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RENDEZVOUS

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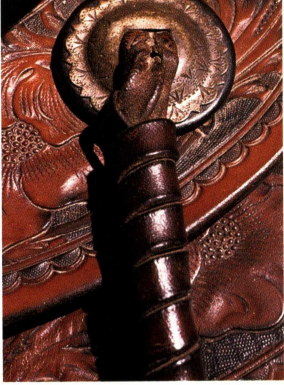
RENDEZVOUS

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The twelfth annual Gilcrease Rendezvous will be held April 27, 28 and 29. Patterned after the old western frontier trappers rendezvous of the mid-1800s where trappers and mountain men met with traders and Indians to socialize and barter during the early summer, this year's celebration offers a glimpse of many rendezvous traditions.

Tom Ryan, featured 1990 Rendezvous painter from Midland, Texas, has a love for the American West and the lifestyles of contemporary cowboys. An exhibition and sale of his paintings will be held along with sculptures of Doug Hyde, featured Rendezvous sculptor from Santa Fe, New Mexico. Hyde, of Nez Perce, Assiniboiné and Chippewa descent, has spent his lifetime capturing the tradition and lifestyles of American Indians.

With a backdrop of these fine Indian sculptures and western cowboy paintings, activities of Gilcrease Rendezvous 1990 will certainly carry the flavor of the old West.



Rendezvous Artist

TOM RYAN

Painter of
Today's Great
American
West



Tom Ryan, *Six Pack Saturday Night*, 32 by 32 inches, pastel

BY PAULA HALL

AT FIRST GLANCE one might think they are scenes from the old West. Cowboys huddle near a chuck wagon, conversing and eating before returning to the dusty, hard duties of the day and a lone cowboy rides off with flowers in hand, obviously destined for a planned twilight meeting

with someone special. But on second look, one will notice the camouflage hat worn by the camp cook and the six-pack of aluminum cans tucked under the rider's arm, reminding viewers these are scenes of today's American West.

"Before I actually went out on a roundup back in the early 60s, I thought that things like chuck wagons were gone. But I learned differently. That's one thing that fascinates me about ranching today. There are some of the traditional ways of doing things, coupled with modern-day conveniences that make the job easier and faster. But most of all, what intrigues me are the people — the cowboys themselves. I just knew from my first trip out West that I wanted to paint contemporary western art. I wanted to paint something that I could feel and experience firsthand," explains Tom Ryan, featured painter for Gilcrease Museum's Rendezvous 1990.

Ryan has spent the last 30 years capturing modern-day ranch life in his paintings, drawings and sketches. His



TOM RYAN





Tom Ryan, *Sixty Years in the Saddle*, 17 by 29 inches, oil



Art in Chicago and graduated in 1950. He returned to Springfield where he continued to paint, but with the desire to learn more about the traditional masters working in the East.

"Just starting out I wanted to paint as much as I could, but I felt I needed more training and I wanted to go East and study the works of N.C. Wyeth and Howard Pyle. I had heard that Frank Reilly, at the Art Students League in New York, was teaching the traditional painting of Pyle and Harvey Dunn and that's where my interest focused," Ryan says.

In 1951, with at least one full year left of his education benefits as a GI, Ryan and his family moved to New York where he continued his study. It was at this point in his career he experienced "one break" that would change his life as an artist.

"Frank Reilly had an illustration assignment every year at the League whereby one of the publishing companies would give us a manuscript to do the cover for a paperback novel. That year it was Ernest Haycox's *The*

Outlaw and I did several paintings for the assignment. I took it real seriously, read the manuscript and did some research and finally, came up with this fellow who had been shot in the hand and was out wrapping it up in the moonlight," Ryan laughingly recalls. "It won the contest though. They gave me a check for \$200 and a book a month to illustrate. That put me right to work, and boy, did I need it."

For the next six to seven years, he continued painting historical western scenes for book covers and began doing research for his own love, "easel painting." Although he had always had a keen interest in western history and art throughout his life, it was the many field trips to the western states that sparked his interest even further.

"At that time western subjects seemed to be the only thing selling for me to make a living. Not being born on a ranch or anywhere near, I got into doing historical work and relied on research as my guide," Ryan explains. "I started going out to places like Dodge City, Kansas, and



Tom Ryan, *The Moonlighters*, 18 by 28 inches, oil



Tom Ryan, *Croton Pasture in May*, 27 by 32 inches, pastel





Tom Ryan, *Visitation to Taylor Camp*, 36 by 42 inches, pastel and charcoal

talking with people who remembered the days of the old West. I went to the newspaper offices to research the times and gathered photographs. That's when I got real excited about doing dance hall scenes, buffalo hunters and such things."

It was about 1959 and Ryan was working on what he refers to as his "buffalo hunting series" when he took a trip into the Palo Duro Canyon country of Texas. In a sense, it was a reenactment of buffalo hide taker's camps and an eye-opener for Ryan to the contemporary West as well.

"I wanted to see where the buffalo came out of the mouth of the canyon back during those days. I had read some place in a historical book about the buffalo going down into the canyon and being cleared out to start a ranch. I thought it would make an interesting scene," Ryan explains. "I came across an old dugout and realized it was one of the original dugouts, one of the outlying camps for cowboys. I went on further and came upon the ranch and met several of the cowboys and talked with them. It really got me excited about doing a contemporary western painting."

Roundup Panorama was the first contemporary western painting Ryan completed and sold to Frank Harding, president of American Livestock Insurance Company.

"I did it strictly from sketches and from my conversations with the cowboys I met at the canyon. I felt I did a pretty competent job at the time, but I imagine it looks like a Grandma Moses to me now," Ryan recalls.

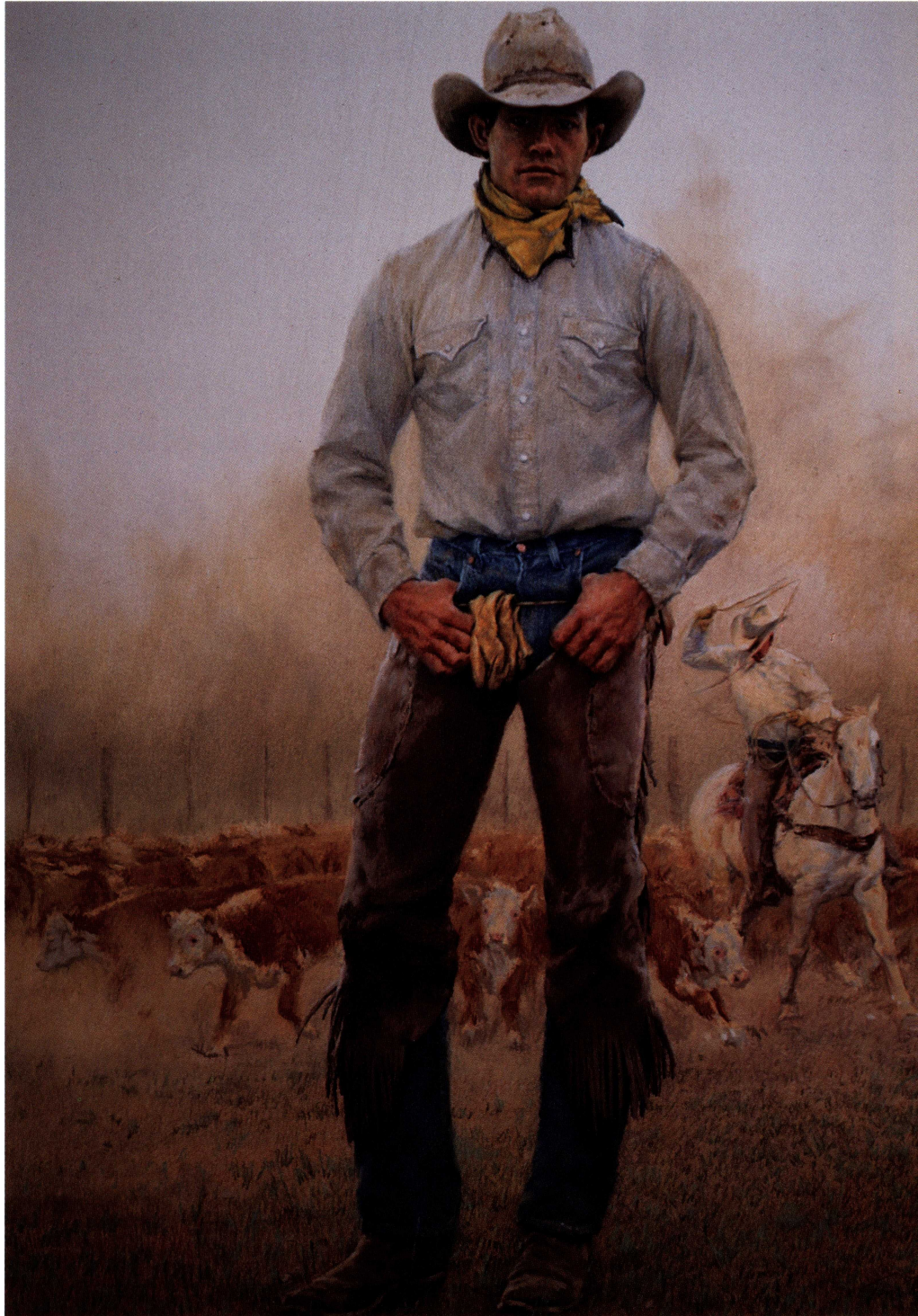
He chuckles when he refers to his growth into contemporary western painting as "an outgrowth of my buffalo research days into West Texas."

With the taste for contemporary western art, Ryan made more sketching trips to the West and began showing much of his new work through the Latendorff's Bookshop and Gallery of Western Americana on Madison Avenue in New York City. Ryan had become good friends with Walter Latendorff, whose gallery exhibited many notable western artists including Russell and Remington. Upon Latendorff's death in 1958, his assistant, Helen Card, had taken over the gallery and she produced several catalogues of work in the gallery.

"One day I got a call from the art director of Brown and Bigelow calendar company, who wanted to know if I would do a contemporary western painting for them. I said I would be glad to, but actually, I was about to fall off my chair," Ryan explains. "Apparently Norman Rockwell had seen my work in one of the catalogues that Helen had sent him that also included some of his work. He was



"Knowing them year after year, you can't help but build friendships. I've known some of them through three generations. I met Royce McLaurry in 1963 and his son, Buster, was only about four-years-old at the time. He turned out to be a fine cowboy and went on from the Four Sixes to be foreman on the great Goodnight Ranch as a very young man, just 30 or so. He's the subject for Calf Buster."



Tom Ryan, *Calf Buster*, 40 by 30 inches, pastel and charcoal

doing a series for Brown and Bigelow at the time and suggested the art director contact me.”

Brown and Bigelow has been well-known for their reproductions of paintings in their calendars from notable artists including western artists C.M. Russell, Phillip R. Goodwin, Frank Hoffman and George Phippen. Ryan says he felt a sense of honor even to be asked to submit a painting for consideration.

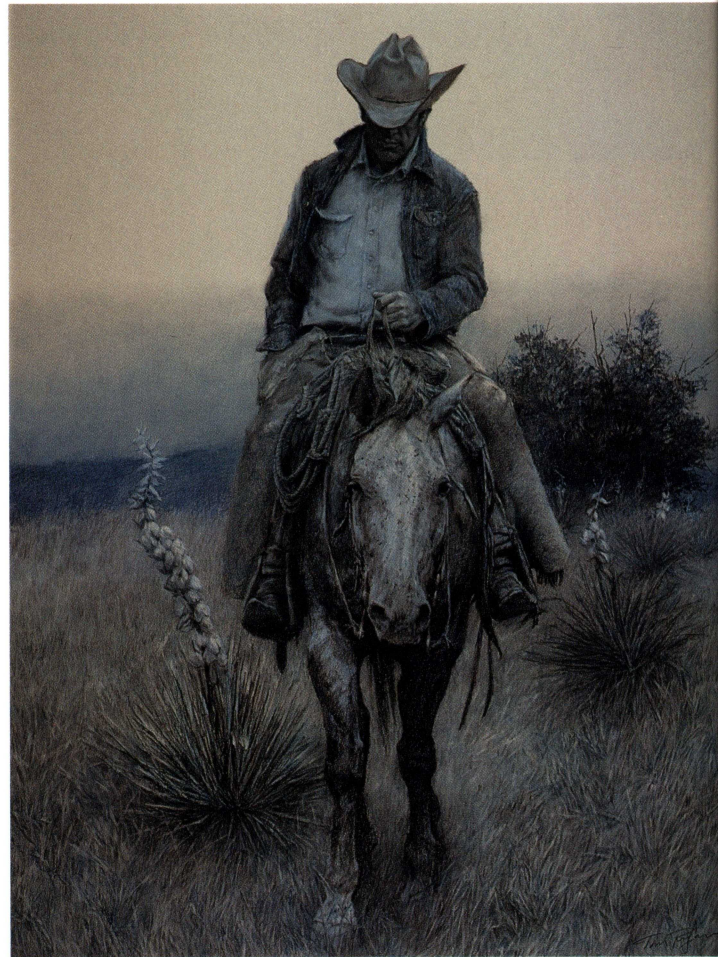
“It was from that invitation from Brown and Bigelow that I was introduced to the Four Sixes Ranch and ultimately what I’ve been painting ever since,” Ryan explains. “I called Frank Harding who collected some of my work and asked if he knew a working ranch that still had a chuck wagon because I wanted to use one in a painting for a calendar piece. He put me in contact with Jay Pumphrey, general manager of the Four Sixes, and George Humphreys, foreman. They invited me down for a colt branding that was to take place in October and told me to stay a couple of weeks. That was it for me. I found what I had been searching for on that first trip.”

On that trip to the Four Sixes in 1963, Ryan met a number of cowboys and their families — people he would see again and again over the next 20 or 30 years. He went out in the chuck wagon and slept on a bedroll with the sky as the only ceiling. He watched as the cowboys worked the cattle and rode with them “every step of the way.”

“Although the chuck wagon is more a thing of the past now, it wasn’t back then. It still went out on the roundup. Now it is setup at one location near the house and they all come back in for their meals. Although the goose-neck trailer has changed their working day, cowboys still spend hours on the back of a horse, rope, brand and check the cattle. Some things just don’t change,” Ryan says.

After several months of traveling back and forth from the ranch to his home in Pennsylvania, Ryan decided to move his wife and three children to Lubbock, Texas, in 1967 to be closer to the source of his work. In 1983, he and his wife moved to Midland where they now reside.

Ryan has been a part of roundups, at the Four Sixes



Tom Ryan, *Monday Morning Blues*, 40 by 30 inches, pastel and charcoal

since that first experience in 1963. He continued painting for Brown and Bigelow until 1972.

“You really get to know these guys and their families after a while. Some come and go, but several have been there the whole time. Lath Withers has been with them since 1948 and is about 72 years old. He doesn’t look like it though,” Ryan says. “I’ve painted Lath about 27 times,



Tom Ryan, *Nestled*, 30 by 40 inches, charcoal

most recently in *Coming Through The Dry*.”

Getting to know them is important to Ryan, as he tries to capture the individual personalities as much as what is going on in the scene. His collection of hats, chaps, saddles and other western items in his studio serves as a legacy of stories from each owner. Ryan points to the hat worn by the cowboy in *Sixty Years In The Saddle* or the

chaps worn in *The Wagon Boss*.

“Knowing them is a great part of it. When I’m painting one of the cowboys, not only am I trying to portray them, I try and get their individual characteristics,” Ryan explains. “I try and tell a story.”

Devising compositions that tell a story and stand apart from other contemporary western art has been Ryan’s

drive and trademark of his paintings and drawings.

"That's one reason why I always enjoyed and admired N.C. Wyeth and students of Howard Pyle. Wyeth was a good composer, with nice dark patterns and nice light patterns going through his pictures. Even in a small painting of N.C. Wyeth, you can stand away and see that pattern, the subject matter. That's what painting is all about. That's storytelling," Ryan says.

Working from memory as much as from his sketches or black and white photographs, Ryan draws from past experiences as far back as 15 or 20 years to begin a painting today.

"I've got a pretty good memory for things I've seen or experienced and sometimes the lightbulb will flicker on something that happened in the past and I can see it visually. I quickly do some sketches of it and begin working on the color. That's the important part," Ryan says.

Memories of buffalo peas, a weed which only goes into full bloom about every seven or eight years in West Texas, served as the background for a painting he recently completed titled *Red Dirt Country*.

"They remind me a lot of bluebonnets in color, but they only grow in red dirt and so thick, it just looks purple for miles. I first did the drawing, *Coming Through The Dry*, and decided the buffalo peas would make a better background for the oil painting," Ryan explains.

Working often with a detailed, full-scale drawing first, Ryan feels better prepared for starting a painting.

"I generally do a drawing first. It's a good foundation and I get a feeling for the painting. I find, through doing a real comprehensive drawing, I will have fewer problems in the painting because I've gone through it all by that time," Ryan says.

Working in both hard and soft pastels and oil, Ryan prefers oil painting. However, he enjoys working with



Tom Ryan, *Sharing An Apple*, 24 by 30 inches, oil





"I try to pick out individual characteristics about a cowboy that help me compose the painting and I had heard from the other cowboys that Sheep Morrow treated horses better than anybody else on the ranch. So that's what I picked up on and tried to come up with something that would portray his kindness and the way he treated animals."

"I thought about it for more than six months and finally one morning about 2 a.m. I woke up and I had this idea for Sharing An Apple. I had him pose for me and although he didn't think the horse would eat the apple, he did it anyway. Sheep was pretty surprised when the horse took the apple. He liked the painting though, and I still hear from him."



Tom Ryan, *Office in the Pasture*, 24 inches by 32 inches, oil

pastels and likes many of “the things I’m doing now in pastels. I started out doing hard pastels, the pencil, and began doing soft pastels about 1977. I feel soft pastels are more colorful and vibrate.”

Since he first began painting seriously in the mid-1940s, Ryan feels his work has changed in the sense of composition.

“I’m thinking stronger patterns now, than I did even 20 years ago. I seem to see things differently and I feel my composition has gotten better over the years. Although I’m painting a little looser than before, I can’t really

change. I paint the way I paint and that’s it,” Ryan says. “In recent years tastes in art have changed to more impressionistic style. But I paint what I paint.”

“Painting what he paints” has earned Tom Ryan a distinguished reputation in contemporary western art. He has won seven gold medals from exhibitions for Cowboy Artists of America, of which he served as both president and vice-president. He has also received a gold medal from the National Academy of Western Art exhibitions and his work is included in the collections of many national institutions and private collections.

In the saddle, working with cattle, alongside the cowboys remains the inspiration for Ryan’s work. At age 68, he says he has never regretted a day that he chose the contemporary western ranching environment as his source.

“If I didn’t sell another painting, I’d still be doing cowboy art. What’s fascinating about it now is that I’ve gotten to know these cowboys, their wives and families and they have become individuals to me, not just painting subjects. Knowing them year after year, you can’t help but build friendships. It really means something to me,” Ryan says.

Riding off in to the sunset might be the perfect ending for a western movie, but Ryan plans to continue painting “for as long as I can.” Although he confesses it is sometimes difficult to come up with a unique idea for a painting, his memory is constantly being jogged “to visualize scenes and experiences that will make a great painting.”

In the tradition of Russell and Remington, two of his favorites, Ryan is painting the American West as he experiences it — today. ☺



Tom Ryan, *The Old Cowboy*, 12 by 9 inches, oil

Rendezvous Sculptor

DOUG HYDE

Sculptor of the American Indian Spirit

BY PAULA HALL

FINE, WHITE DUST envelopes the interior of his vast studio, filled almost to capacity with large stones. Doug Hyde takes a giant step over yet another 700 or 800 pound piece of alabaster on his way to one particular stone. With a spritz of water from a spray bottle he seems to constantly carry, Hyde begins to wash away the dust to reveal amazing color graduations in the stone.

"This is what I brought back from the quarry yesterday," Hyde explains excitedly, as he continues to wet the stone. "Look at this. It's just like rainbows in there. Isn't it beautiful?"

As he moves quickly from one piece of stone to the next he revels in the various colors and textures he discovers.

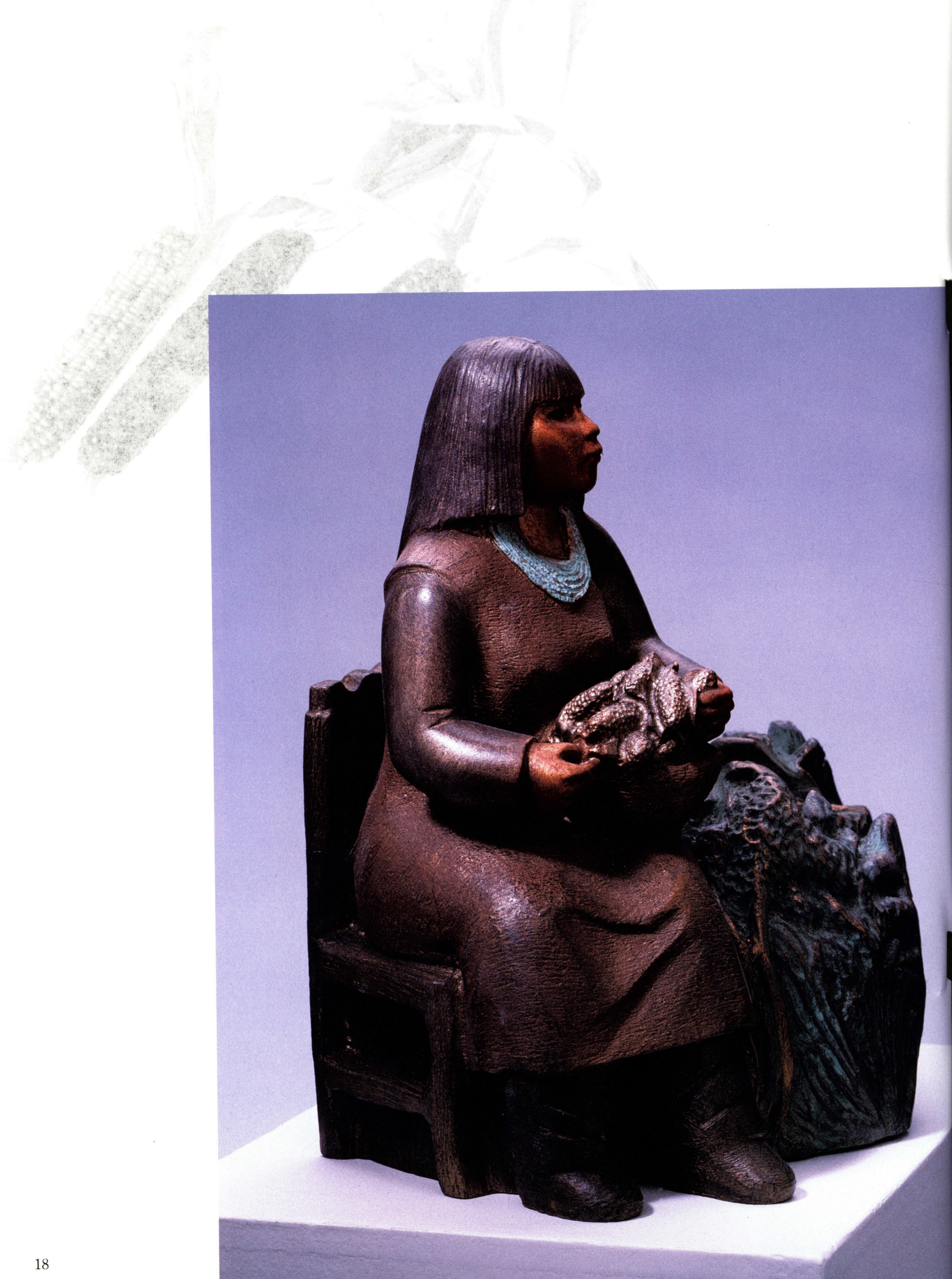
"What I like to do is use the stone and try to get as



Doug Hyde, *Autumn Warriors*, 17 by 19 inches, alabaster
Above, the back view of *Autumn Warriors*, and right, the front view







much out of it as possible. That's sort of my trademark. Each stone's color and shape helps me with an idea," Hyde says, as he reveals the delicate colors of greens in a stone, variegating into deeper tones of rust and brown.

"Like this one will be women picking berries," pointing to a green section of the stone which will be formed into berry bushes and the rusty red portions, already in the shape of women standing nearby.

Directing his attention to a piece of alabaster already complete, he cites what he considers even a better example of his style of work.

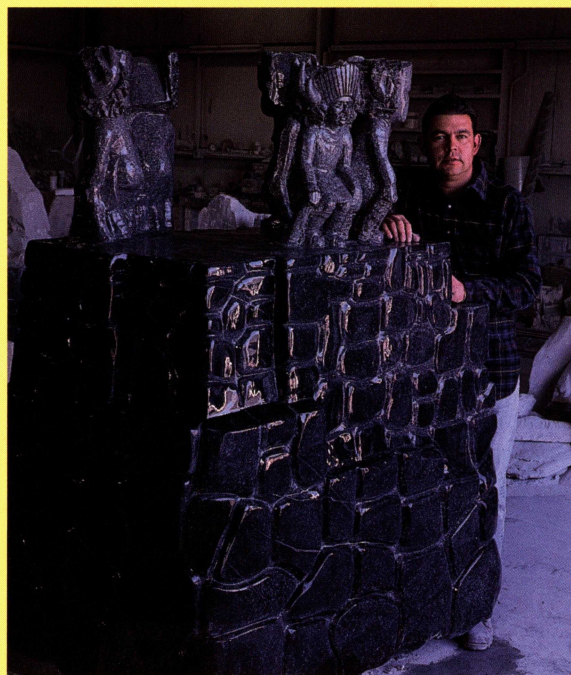
"This is called *Autumn Warriors* and there's one of the guys in there kind of hiding in among the brush. See the color changes right through here," Hyde says pointing to the variation in shades. "So I decided the warriors would be the brown side and use the green side for the forest."

Hyde's imaginative sculptures will be featured at the 1990 Rendezvous beginning April 27 at Gilcrease Museum. A shy man of very few words, Hyde talks enthusiastically about his work and his relatively quick rise to considerable acclaim in the field of contemporary American Indian sculpture.

Born in Hermiston, Oregon, in 1946 of Nez Perce, Assiniboine and Chippewa descent, Hyde spent most of his boyhood on a Nez Perce reservation near Lewiston, Idaho. As a child he listened to his grandfather tell the Indian legends and stories, which still influence his work today. Many of his themes are derived from the mythology and traditions of the Nez Perce and Plains Indian people.

In 1962, at the urging of a local Indian agency educator who knew of his interest in art, Hyde applied for admission to the newly opened Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico. The following year, during his senior year of high school, Hyde was accepted.

"Up until I went to the institute, I was interested in painting. But after I got into three-dimensional work I knew that it was what I wanted to do in art," Hyde explains.



Doug Hyde with his sculpture, *Black Mesa Deer Dancers*, 6 feet 2 inches by 4 feet 5 inches, steatite

"The Deer Dancers has taken about two years to complete. But it is such a beautiful stone, I could not give up on it. Of course, it is in the traditional style and is about a tribal custom dance. I wanted the dancers to stand out, so the mesa where they're dancing is very highly polished. The dancers have some detail and more texture, a real high contrast from the mesa."

"I usually don't like talking about my sculptures that much because I like for them to speak for themselves. I'll put things into them, that really go unnoticed by a lot of people. Then all of a sudden, someone will come along and say 'Look at that.'"



Doug Hyde,
Buffalo Dancer,
10 feet 2 inches
by 5 feet 6 inches,
Tennessee marble



(photo by Michael Tincher Photography)

He admits that part of his change to sculpting was influenced by such IAIA instructors as nationally recognized sculptor Allan Houser and artists Fritz Scholder and the late Charles Loloma.

"It wasn't all that easy though. The first piece I did Allan Houser thought was awful and told me I would probably never be an artist," Hyde says with a smile. "He did finally change his mind, as I got better."

Despite Houser's initial reaction to Hyde's work, the young artist became one of his shining students, distinguishing himself with a prolific outflow of pieces and experimentation of various sculptural media.

"It wasn't only Houser's teaching that helped me develop my style, but the exchange of information among the students. More than half of my class at that time were Eskimos who had done a lot of direct carving on ivory, stone and such," he recalls. "They had a big influence on me. It was more of taking the stone and working the outside surface, rather than digging into the stone."

His exposure to the unique mixture of tribal customs, legends and lifestyle also provided a broader foundation for creativity and sculptural concepts.

"The institute was great for expanding my knowledge about Indian culture. There were kids from about 60 different tribes and many of them gave programs on their customs, how they lived, what they ate and such. So everyone was exposed to everyone else's way of life," Hyde explains. "The exchange of information seemed to do away with any historical hatreds and taboos. Things that would not have been acceptable in many ways were accepted in art. It wasn't unusual to see an Eskimo using a Santa Clara design in his work."

Hyde attended IAIA for three years and after graduating, he received a scholarship to the San Francisco Art Institute. He studied at the institute for one year and then enlisted in the U.S. Army. After two tours of duty in Vietnam, Hyde was wounded and honorably discharged in 1970.

Doug Hyde, *Crisita*, 6 feet 5 inches by 1½ feet, bronze, edition 1 of 7



Doug Hyde, *Hopi Basket Dancers*, 5 feet by 6 feet, limestone

(photo by Michael Tincher Photography)

“The war developed a new me. I was pretty shy and backwards before I enlisted. I was the kind of guy who was too shy to ask questions,” Hyde recalls. “When I first went to San Francisco, I wouldn’t ask anyone how to use the buses, so I walked everywhere the first two or three weeks. But when I went into the military, I was a sergeant in the military police. I was put into a complete opposite situation and kind of had to come out of my shell, I guess you would say.”

After being seriously wounded, Hyde returned to Idaho during his recuperation. He first went to work at a lumber mill and later for a tombstone maker.

“The tombstone job was the closest thing I could get to working with stone. They had odd pieces of marble around and during lunch or after work, I would work on my own things. I got 10 pieces together while I was working there and had a show in the Northern Plains Museum in Montana,” Hyde explains. “I sold all of them at the opening of the show and that gave me a new inspiration to start again.”

Working at the “tombstone place” was not just occupying idle time for Hyde. He took advantage of learning valuable lessons from the tombstone makers — lessons that would eventually not only change his style and technique, but would also influence his IAIA teacher, Allan Houser.

“I learned a lot about working with hard stones and how to use power tools. At the institute, we did everything by hand. But I learned how to use the control power tools to do the same things in a much faster way, and sometimes even better,” Hyde says.

In 1972, Houser contacted Hyde about returning to IAIA as an instructor. Hyde accepted the position to teach evening courses at the school, while he began “getting stuff together so I could get back to doing my own work.” On his return, Hyde shared his knowledge about power tools with Houser who “was amazed and he



Doug Hyde, *Flower Girl*, 27 by 11 inches, alabaster

(photo by Michael Tincher Photograph)



Doug Hyde, *Evening Talk at the Spring*, 14 by 18 inches, alabaster

(photo by Michael Tischer Photography)

started using more of them too.”

He decided to cut his teaching career fairly short and returned to his own work full-time in 1972, remaining in Santa Fe.

“I don’t think I’m a good teacher in a classroom situation. Someone can learn more from me by just being around me and observing. A person can pick up on some of my way of doing things, then apply it to his own style,” Hyde says.

Today, Hyde has several assistants who help to do polishing and rough cutting, primarily. He encourages them work on their own pieces as well. “Polishing is pretty boring. But it gives them a chance to see and work with various types of stones,” Hyde says.

Hyde’s own style has developed over the past 18 years to include more textures as he continues to experiment with different types of stone. Although alabaster remains his favorite medium, he works in marble, onyx, limestone, African wonderstone and bronze.

“I’m really into textures. I not only want the different colors of the stone to define the piece, but I want each part to stand out separately. Like this one with the three women in it,” he says, pointing to a work in progress of three Indian women carrying pots. “The texture of their dresses make them each individuals and I plan to put some designs on their pots.”

Using hand tools, such as a bushing hammer which leaves the surface with a frosty, white look, and air tools

“much like a dentist would use,” Hyde gives a piece individual detail.

“That’s why I like working with different stones, because each gives you different colors and textures. Like this piece of limestone I just started working on. What I like about limestone is the way it reflects light. Any kind of texture or variation I put into it, catches and reflects the light,” Hyde says.

The difficulty in working in limestone for Hyde comes from the shape, or rather lack of shape. “It comes in sawed blocks. It’s pretty much like starring at a blank canvas. There’s no natural shape and very little color variation,” Hyde says.

As he selects stone to bring back to his studio, he is not really thinking of subject matters.

“I’m just like a kid in a candy store. I want to take all the quarry, but I know I can take only a limited amount. So, I try to get as much variation in color as possible and a good stone,” he explains.

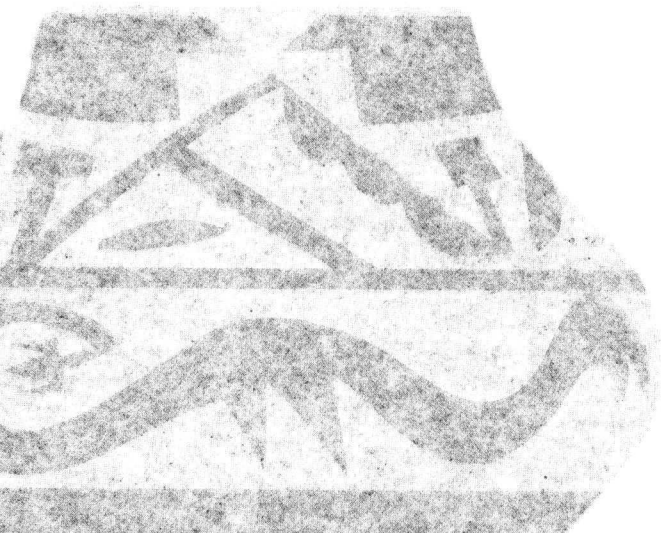
Finding a good stone is much like testing for fine china with Hyde. Using a metal piece similar to a tuning fork, he lightly strikes a stone. A good high-pitch tone tells him there is less likely to be flaws in the piece, versus a dead or dull tone.

“Some of the stones I like to work with are getting harder to find. African wonderstone is selling like gold, since the embargo and black Belgium marble is rare. People have been using it for bathroom tiles,” he says with a slight edge in his voice.

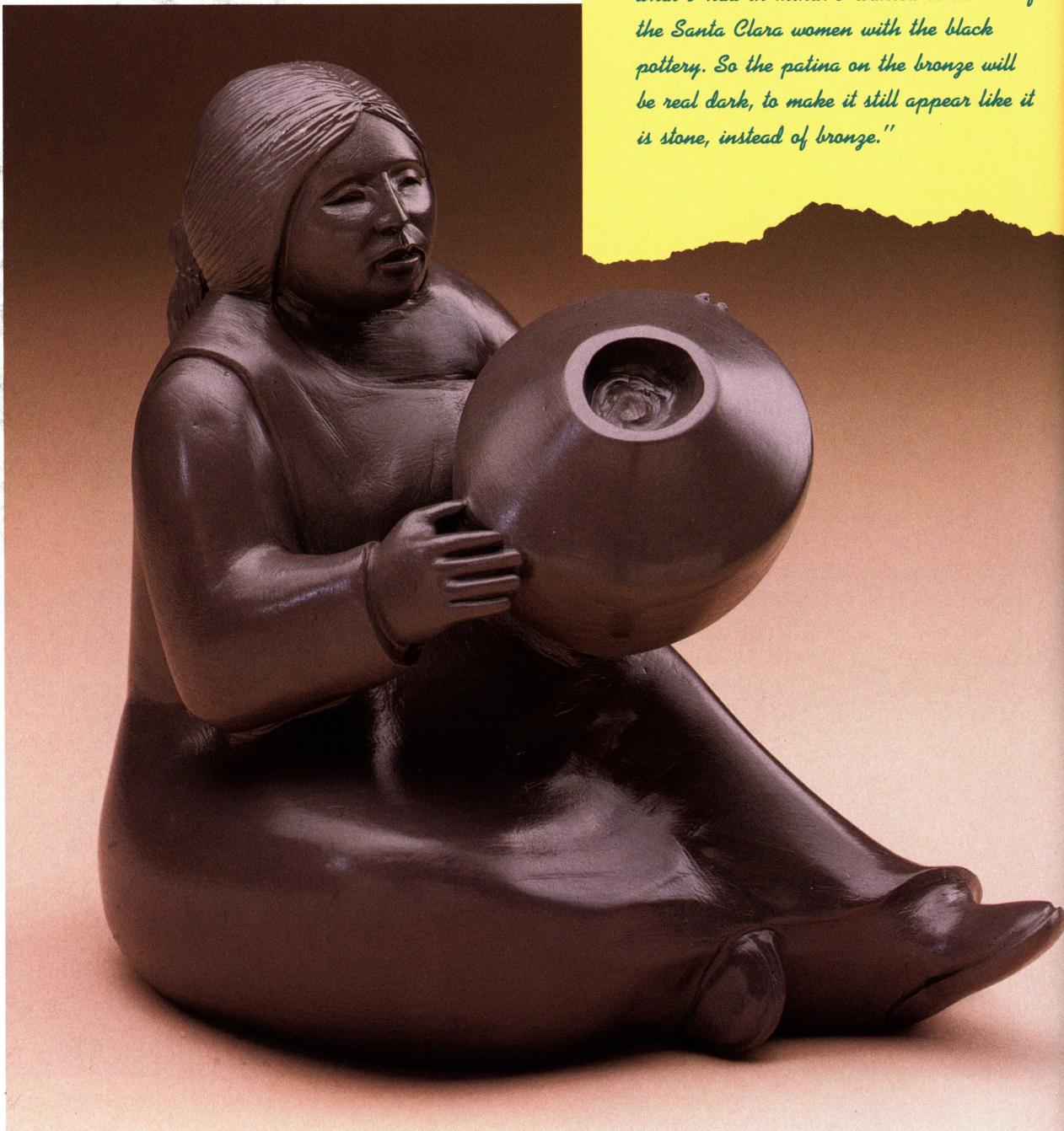
The stones seem as personal to him, as the subjects he selects and the textures he finally applies to each piece.

“Putting the textures in the piece is usually the last thing I do and it is the most fun part. I’ve really been experimenting the last few years with adding things into the stone for contrast and detail,” Hyde explains.

An almost completed piece of a woman reclining contains an unusual flower design covering the lower portion of her dress. Although the design appears to be raised, with a touch one can feel that it is a part of the smooth surface.



"This will be the limited edition available at the Rendezvous. I did this one in stone and then a mold was made to produce them in bronze. The stone comes from Africa and it's a gray/black stone. It sort of looks like slate and is called African wonderstone. The Santa Clara potters out here (referring to the Indians of the Santa Clara Pueblo in northern New Mexico) are famous for their black pottery and this is what I had in mind. I wanted to do one of the Santa Clara women with the black pottery. So the patina on the bronze will be real dark, to make it still appear like it is stone, instead of bronze."



Doug Hyde, *Southwest Potter*, 8 by 6 inches, African wonderstone

"It's ground up pipestone. I drill down into the stone, then mix the pipestone with an epoxy and fill in the hole I've designed. Then I sand it all back down," Hyde explains. "I've also put pieces of jade, turquoise and other stones in pieces."

Working rapidly, Hyde has at least 10 or 12 pieces in progress at any one time and completes approximately 50 individual sculptures each year.

"As I finish a piece, I put another piece of stone up on the table and start working on the next. It may take two weeks or two months to finally get what I want. If it takes more than two months, I put it back on the floor and put something else back on there. That's why I always have several going at once," he says. "One piece will go just as I had envisioned it and another might take longer for the idea to work out."

Hyde says his ideas "usually come to me while I'm driving to the studio." Living in a secluded area near Santa Fe, Hyde has about a 45-minute drive in which to consider his day's work.

"I'm pretty much a hermit. I'm at the studio at 8:30 every morning, six days a week. When I leave to go home, I forget about sculptures. I need that time away and I enjoy being out, away from the city," Hyde says.

In addition to his work in stone, Hyde's bronzes have taken on a greater importance to him in the past few years. Usually working in stone which is later cast in bronze, Hyde sculpts in clay for his bronzes.

"It's really a different approach for me. Instead of working on the outside, with clay it's like working from the inside out. I feel more comfortable with my bronzes than I did several years ago. I do most of my large bronzes in clay first," he says. "But I still have a lot to learn. I want to get more into patinas (the final finish which determines the color) and do some combinations with stone and water. I like the sound of water and I want to combine that natural sound with metal and stone."

Women have been the dominant subjects of Hyde's sculptures throughout his years as an artist. His reserved nature almost does not allow him to explain why. But after careful thought he provides a perfectly good explanation.

"I actually don't know. I think it is because Indian men

tend to be shown in a more macho, warrior-type image. They're usually looking off in the distance, more on guard. The women are more relaxed, showing the gentler side of people's nature. They're sitting down by the stream or picking berries," Hyde says. "I'm beginning to do more men in my pieces, but women will probably still be the majority of my subjects."



Doug Hyde, *Lizard Fertility Fetish*, 26 by 15 inches, steatite

His style still remains “traditional” but with more detail and contemporary look. The women are thinner, with longer hair and their dresses have more design and texture.

“My style is pretty much the same, but I have refined it more and more over the years. These pieces today are much different than the ones I did say 10 years ago, in subject more so than anything else,” he explains. “Ten years ago I was doing more mystical type things. These are more like catching a traditional action or scene in motion and putting it into stone.”

Hyde attributes his change in subject matter to a growth in his confidence. He plans to diversify more, sculpting mermaids, dragons and Oriental subjects.

“In the last couple of years, I’ve relaxed more myself and don’t feel as pressured to stick with just what has made me successful to this time. There’s always going to be someone telling you to stick with just the subjects that you’ve done well. But I have too many ideas to just stay with that attitude. I want to expand and try new things,” Hyde says.

The number of his sculptures found in museums and private collections points to Hyde’s success. In a remarkably short time, he has achieved national recognition and has garnered a long list of awards. These include Best of Stone, Best of Sculpture and Best in Show at the 1976 International Art Show in Scottsdale, Arizona; gold medal and first place awards from the Heard Museum in Phoenix and numerous others.

He dusts the white powder from his shirt, jeans and hair, as he grabs his black cowboy hat, only to leave a final white handprint on the crown.

“I don’t know why I wore this hat in here today. I never usually wear this hat into the studio because that dust from the stones is all over the place. I guess I was trying to impress people today,” Hyde says.

Hyde has no reason “to try” to impress. His imaginative sculptures will impress anyone. ☪



Doug Hyde, *Duka's Rattle*, 60 inches high, limestone

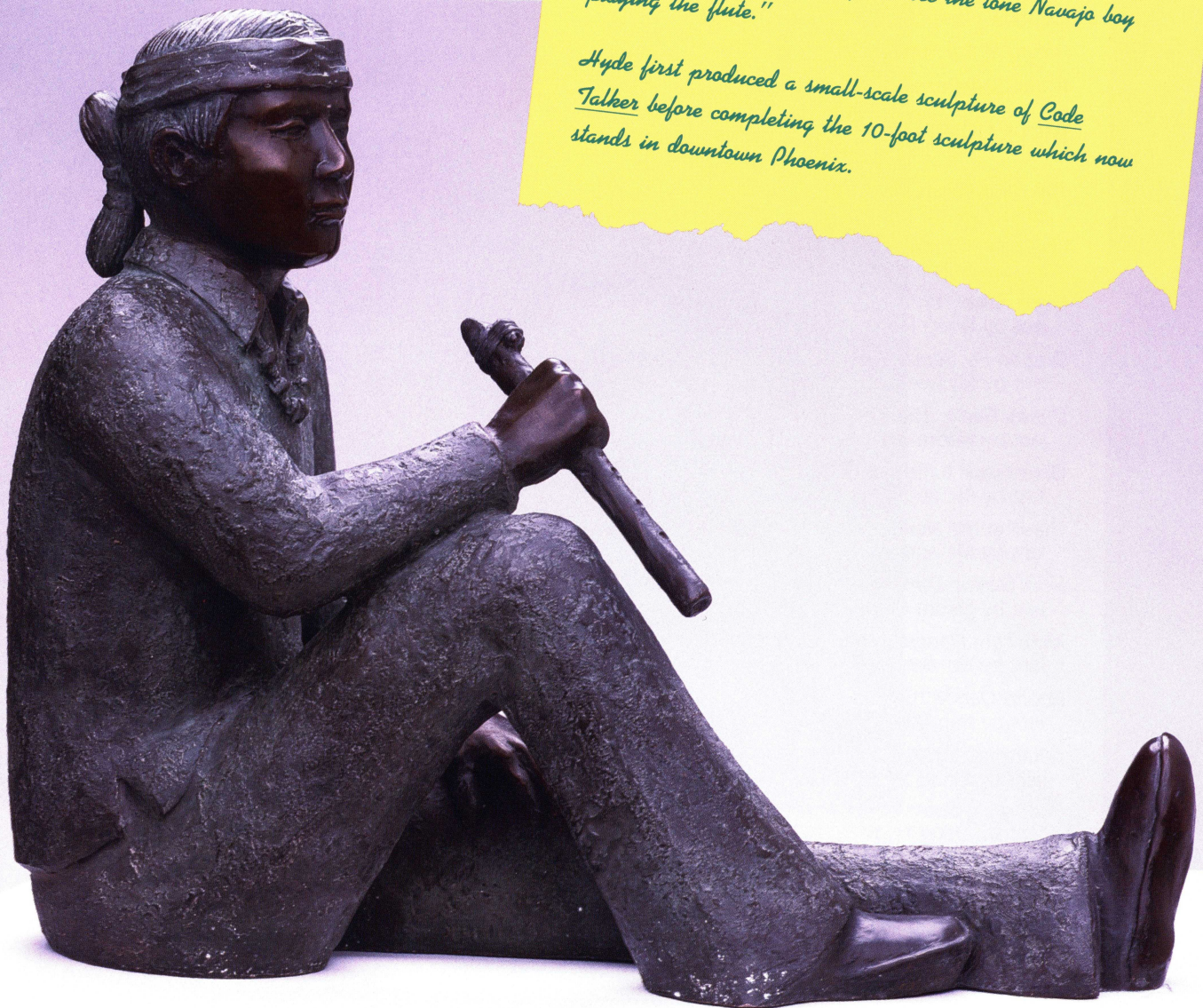
"The Code Talker was commissioned by a company in Phoenix to honor the Navajo men in World War II that spoke their native language as a code. They went mainly to the Pacific and helped the Marines, and the Japanese never could break the code. The code talkers were sworn to secrecy until the late 1960s and never received any recognition for their contributions.

When they asked me to do it, I decided it shouldn't be a typical war memorial which would probably have a Navajo kneeling down, talking on a radio. I wanted to do something different in recognition for their efforts.

Most of these guys were kids from the reservations, about 16 or 17-years-old. Some of them had never been off the reservation. I wanted to leave an impression of the gentler side of these people, like the kid out herding the sheep. That's exactly what most of them were before being a warrior. That's why I chose the lone Navajo boy playing the flute."

Hyde first produced a small-scale sculpture of Code Talker before completing the 10-foot sculpture which now stands in downtown Phoenix.

Doug Hyde, *Code Talker*, 10½ by 12½ inches, bronze



(photo by Michael Tincher Photography)

DOUG HYDE

SALE SCULPTURES

- Autumn Warriors*, 17 by 19 inches, alabaster
Black Mesa Deer Dancers, 6 feet 2 inches by 4 feet 5 inches, steatite
Buffalo Dancer, 10 feet 2 inches by 5 feet 6 inches, Tennessee marble
Candlelight Vigil, 13 by 10 inches, bronze, edition 1 of 15
Crisita, 6 feet 5 inches by 1½ feet, bronze, edition 1 of 7
Evening Talk at the Spring, 14 by 18 inches, alabaster
Flower Girl, 27 by 11 inches, alabaster
Harvest Time in New Mexico, 12 by 11 inches, bronze, edition 1 of 21
Kiowa Warrior, 24 by 12 inches, bronze, edition 1 of 10
Lizard Fertility Fetish, 26 by 15 inches, steatite
Mask of the Hunter, 30 by 13 inches, alabaster
Pendleton Blankets, 11 by 12 inches, bronze, edition 1 of 21
Pueblo Maiden, 60 by 21 inches, limestone
Rainbow Harvest, 18½ by 9 inches, alabaster
Return to the Puye Cliffs, 40 inches high, bronze, edition 1 of 12
Water Gatherer at Jemez Springs, 15½ by 6 inches, bronze, edition 1 of 21

RETROSPECTIVE SCULPTURES

- The Bear Fetish*, 1984, 13 by 30 inches, alabaster
lent by Phillip and Rebecca Smith
Chippewa Woman, 1984, 16 by 7¾ inches, pink Tennessee marble
lent by Wayne Rumley
Code Talker, 1989, 10½ by 12½ inches, bronze
lent by Doug Hyde
Dragon Fly Scout, 1984, 9 by 27 inches, steatite
lent by Michael and Carol Kokin
Duka's Rattle, 1983, 60 inches high, limestone
lent by Nedra and Richard Matteucci
Greenback Turtle, 1985, 17 inches high, alabaster
lent by Mr. and Mrs. James O. Johnston
Greeting the New Day, 1985, 27 by 12 inches,
lent by Mr. and Mrs. Thomas A. Kelly
Hopi Basket Dancers, 1983, 5 feet by 6 feet, limestone
lent by Nedra Matteucci, Fenn Galleries
Moonlight Dancers, 1987, 12 by 25 inches, alabaster
lent by Mr. and Mrs. Thomas A. Kelly
Round Dance, 1972, 12 by 24 inches, white marble
lent by the Amon Carter Museum, Fort Worth
Southwest Potter, 8 by 8 inches, African wonderstone
lent by Doug Hyde
Southwest Summer Showers, 1988, 98 inches high, bronze
lent by Doug Hyde
Springtime Flowers, 1979, 38 inches high, marble and onyx
lent by Fred T. and Novadean Hogan
Turtle Defending His Camp, 1981, 24 inches high, alabaster
lent by Mr. and Mrs. Scott Mooring, III



Doug Hyde, *Rainbow Harvest*, 18½ by 9 inches, alabaster

TOM RYAN

SALE PAINTINGS

Coming Through the Dry, 36 inches by 42 inches, charcoal

Croton Pasture in May, 27 by 32 inches, pastel

February Morning, 14 by 14 inches, oil

Office in the Pasture, 24 inches by 32 inches, oil

One in the Sun, 9 by 12 inches, oil

Range Fire, 40 by 30 inches, oil

Top Hand, 24 by 18 inches, oil

Torn Chaps, 56 by 38 inches, oil

RETROSPECTIVE PAINTINGS

Branding Composition, 1988, 39 by 60 inches, oil
lent anonymously

Breaking Camp, 1989, 24 by 48 inches, pastel
lent anonymously

Calf Buster, 1983, 40 by 30 inches, pastel and
charcoal
lent anonymously

Cow Country, 1986, 24 by 30 inches, gouache
lent by the John Geraghty Family

Cow Country Kitchen, 1975, 40 by 30 inches,
charcoal
lent by Mr. and Mrs. Forrest F. Lipscomb

Dethroning the U.P., 1962, 36 by 48 inches, oil
lent by Union Pacific Corporation

Friday the 13th, 1983, 22 by 28 inches, pastel
lent by Mr. and Mrs. Alex H. Halff

George Humphries, 1969, 20 by 16½ inches,
color pencil
lent from the National Cowboy Hall of Fame
Collection

Ghost Town, 1964, 24 by 30 inches, oil
lent by Mrs. Donald C. Bubar

Monday Morning Blues, 1982, 40 by 30 inches,
pastel and charcoal
lent by the Holt Cattle Corporation

The Moonlighters, 1981, 18 by 28 inches, oil
lent by Mr. and Mrs. Robert K. Moses, Jr.

Nestled, 1987, 30 by 40 inches, charcoal
lent by The Samuel Roberts Noble Foundation,
Inc.

Noon Break, 1970, 20 by 36 inches, oil
lent by P.W. Gifford

The Old Cowboy, 1982, 12 by 9 inches, oil
lent by the John Geraghty Family

Passing By, 1968, 20 by 28 inches, oil
lent by Chip Campbell

Patching His Saddle, 1968, 24 by 30 inches, oil
lent by American Quarter Horse Association
Hall of Fame, Amarillo, Texas

Roundup Panorama, 1959, 36 by 42 inches, oil
lent by Mr. and Mrs. Robert K. Moses, Jr.

The Roy Store, 1978, 18 by 28 inches, oil
lent by the First National Bank of Belen, New
Mexico

Saddle Shop, 1989, 35½ by 36 inches, oil
lent by Mr. and Mrs. Robert K. Moses, Jr.

Sharing An Apple, 1969, 24 by 30 inches, oil
lent from the National Cowboy Hall of Fame
Collection

Six Pack Saturday Night, 1986, 32 by 32 inches,
pastel
lent by the Phoenix Art Museum

Sixty Years in the Saddle, 1967, 17 by 29 inches,
oil
lent from the National Cowboy Hall of Fame
Collection

Split Decision, 1968, 24 by 30 inches, oil
lent by the First National Bank of Belen, New
Mexico

Texas Dust, 1974, 22½ by 15½ inches, oil
lent by Mr. and Mrs. David Newby

Visitation to Taylor Camp, 1984, 36 by 42 inches,
pastel and charcoal
lent by Mr. and Mrs. L. R. French, Jr.

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FRONT COVER:

Tom Ryan, *Texas Dust*, 22½ by 15½ inches, oil

BACK COVER:

Doug Hyde, *Mask of the Hunter*, 30 by 13 inches, alabaster

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