area are extremely important to me, not only for friendship, but also for the exchange of ideas,” Wolfe explains.

“The act of working outdoors is my greatest satisfaction. . . . I’m just standing in front of nature, soaking it up like a sponge and wringing it back out on the canvas.”



Always a student, Wolfe is open to criticism and new ideas. “I think a student is wise if he remains a student. I’m always learning and changing. I paint differently than I did five years ago and I hope to paint differently in another five years.”

As a traditional painter, Wolfe continually strives to simplify or “mass” his paintings. He recognizes and understands some of the time-honored techniques of traditional painting. He admires such artists as Carl Rungius, Willard Metcalf, Anders Zorn, Donald Teague, Winslow Homer, Ogden Pleissner, John Clymer and Tom Lovell.



Wayne Wolfe, *Waterville Bridge*, 8 by 16 inches, oil on board



Wayne Wolfe, *Ozark Angler*, 21 by 26 inches, oil on canvas

“In art, it’s not a good idea to be an innovator, just to be an innovator. It’s good to be innovative, to be as different as you can. But don’t slap convention in the face or the great ideas and methods that have been passed down, just to be noticed,” Wolfe says, “If all I ever become is almost as good as a very great painter who does things in a very classical way, then that’s plenty for me. To carry on the tradition of classical painting is a lifetime’s work. Through my paintings I want to share with others what I see as beautiful and classical in the world and why I have chosen to live my life as an artist.” ◡

WAYNE WOLFE

SALE PAINTINGS

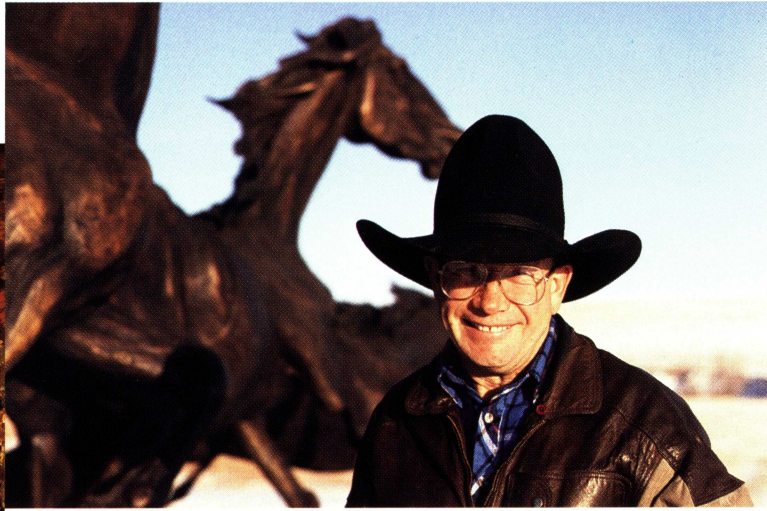
Aspens, 10 by 15 inches, oil on board
The Big Country, 30 by 48 inches, oil on canvas
The Broadmoor Swans, 26 by 32 inches, oil on canvas
Canal in Strasbourg, France, 16 by 24 inches, oil on canvas
Clouding Up, 13 by 11 inches, oil on board
Colorado Light Show, 32 by 42 inches, oil on canvas
Country Doctor, 16 by 20 inches, oil on canvas
Crystal Clear, 9 by 12 inches, oil on board
Far, Far Away, 30 by 24 inches, oil on canvas
Going Solo, 24 by 30 inches, oil on board
The Inn at Mystic, 20 by 16 inches, oil on canvas
La Iglesia de San Francisco de Asis, 30 by 40 inches, oil on canvas
Moran at Sundown, 9 by 16 inches, oil on board
Morning Rain, 30 by 36 inches, oil on canvas
Ozark Angler, 21 by 26 inches, oil on canvas
Pecos Valley Church, 10 by 15 inches, oil on board
A Quiet Pool, 10 by 15 inches, oil on board
San Lorenzo Church, 8 by 16 inches, oil on board
Santa Fe Sundown, 10 by 15 inches, oil on board
Sentries, 20 by 30 inches, oil on canvas
Silhouettes at Sundown, 24 by 30 inches, oil on board
Singing Sunlight, 10 by 15 inches, oil on board
The Sleeping Indian, 10 by 15 inches, oil on board
The Sounds of Man, 30 by 24 inches, oil on canvas
Studio Still Life, 18 by 24 inches, oil on canvas
Under an Autumn Arcade, 16 by 24 inches, oil on canvas
Waterville Bridge, 8 by 16 inches, oil on board
Wet Snow, 11 by 13 inches, oil on board

RETROSPECTIVE PAINTINGS LENT BY THE ARTIST

City Wall - Lucerne, 1983, 8 by 12 inches, oil
Clouds on Pilatus, 1983, 8 by 10 inches, oil
Fiescherhorn Glacier, 1983, 8 by 10 inches, oil
Jeffersonville Farm, 1984, 8 by 10 inches, oil
Jemez Sunset, 1987, 8 by 10 inches, oil
Lake Lucerne, 1983, 8 by 12 inches, oil
Medicine Lake, 1979, 8 by 10 inches, oil
Mt. Rundle, 1979, 8 by 10 inches, oil
Neckar Bridge, 1983, 8 by 10 inches, oil
Portrait of Tyler and Scotty, 1987, 22 by 18 inches, oil
Snake River View, 1980, 8 by 10 inches, oil
Still Life From Colorado, 1988, 30 by 24 inches, oil
Treasure Island, 1988, 30 by 36 inches, oil
Waterville, Vermont, 1984, 8 by 10 inches, oil

RETROSPECTIVE PAINTINGS

Antlers in the Aspen, 1982, 30 by 40 inches, oil
lent by National Cowboy Hall of Fame, Oklahoma City, Oklahoma
Christmas Eve in Santa Fe, 1982, 24 by 48 inches, oil
lent by J. A. Whittenburg, II
Crossing the Chamisa Field, 1982, 30 by 40 inches, oil
lent by Dr. and Mrs. Vernon Filley, Pratt, Kansas
Heads and Tails, 1984, 30 by 48 inches, oil
lent anonymously
Morning Light on Lake Lucerne, 1984, 24 by 48 inches, oil
lent anonymously
Morning Still - String Lake, 1988, 24 by 36 inches, oil
lent by The Rockwell Museum, Corning, New York
Neckar Bridge, Heidelberg, 1987, 16 by 20 inches, oil
lent J. R. and M. F. Anderson, Littleton, Colorado
Ranch of the Swallows - New Mexico, 1980, 24 by 36 inches, oil
lent anonymously
Saturday Night, 1988, 24 by 36 inches, oil
lent by Sam Noble, Ardmore, Oklahoma
The Snow Bridge, 1984, 36 by 48 inches, oil
lent by C. E. Thornton
Something in The Wind, 1987, 20 by 40 inches, oil
lent by Laney Hicks, Dubois, Wyoming
White on Silver, 1987, 20 by 30 inches, oil
lent by Anne and Case Nymeyer
Winter Chores at Las Golondrinas, 1980, 20 by 30 inches, oil
lent by Mr. and Mrs. Jay L. Carter



T. D. Kelsey

BY PAULA HALL

*"I don't know if it's a talent really.
I think more than a talent it's my desire to
want to do it. If you want to do
something bad enough and you work at it,
then you'll probably be better
at it than anything else."*

HE WAS PROBABLY one of those kids in high school that always had his notebook filled with sketches, on the front and back cover and down the margins of the inside pages, encircling the few class notes that students somehow manage to accomplish. But his drawings were different from the others. They were pretty good and always of horses. Not just the doodles of a sometimes bored student, but an indication of true talent.

T. D. Kelsey "wanted to do" many different things in his life and has managed to become accomplished in about every interest he has pursued. Although his art interest, particularly sculpting, has always been an important aspect of his life, Kelsey did not devote the majority of his time to it until later in his life. He tried saddle bronc riding, ranching and piloting first. All of which he says has assisted in his development as a sculptor.

Kelsey, a soft-spoken, extremely modest man, seems

T.D.



KELSEY



T. D. Kelsey, *Texas Gold*, Study, 20 by 40 by 17 inches, bronze



T. D. Kelsey, *Escape Artists*, 8 by 14 by 18 inches, bronze

almost surprised that anyone would think the diversity of his talents and interests were unusual and even more surprised by compliments of his bronze sculptures. Born in 1946 and raised in ranch country of Montana's Gallatin Valley near Bozeman, Kelsey has always had a fervent fascination in western history.

"I love horses, cattle and western life. I can't remember not being around horses. I've never seen one I didn't want to touch, ride or own," Kelsey says. "I used to read a lot of Will James and something he wrote probably best says how I feel. James wrote, 'There's nothing as good for the inside of a man as the outside of a horse.'"

In high school, Kelsey rodeoed on weekends and spent a great deal of time mastering another of his interests — flying. Like horses, flight fired Kelsey's imagination.

"My dad was a crop-duster and a World War II fighter pilot. I was around planes about as much as I was around

horses when I was growing up," Kelsey says.

While most of his 16-year-old buddies were buying their first car, Kelsey opted to buy a used Piper Cub with the proceeds made from the sale of his hunting rifles. For the next year or so, Kelsey used his plane to get from job to job which included shoeing and breaking horses for area ranchers, supplying isolated camps and line riding.

When he was only 18, Kelsey married his high school sweetheart, Sidni or "Sid," who shares his love for horses, cattle and art. The day they were married, the Kelseys' registered their brand, T Lazy S. They soon headed for Montana State University where Terry managed to fit in additional flight training while studying premed.

After two years of college, Kelsey heard that United Airlines was looking for pilots and applied. Much to his surprise, at age 20, he became the youngest pilot ever employed by United. In 1967, the Kelseys left the Big



"I didn't know anything about casting. One day Louise Phippen . . . came out to the ranch and saw some of my work and suggested I have a piece cast. I guess that was the start of it all."

Sky country for San Francisco, but only for a short time. They soon were transferred to Denver where they bought their first ranch near Calhan, Colorado.

Always fascinated by images of the Old West, the Kelseys began ranching and raising Texas longhorns. Their interest in the breed led to the T Lazy S longhorn herd becoming one of the finest in the country, winning many national championships. Kelsey became a national director of the Texas Longhorn Breeders Association of America and helped found the first affiliate association, Mountains and Plains Texas Longhorn Association.

For his own pleasure, Kelsey always kept his hand in drawing, painting and "playing with clay" — through his rodeoing, flying and ranching. But a fellow pilot, Ted Goble, played an important role in changing Kelsey's priorities. Ted often talked about his uncle, George Phippen, and his accomplishments in the western art field.

"At that time I was playing around with terra cotta and really hadn't thought about casting anything in bronze. I didn't know anything about casting. One day Louise Phippen, George's widow, came out to the ranch and saw some of my work and suggested I have a piece cast. I guess that was the start of it all," Kelsey explains. The first bronze casting of one of his sculptures was made in 1971.

The following year Terry and Sid sold the ranch in Colorado and headed for the Badlands of North Dakota where they bought a ranch adjoining Teddy Roosevelt's Maltese Cross Ranch near Medora. Title problems with the land halted their plans for ranching in North Dakota and they returned to Colorado where they purchased





T. D. Kelsey, *The Obsession*, 10 by 24 by 17 inches, bronze

their present 3,200 acre ranch on the high plains southeast of Denver.

Building his longhorn herd and flying for United consumed the majority of his time during these years, however, Kelsey struggled to find time to sculpt. Collectors bought every piece that he cast and encouraged by this response, he approached Lemon Saks of Saks Gallery in Denver to sell his bronzes. Saks recognizing his talent, agreed to place his work in his gallery. The gallery still represents Kelsey today.

"I guess because I liked doing artwork I always considered it fun, not work. I was always taught as a kid that you can only go play or have fun when all the work was done," Kelsey explains.

Work was over with United Airlines in 1979. Kelsey decided that more than anything else, he wanted to sculpt. He resigned from United Airlines, not to give up flying totally, but to be more in control of his flying time.

He built an aerobatic Christen Eagle stunt plane in his "spare time" for travel and fun.

Today, the Kelseys' T Lazy S ranch lies tucked against a hillside of ponderosa pine with a backdrop of snow-shrouded Pike's Peak and the front range of the Rockies. They are still under the spell of Texas longhorns, but are currently "not into the breeding, but probably will get back in it one day." They are still busy ranchers. Their log cabin home, built with the help of a few neighbors, along with outbuildings, a barn, an indoor arena, Kelsey's art studio and pens used for training cutting horses — all reflect the Kelseys' lifestyle.

"The last two years have been the best. Sid has helped me make my art priority," Kelsey explains. "Russell, Leigh and James were my idols, but they somehow weren't real to me. I always thought, 'What makes me think I could make a living at something that only a few great artists have been able to do.' Sid and some other

T. D. Kelsey, *Briargate Mustangs, Study*, 13 by 39 by 15 inches, bronze



great people have helped me become really serious about my art. I guess I always have been, it's just taken me a while to finally admit it."

With more time for his art, Kelsey first accepted a commission from the Professional Rodeo Cowboys Association in 1980 for three bronzes to be displayed in their Hall of Fame in Colorado Springs. As a former rodeo performer, Kelsey accurately depicted a bull rider, saddle bronc rider and team ropers for the rodeo association.

"Being authentic is important, particularly in western art," Kelsey explains. "It has to be anatomically right or it won't work. But at the same time, it has to give the impression of what's going on, the movement. That's the hardest part about sculpting wild horses and cattle. Even though it's stationary, you've got to make it move, without over doing it. You can't have an animal or man moving in a way that is physically impossible. I might have to simplify or change what I remember as the true scene to play up

the movement. You can stretch the truth, but you can't break it."

Authenticity is paramount to Kelsey. He never sketches out his ideas but transfers them directly to the clay, using his hands and his wealth of experience with the subjects as his only tools.

"This is just me and every artist is different, but when I sketch something my mind tends to stay with the line drawing, which is a lot simpler but doesn't work in sculpting," Kelsey says. "I think sketching and drawing is one of the most important things an artist can do to develop. But to actually sketch a piece and then sculpt from that sketch doesn't work for me."

Kelsey's love for the Texas longhorn breed led him to undertake one of the largest sculpting endeavors of his life, *Texas Gold*. The idea that "had been jelling for several years" finally began in 1981. He wanted to immortalize the spirit of the Texas longhorn, the men who



"That's the hardest part about sculpting wild horses and cattle. Even though it's stationary, you've got to make it move, without overdoing it."

drove them over countless miles and those who ensured the breed's survival.

Texas Gold began in the form of a study which ultimately became 35 numbered pieces. He then worked up a 10-foot study which took over 11 months to complete. Finally, he began "the big one," one and one-fourth life size. It took seven months to construct the armature and three months to sculpt and mold the 17,000 pounds of clay. The result was seven steers stretched over 30 feet of base totalling 12.5 feet in height. Each of the seven steers carries a family brand of those who preserved and nurtured the breed's heritage when the cattle had all but vanished.

"What fires the viewer's imagination is the unerring sense of movement T. D. brings to his work . . . a rangy steer wearing the Phillips brand is nearly bolting over the Butler . . . twisted horns clashing against the Peeler-branded steer . . . legs scrambling to hold the rough ground . . . T. D.'s representation of animal strength and motion becomes almost audible!" describes one writer after viewing the completed *Texas Gold*.

Kelsey is quick to credit the finished beauty of his bronzes to the skill of the foundry personnel who cast the sculptures, such as Bob and Mary Zimmerman of Battle Mountain Bronze and Betsy Ostmiller of Loveland Sculpture Works.

"I also like playing with patinas and when I mess one up real bad, which seems always the case, a guy by the name of Pat Kipper fixes them. He's the best there is,"





T. D. Kelsey, *2 of a Kind*, 9 by 18 by 11 inches, bronze

T. D. Kelsey, *Cowboy Comalong*, 16 by 32 by 12 inches, bronze





Kelsey explains.

Patinas, the colored film formed on copper and bronze by natural aging or artificially through the use of acids, intrigue Kelsey. He feels the color of patina ultimately affects the total image of his sculpture and varies the patina process according to the piece.

"I wanted a kind of chalky color, with more reds and pinks for this piece," Kelsey says, pointing to *Head for Cover*, a bronze of two Texas longhorns. "Sometimes I want a piece to have a more blue cast, because it creates a cold mood which is the environment for many of my pieces. I don't like to just stay with 'cowboy brown' patinas, as I call them because that is the most popular patina for western bronzes. I think the base, patina and the sculpture all have to work together to create the feeling of what's going on."

Sid and Terry often work together on selecting the marble and wood bases, as well as the sculpture titles. Most of the titles come while the subject ideas are in the making.

"Sid and I sit just about every morning and talk about ideas for different sculptures. We probably have enough ideas and titles to last my lifetime," Kelsey explains.

Sitting and drinking their early morning coffee by the fireplace, surrounded by western memorabilia and many of Terry's sculptures, Sid and Terry map their future. It's their favorite time of the day. Terry, who experienced a heart attack four years ago, says at 43-years-old he realizes how important every minute in life can be.

"It was a pretty humbling experience. It told me that if there is something I want to do in life, that doesn't hurt anyone else, I better do it. No one else can do it for me," he explains.

Life and death experiences have impacted Kelsey's art, even prior to his own life-threatening experience. The death of his father led to his sculpting *The Appointment*, one of the few sculptures that deviates from the robust, often wild action of most of his subjects. In the sculpture, skeletal horses carry two riders, one leading the other corpse-like rider. The title was inspired by W. Somerset Maugham's story of the same title.



T. D. Kelsey, *The Introduction*, 12 by 15 by 16 inches, bronze

***"I feel I'm always gaining in
knowledge about sculpting,
but I also know I'll never know it all."***

T. D. Kelsey, *Game of Hearts*, 11 by 15 by 25 inches, bronze

"Dad was a great pilot and he loved to fly. But crop dusting didn't make that much money and he had to give it up when I was about 10 years old to find better pay. Looking back, I now feel sorry for him because he had to give up the thing he loved doing the most," Kelsey says. "I don't know if I really did *The Appointment* because of his death, but it certainly influenced me. I started and finished the piece the fastest I think I've ever done one. It just came to me easily."

A recent trip to Africa inspired Kelsey to consider animal wildlife from a very different perspective. "It was an incredible experience. I believe it is the best place to view wildlife firsthand like that. I really want to sculpt more wildlife and Sid and I plan to go back to Africa for that reason."

Feeling close to his subjects is important to Kelsey. He says what has influenced his sculpting the most has been his experiences — growing up in Montana, wild horses, cowboys, temperatures of 40 below 0 and the country. Kelsey's trip to Africa may have opened a varied direction for his sculpting. One of his newest pieces, *Handle With Care*, captures a lioness carrying her cub.

"I feel I'm always gaining in knowledge about sculpting, but I also know I'll never know it all. I always want to be growing. I want to do more oil painting and I want to become a better wildlife artist. But I'll never give up what I know best, horses and cattle," Kelsey says.

In 1988, another of Kelsey's large monuments was dedicated at the entrance to the Briargate Business Campus in Northern Colorado Springs. *The Briargate*



T. D. Kelsey, *Air Mail*, 5 by 10 by 8 inches, bronze



T. D. Kelsey, *Head for Cover*, 12 by 20 by 12 inches, bronze



T. D. Kelsey, *A Cut Above*, 15 by 28 by 15 inches, bronze



Mustangs depicts a band of wild horses. The stud guards the rear, watching for danger, while the lead mare bolts with three other mares and a colt.

"The stud rarely leads the band. He watches for the stragglers," Kelsey explains. He speaks from experience having ridden for many years in pursuit of wild horses on the West Slope, helping to maintain the herd and preserve them. He and Sid have made the trek to assist with the wild horses for over 15 years.

"I need to be in these types of environments. I don't think I could live in a big city and do my art. I have to really feel and see the subjects before I am comfortable sculpting them. I'm not that disciplined or practiced, so being with them helps me stay authentic," Kelsey says.

Although detail and authenticity are important to Kelsey, he strives to remain "looser than I used to be in my work. I used to think every detail had to go in to each

piece. I believe now you can be loose in your work, even impressionistic, and remain realistic."

The T Lazy S brand seems a misnomer for Terry and Sid Kelsey, particularly the "Lazy." And for a kid who got "kicked out" of art class in high school for drawing horses instead of the assignment, T. D. Kelsey inspires one to pursue a dream.

Watching Kelsey move about his log cabin studio while his favorite radio station plays symphony music, it seems hard to imagine that one man could possess such a multitude of interests and somehow make them all fit into one lifestyle.

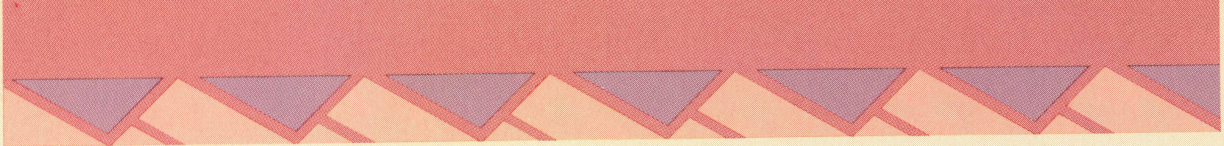
"It's all been interesting and I wouldn't give up any of my experiences. I believe everything has helped me become the artist I am today and makes me want to learn and develop, as both a sculptor and a painter." ◡

T. D. Kelsey, *Raindance*, 14 by 20 by 21 inches, bronze



T. D. Kelsey, *Winner Take All*, 10 by 19 by 19 inches, bronze





T. D. KELSEY

SALE SCULPTURES

2 of a Kind, 9 by 18 by 11 inches, bronze
Air Mail, 5 by 10 by 8 inches, bronze
Blood Brothers, 10 by 20 by 16 inches, bronze
Briargate Mustangs, Study, 13 by 39 by 15 inches,
bronze
Checkmate, 13 by 28 by 16 inches, bronze
Courtship, 12 by 13 by 14 inches, bronze
Cowboy Comalong, 16 by 32 by 12 inches, bronze
Game of Hearts, 11 by 15 by 25 inches, bronze
Handle with Care, 5 by 13 by 6 inches, bronze
Head for Cover, 12 by 20 by 12, bronze
The Introduction, 12 by 15 by 16 inches, bronze
A Little Frosting on the Cake, 9 by 13 by 24 inches,
bronze
Living on the Edge, 8 by 8 by 19 inches, bronze
Longhorn Bookends, 8 by 18 by 9 inches, bronze
Mustang Nursery, 7 by 10 by 10 inches, bronze
Night Music, 9 by 11 by 12 inches, bronze
The Obsession, 10 by 24 by 17 inches, bronze
The Protector, 7 by 12 by 13 inches, bronze
Scaredy Cat, 4 by 6 by 8 inches, bronze
Spring Fever, 12 by 19 by 17 inches, bronze
Texas Gold, Study, 20 by 40 by 17 inches, bronze
Texas Ranger, 11 by 18 by 18 inches, bronze
Winner Take All, 10 by 19 by 19 inches, bronze

RETROSPECTIVE SCULPTURES LENT BY THE ARTIST

A Cut Above, 1983, 15 by 28 by 15 inches, bronze
The Appointment, 1982, 9 by 14 by 20 inches, bronze
Bellringer, 1979, 13 by 16 by 33 inches; bronze
Brand New Friend, 1976, 9 by 14 by 9 inches, bronze
Broken Challenge, 1975, 10 by 18 by 12 inches,
bronze
Escape Artists, 1981, 8 by 14 by 18 inches, bronze
Free Spirits, 1978, 19 by 24 by 34 inches, bronze
Grammar School, 1978, 11 by 13 by 13 inches,
bronze
Headin for the Hay Wagon, 1977, 10 by 19 by 12
inches, bronze
Lady's Man, 1984, 6 by 11 by 9 inches, bronze
No Loose Ends, 1979, 20 by 36 by 17 inches, bronze
The Professional, 1979, 14 by 15 by 31 inches,
bronze
Raindance, 1981, 14 by 20 by 21 inches, bronze
Sharing the Glory, 1980, 8 by 13 by 15 inches, bronze
Texas Gold, Intermediate Study, 1982, 5 by 10 by 3½
feet, bronze

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FRONT COVER:

Singing Sunlight, 10 by 15 inches, oil on board, Wayne Wolfe

BACK COVER:

Courtship, 12 by 13 by 14 inches, bronze, T. D. Kelsey

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