

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

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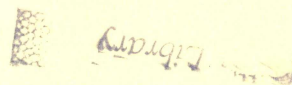
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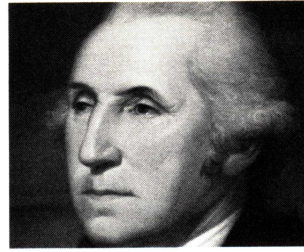
This book is a gift from

JEAN DEVLIN

FROM THE EDITOR'S DESK



Sloane



Washington



Goodacre

It's only a two-hour drive from midtown Manhattan but the village of Kent, Connecticut is a world apart from the hustle and bustle of the big city.

Winter in Connecticut with its quaint saltbox houses, some dating back to the 1700s, the winding ice-covered rivers, steep cliffs, stark trees on the hillsides, and peaceful valleys, all covered with snow, is a visual delight.

And, the Fife 'n Drum restaurant and tavern in Kent is a delightful place for lunch and a drop or two after a long drive. It was also the place where we met Eric Sloane, a man who has become famous for his paintings of rural New England and New Mexico, and the recorder and collector of customs and objects of Americana.

We lunched in a room whose walls were lined with prints of Sloan paintings which seemed as if they were created especially for the place. Old barns, covered bridges, rural landscapes and great expanses of clouds and skies.

Eric and I shared a plate of hot tuna on English muffins and then prepared to leave for his studio and home near Cornwall Bridge. As we left the tavern, one of the staff waitresses said to Eric: "Goodbye, Mr. Art." He smiled and we were to learn later, after researching the career of this man, that the woman indeed spoke the truth.

We piled into his station wagon and headed out of Kent toward his studio located eight miles back in the hills. It didn't take long to get there. Eric Sloane drives like he paints, very fast. In fact, I think he would be a top contender at the Daytona 500 Stock Car Race, and he could hold his own at any time on the Los Angeles Freeway. His driving was something I just didn't expect from a 77-year-old Yankee wearing a bow tie.

Racing through timbered hills and valleys we reached Eric's hilltop house and pulled into the garage built into the hillside. Upstairs in his studio we poked

around his great collection of Americana, careful not to disurb a dark, gray striped cat named Boulanger who lay curled up fast asleep on a wooden chair.

A good fire was blazing in the fireplace, the coffee cups were steaming, and we talked with Eric Sloane about his career. We hope you enjoy the story in this issue as much as we enjoyed being with the man.



The month of April means it's the time of year to start planning and planting a spring vegetable garden, pruning trees, getting lawns and shrubs in shape, and, maybe if you are of the landed gentry, even thinking about a formal garden.

The father of our country and its first president, George Washington, took a keen interest in his mansion, Mount Vernon, and its surrounding grounds and he spent much time working in and planning the estate gardens. In 1759 he ordered a book on "The New Principles of Gardening," written by an Englishman and printed in London. That book, Washington's personal copy bearing his signature, is part of the fabulous Rare Books and Documents Collection of Gilcrease Museum.

Writer Ernest F. Darling gives us a rare insight into the life of Washington with his story on Washington's garden book.



Sharing a few hours with a dedicated artist, whether that person be a painter, sculptor, musician, or writer is always a treat for me. And, it's just that much nicer when the person has a dynamic personality overflowing with just good old common hospitality. Of course, when both of us happen to be native Texans that means a lot of laughs, tall stories, and a complete lack of mod-

esty on both parts when talking about ones self.

Glenna Goodacre, fellow Texan, is a dynamic sculptor who is fast becoming recognized for her talent not only by an increasing number of collectors, but, also by her peers throughout the art world. And, rightly so, because she has a rare talent, and the ability and toughness to keep striving toward her personal goals despite sometime difficult obstacles.

Her struggle for success in the art world hasn't been quite as hard as the fight for women's right to the vote, but anyway you look at it, Glenna has paid her dues.

How does a little 'ole gal from West Texas become an award-winning sculptor who regularly wipes out her big city Eastern counterparts? We asked her to tell us, and she did. Her story is in the magazine this month.



Rendezvous! That magical word that attracted the trappers, mountain men, traders and Indians to an annual fun event each summer in the Rocky Mountains region in the mid 1800s, is once again luring fun-seekers to Gilcrease Museum.

The Fourth Annual Gilcrease Rendezvous is scheduled for April 30 and May 1 and 2, 1982 at Gilcrease Museum. Visitors will find a special exhibition of Eric Sloane paintings and Glenna Goodacre sculpture, and various activities including muzzle loading rifle matches, Indian dancers, music, and arts and crafts. It's all free, so come with your family and friends and join in the fun.

William J. Butler
Senior Editor

Sloane . . .



Tow Path At New Hope,
oil, 27" by 17 3/8", by
Eric Sloane

crashed with him and Will Rogers years later in Alaska. Post took the youngster up in his plane and showed him the sky. Shortly after that ride, the young sign painter turned out his first cloudscape. And, that painting was the first one he ever sold.

"When I started painting I was very excited about flying and I lived out on Long Island for awhile at Roosevelt Field and I began doing clouds," Sloane explained. "But that came later. First I began painting airplanes for people largely because I figured if anybody had enough money to have his own airplane, he'd want a painting. Well, I did that, but as the time went on the airplanes got smaller, and I began doing just plain clouds. I flew with Wiley Post and he said

some day there will be an artist that will just do clouds alone, nothing else. And I said I'm going to be the one. So I started doing clouds and my first one sold to a woman aviator, Amelia Earhart."

Soon his sign painting days became a thing of the past and young Hinrichs began a period of study at the Yale School of Fine Arts and then joined the New York Art Students League. His teacher was John Sloan, who was also a leading member of the Ashcan School of Art. The young man was so inspired by his artistic mentor that he decided to change his name to "Sloan", but adding an e for his own touch of individuality. Then he also created his own given name of Eric by taking a word he loved, "America," dropping

October Thunderhead, oil, 36" by 24", by Eric Sloan







Sloane . . .

the first two letters and the last from America and you have Eric.

Thus, began the love affair of this man Eric Sloane, with his country, and its culture which has resulted in a prolific outpouring of talent quite unique.

During his travels through America as a teenager, Sloane made his way to Taos, New Mexico in 1924.

He was in Taos during the peak of the activity of the Taos School of Artists, which included such great painters as Sharp, Blumenschein, Gaspard, Berninghaus and others.

"I knew all of them when I first went to Taos in 1924," Sloane recalled. "All the great painters of the Taos School, in fact, for a while I lived in a little house I rented from Leon Gaspard, which was a part of his estate and I knew him particularly well. And, about four years ago I built an adobe house in New Mexico, about 10 miles from Santa Fe. It's up on a high hill and I'm in the clouds enough to be able to paint them. I spend about half my time there and about half my time here in Connecticut."

While in Taos in 1924 Sloane introduced a new material to his famous painter friends.

"I met a man who was selling lumber and he had a new article called masonite," He said. "This man was drunk and unhappy with his job. When I told him I was a sign painter, he said 'look, I'm going to quit and you can have my load of masonite to do your signs on.' Well, lo and behold, I gave some of the masonite to some of the greats out there such as Berninghaus and Sharp, and I began doing some of my oil paintings on masonite. The Masonite Corporation said that they had a record of it and as far as they know I was the first one to ever do a painting on masonite. Now, I think about half of all the art in the world is done on masonite. Unfortunately, the masonite is not what it used to be and so I get most of my masonite from Norway where it is still like the old masonite.

"That was a turning point in my life, in Taos, New Mexico, in 1924," Sloane recalled. "I was impressed with the scenery of the Southwest, and I was most impressed with the sky, because that's up in the Sangre de Cristos and you live right with the clouds."

Then Sloane made a decision that would add another talent to his life. "So, I decided instantly that the clouds and sky would be my life's work," Sloane

Stream In Autumn, oil, 20" by 24", by Eric Sloane



Sloane . . .

said. "So, as the old artists used to, the portrait artist, they would study in a hospital so they could learn the anatomy of the human body, I decided to learn the anatomy of the sky and clouds."

Upon returning East, Sloane enrolled in a meteorology course at MIT but quickly became disenchanted.

"The course was without romance, all trigonometry, geometry and it wasn't what I was looking for at all," He remembered. "They told me to read the old almanacs and farmers diaries on weather, so I did that and lo and behold there was more weather lore in that than what I was going to learn at MIT."

Sloane pursued his study of weather and became quite expert in the field. He has written four books and three military manuals on weather, one which was used to teach meteorology to airmen. And, in 1939 he became the first television weatherman on the Dumont station network in New York which later became the NBC television network.

What does the first television weatherman in America think about today's weather forecasting?

"Weather forecasting has improved greatly in spite of the fact that since Benjamin Franklin's weather sta-



The Ancient Plow, oil, 21 1/2" by 35", by Eric Sloane



Pennsylvania Yesterday, oil, 20" by 30", by Eric Sloane



First Snow, oil, 21" by 34 1/4", by Eric Sloane

tion there has not been a new instrument invented pertaining to weather," Sloane said. "All the instruments are computers or means of communication like the telephone, the telegraph, radio, rockets, but these are not instruments pertaining to weather alone. The only instruments they have in the weather bureaus now are the same thing that Benjamin Franklin had."

Studies of weather and the sky have resulted in stunning paintings by Sloane. His largest such painting, and perhaps his best, is a soaring mural in the National Air and Space Museum in Washington, D.C. The mural is 75 feet across and 56½ feet in height ("seven stories high and a half a city block long"). Be-

cause he is afraid of heights, and the mural required climbing around and working from ladders and scaffolding, Sloane planned to turn down the offer to paint the mural. But, after meeting with former astronaut Michael Collins, who invited him to paint the mural, he said: "How do you complain about seven story heights to a man who has been to the moon twice?" So, he took on the job and completed it at 70 years of age in one month. Millions of visitors to the museum since then have looked up in awe at "Earth Flight." It shows a tiny aircraft winging through mountainous banks of cumulous clouds high over an earth landscape of a magnificent canyon, mountains and valley.



Sloane . . .



March Maple Season, oil, 32" by 23", by Eric Sloane

The painter chose the words of Lincoln to accompany the mural: "I cannot imagine a man looking at the sky and denying God."

Another career highlight came in 1974 when Eric and his seventh wife, Mimi, took 36 large Sloane paintings to Russia for a Moscow showing of three weeks at the U.S.S.R. Academy of the Arts. The exhibition, entitled "I Remember America," drew huge crowds of Russians. His book by the same title was published in 1971 and re-issued in 1975 following his Russian exhibition.

How did this Russian show of an American's art come about?

Sloane . . .

"Well, about 1970 or 1971 I was very unhappy about what the museums were sending to Europe as quote representing American art," Sloane explained. "And there was one in Japan, who someone sent, I forget who made it, but it was a 20-foot water bottle and the Japanese giggled and laughed and I didn't think it was a laughable matter. So, I decided that I would do a show and a book I called "I Remember America" and show the peasants of the world what America really is. Thirty-six paintings representing my interpretation of the United States were made into an exhibition and I was asked to show it in Moscow by Brezhnev. And the book was well accepted there because the peasants thought that all we had here was Indians and cowboys and skyscrapers. The Russians were surprised to know that the Americans had farms. So that made me very happy."

Eric Sloane is a tireless worker. He works fast and may throw away several paintings during the day. How does he work?

"I get a great deal of enjoyment out of working fast, I don't use a sketch, I just put it right on as if I am writing a letter," He said. "It so happens that the things I did the fastest are the things I like best. I try to do things not carelessly, but rapidly, and they are in my mind already so I don't copy from life, you see, everything I do is in my mind so I'm just making a copy of my vision."

Although he turns out several paintings each year, Sloane doesn't know the actual number of paintings he produces.

"I try not to count. I throw away more than I paint, because I paint rapidly," he explains. "I might do something over and over and if it takes me too long I realize it was a mistake and trying to patch up a mistake is bad, it's like trying to live with a wife you don't love. So I just have a divorce from the painting and throw it away. So, I sometimes do three or four before I hit the one I want to keep. And I might take only an hour to do it. But it will hit me like a song would hit a song writer, instantly. And then you go through with it because you are inspired."

How does he work?

"I use only oil paint," Sloane said. "I coat the masonite on both sides with a certain paint that is to keep it lasting and from not warping and I use oils right from the tube. Now, I'm probably the only one in the world that does and I shouldn't admit it. I use high test gasoline and that's all. No turpentine, I just wet the brush with gasoline, this makes the hard or rather butterish oil paint soft. And before it's hardly on the masonite the gasoline just disappears but leaves the oil paint there. Then I use a lot of tricks. I use rags. If you want to give a gift for my birthday or for Christmas, I get rags from all over the world. I like white sheets if I can get them, and not underwear or ladies blouses or something. And I use a pencil, one certain kind of a pencil called ebony and while the oil paint is wet I put the pencil marks right into the oil paint so they become a part of the painting. Then with rags I use razor blades to scrape, I use my fingers. I'm an artistic slob and I'm very careless with my paints. But when you work rapidly it comes out nicely."

He paints exclusively on masonite, and here's why, according to Eric Sloane.

"It has many advantages. One is of course, it's indestructible. You can hit it with a hammer and it won't hurt the painting. It does not contract in dryness or expand in wetness. Most of all, it is a peculiar thing, if you are a photographer you probably know that photography depends largely on cropping which I do with a painting. I crop all my paintings and you can't crop an oil painting on canvas. I just take a saw and saw off to where I want it. I make something four foot long and it will end up two feet long, but it's what I want. And, very frequently an artist will realize that he's made a mistake, but what is he to do. He just keeps on with a canvas, but I just take to my saw."

Eric Sloane is a painter and writer who gives all of us a realistic look and deep pride in this land called America. He has made us aware of nature and conscious of the sky. He has captured the realities, memories and passions of our nation in a manner unequalled by any other. It makes us all just a little bit prouder. 

Autumn, oil, 24" by 20", by Eric Sloane





George Washington Used Garden Guidebook To Plan His Mount Vernon Estate



By Ernest F. Darling

The Houdon bust and the painting by Peale of George Washington in the Gilcrease Museum portray a persevering man of iron will — “Hero of the Revolutionary War,” “Father of our Country,” and “First President of the United States.” But a more human side and a refreshingly different insight exists in the museum’s Rare Books and Documents Collection. It is found in Washington’s guidebook on gardening, plus a little reading on his life at Mount Vernon.

George Washington with his standing and position in 18th century Virginia was definitely of the “landed gentry” class. He did not have the formal education of his peer group, but he was intelligent, scholarly, and astute. While still in his teens he began investing in land, and a few years later fell heir to the 8,000-acre Mount Vernon estate, which he eventually tripled in size. Then upon marriage to Martha Custis, 5,000 more acres came under his holdings.

Thus, it was only natural when he returned from five years in the French and Indian War in 1759 that he was eager to take up his chosen profession — farming. That year he married, moved into Mount Vernon, and contemplating his future as a planter he wrote to a friend, “This way of life of all others is most delectable. I am now I believe fixed at this seat with an agreeable consort for life.”

The property had been neglected and “was in need of setting in order.” The mansion called for enlargement, other buildings needed regrouping, and the grounds redesigning. It was at this time that Washington sent for his copy of “The New Principles

of Gardening” to help in planning this extensive project. An order including the book is recorded in the printed correspondence of George Washington (Bicentennial Edition, Vol. II). In May, 1759, he wrote a business letter from Williamsburg to his agents, Robert Cary and Company of London: “On the other side is an invoice of some goods which I beg of you to send me by the first ship bound either to Potomack or Rappahannock, as I am in immediate want of them. Let them be insur’d, and in case of accident reshipp’d with t. delay; direct for use at Mount Vernon Potomack River Virginia; the former is the name of my seat and the other is the river on which ’tis situated.”

The goods evidently arrived late that year, and according to his diary on January 2, when “the weather was bad, and Martha was indisposed and confined to the house I checked my new books and put them in order.” This was surely when he signed his name and wrote “1760” in the garden book.

The all-inclusive title is actually a lengthy outline of the contents: “The New Principles of Gardening; Or, The Laying Out and Planting Parterres, Groves, Wildernesses, Labyrinths, Avenues, Parks, Etc. After a more Grand and Rural Manner, than has been done before; With Experimental Directions for Raising the several Kinds of Fruit-Trees, Forest-Trees, ever-Greens and Flowering Shrubs with which Gardens are adorn’d.” The author is Batty Langley of Twickenham.

*Title page from the gardening book used at Mt. Vernon by
George Washington*

Cost 15s.

*Giff Washington
1760*

NEW
PRINCIPLES
OF
GARDENING:

Or, The Laying out and Planting.

PARTERRES, GROVES, WILDERNESSES,
LABYRINTHS, AVENUES, PARKS, &c.

After a more GRAND and RURAL MANNER, than
has been done before;

With Experimental Directions

For raising the several Kinds of FRUIT-TREES, FOREST-
TREES, EVER-GREENS and FLOWERING-SHRUBS
with which Gardens are adorn'd.

To which is added,

The various NAMES, DESCRIPTIONS, TEMPERATURES,
MEDICINAL VIRTUES, USES and CULTIVATIONS of
several ROOTS, PULSE, HERBS, &c. of the Kitchen and
Physick Gardens, that are absolutely necessary for the Service of
Families in general.

Illustrated with great Variety of GRAND DESIGNS, curiously
Engraven on twenty eight Folio Plates, by the best Hands.

By *BATTY LANGLEY* of *Twickenham*.

L O N D O N:

Printed for A. BETTESWORTH and J. BATLEY in *Pater-Noster
Row*; J. PEMBERTON in *Fleetstreet*; T. BOWLES in *St. Paul's
Church-Yard*; J. CLARKE, under the *Royal Exchange*;
and J. BOWLES at *Mercer's Hall* in *Cheapside*.

M DCC. XXVIII.

Washington . . .

Printed in London for A. Bettesworth and J. Batley in Pater-Noster Row; J. Pemberton in Fleetstreet; T. Bowles in St. Paul's Church-Yard; J. Clarke under the Royal Exchange; and J. Bowles at Mercer's Hall in Cheapside. MDCCXXVIII.

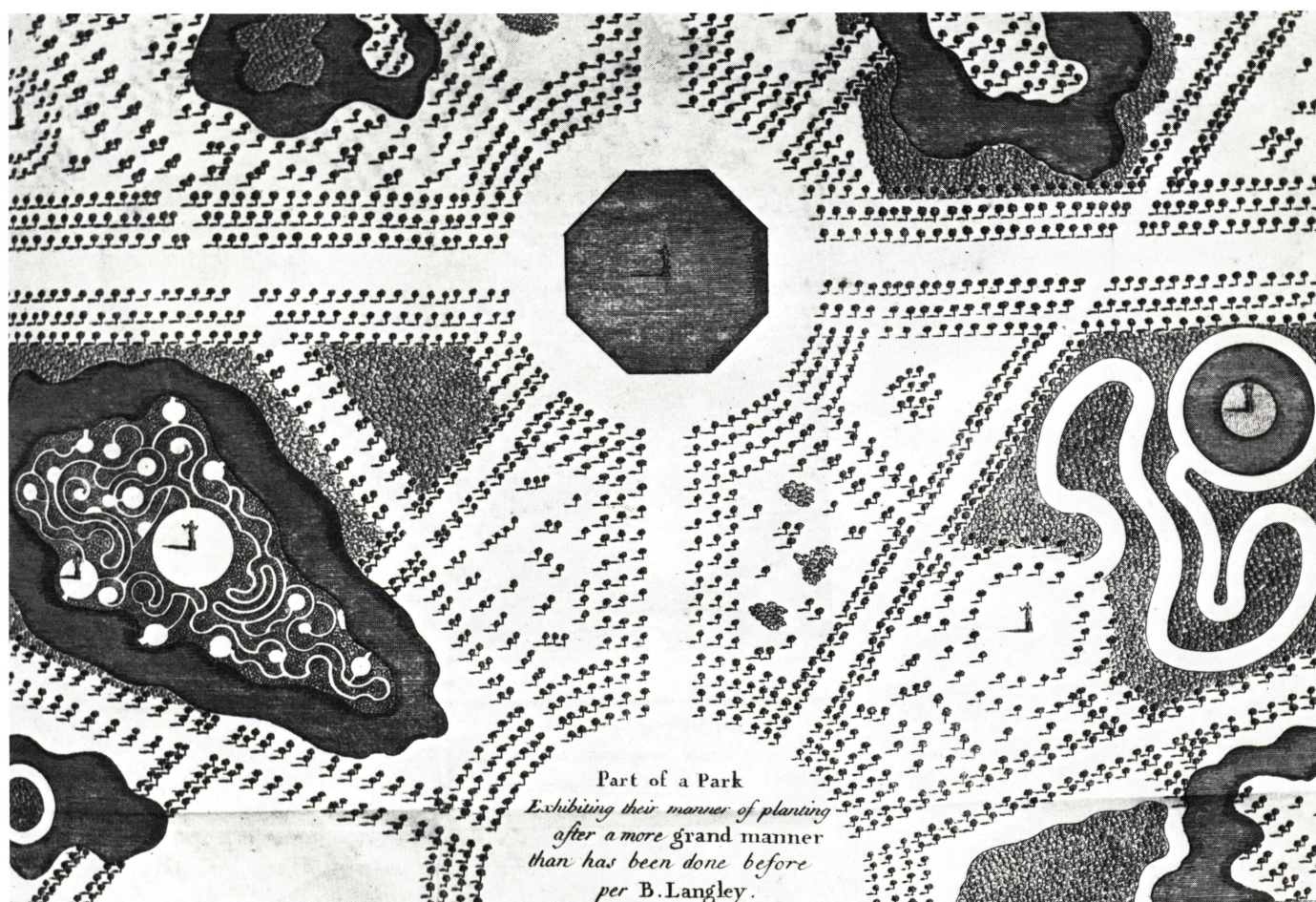
This style of title page was common at the time, but Washington has removed the commonplace by writing his signature, date, and cost in the upper margin. The book contains 28 folding plates showing a variety of designs for gardens, and the text gives detailed instructions for planning and executing the work. It is quarto bound, and now kept in a maroon morocco solander case. Considering the printing date of 1728, an ocean crossing in 1759, a functional unit in Washington's library for 40 years, and winding up at Gilcrease some 150 years later, this rarity is still in fair condition.

From the Encyclopedia Britannica we learn that the author was an architectural writer, and with his brother conducted an academy of architectural drawing in London. He produced a number of books on

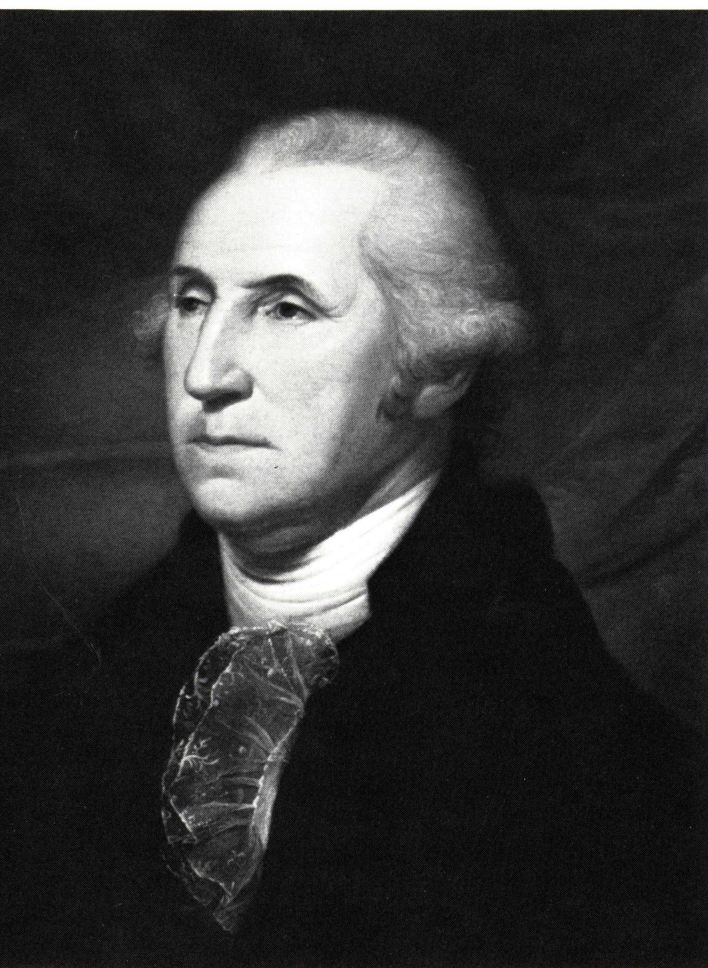
building construction, surveying, and masonry, and at least as many on gardening and the planning of estates.

For 16 years Washington was a successful and contented man of the land. He was vestryman of his parish church, and a member of the Virginia House of Burgesses; he was involved in land development ventures and helped manage other family properties. On his own land he was innovative, trying cross-fertilization of plants and new means of improving the soil. Slaves personally selected and trained in specific skills no doubt boosted his managerial reputation.

The grand design of making Mount Vernon into the showplace it still is today was an on-going program during this period. It began by clearing the growth from in front of the manor house, adding a two-story porch, and creating a gently sweeping lawn down to the Potomac, with a deer park on either side. The garden book was put to its chief use, if the well-thumbed pages are indicative, in planning the kitchen garden and the formal gardens, with walks, statues,



One of the plans for a park printed in the garden book.



George Washington portrait, oil, by C. W. Peale

and fish ponds, enclosed in neatly clipped boxwood edging.

As a youth George had picked up quite easily the fundamentals of surveying, so the first chapter of the book, "Of Geometry" probably caused little difficulty. All the theorems and propositions of that exact science are there on bisecting angles, circles, and squares if the reader can successfully thread the author's own verbose labyrinth. "In consideration of the great use as geometry is of to gardeners, in furnishing them with excellent rules for their use and speedy execution of surveys, measures, levels, drawings, Etc. therefore I have first laid down all the most useful principles thereof, and in a very concise and familiar manner."

Mr. Langley would have abhorred the modern chain saw. On improper pruning and trimming of trees: "Now these unpleasant and forbidding sights owe their deformity to the insipid taste or interest of some of our Theorical Engineers, and too often some con-

ceited fop, who takes upon himself to be an excellent draughtsman, as well as an incomparable gardener, of which there are too many in England." He loved trees. The oak must have been his favorite, "this noble tree is raised from an acorn, which should be sowed immediately after its falling from the tree, and I say the excellency of this honorable plant is so universally known and loved, and holds a place not inferior to any." Apples he held in high regard also, "the virtue of the liquor extracted from this fruit is a sufficient encouragement for its propagation, exclusive of its profitable uses at table, in the kitchen, etc." Washington's denture problems are well-known, so perhaps he agreed with Mr. Langley's method of consuming apples.

Among the more commonly known plants recommended for the kitchen garden were many not found in today's dictionary — skirrets, brooklime, claytonia, sampier, and mordin. And some which have changed their spelling — collyflower, sellery, pease, garlick, and feverfue. The chief "sallet Herbs, Roots, Etc." approved for April, May, and June were asparagus, Windsor beans, balm, Indian cress, dill, cucumber, and white mustard. Accompanying this advice were instructions for preparing the sallet, either raw, boiled, or pickled. "Firstly, chosen the kinds young and delicate. Secondly, slimy and imperfect leaves picked away. Thirdly, washed in two clean waters, Fourthly, drain'd and swing'd dry in a clean napkin. Fifthly, laid snugly in the dish to form an agreeable figure. Lastly, dressing proportioned to the heat or cold of the stomach." As important to the medicine cabinet as the dining table were other endorsed plants. Pot thyme boiled in water and honey "is good against a cough, shortness of breath, and dissolves congealed or clotted blood." Root of elicampane "eaten after supper helps digestion, and keeps the stomach soluble, clivers boiled in soup prevents fatness, leeks and pennyroyal strengthens the lungs, and garlick guards against worms."

Beginning in 1774 when Washington once more offered his services to his country until his death in 1797, he found little time for himself, his family, or his precious Mount Vernon. After the second term as first president he looked forward to returning and "setting things in order anew." It is doubtful he ever used the garden book again as he was in frail health those last two years. But they were happy ones. It was peaceful, he was with his devoted wife, his grandchildren, and his beloved acres. 🌿

G. Goodacre



Sculptor Glenna Goodacre

Successful Sculptor Making Up Lost Time With Award Winners

By William J. Butler

She's a good looking woman. Red hair the color of a fiery, yet gentle, sunset and blue eyes the shade of a rare Forget-Me-Not flower you sometimes find hiding on the side of a mountain.

Her name is Glenna Goodacre. You know she is an artist, but, somehow, she doesn't look like an artist is supposed to look like.

It's only a short drive from downtown Boulder, Colorado to her house in a smart residential development which she shares with her husband, Bill, their son and daughter, and a golden retriever dog called Sam.

The house is of contemporary design, built on several levels, sitting on a landscaped site with a back yard that includes part of a federal preserve and the Flatiron range of mountains.

As we approach the house, a herd of deer have wandered from the green belt area of the preserve and are snacking on the evergreens in the Goodacre yard.

Sam the dog greets us at curbside with a newspaper in her mouth, living up to her breeding as a retriever. I tell Sam what a good dog she is for bringing the paper, but, Glenna says no, Sam is not a good dog because the paper she has in her mouth belongs to the neighbor.



El Mercado, bronze, 14" high, by Glenna Goodacre





*White Man's Peace Pipe, bronze, 15" high,
by Glenna Goodacre*

Goodacre . . .

We are given a tour of the house and shown the many bronzes and paintings in every room, many of them the work of Glenna and others done by her artist friends.

Then, with a touch of pride in her voice, she invites us to see her new upstairs studio, just recently completed a few months ago.

The studio is light and airy, with a large mirror on one wall and in front of the mirror, several pedestals with clay pieces in various stages of completion.

There was a nearly finished large bust of fellow artist Eric Sloane, which in my opinion is a remarkable likeness, and a full nude figure, a nude torso, a piece with six figures in it, a portrait bust, several small heads, and on an easel at a side window an oil portrait painting not quite finished.

This is where the woman creates the pieces that have resulted in her becoming recognized as one of the top sculptors in today's art world.

One side of the studio includes a Spanish fireplace corner similar to those found in the adobe dwellings in Santa Fe. Nearby are a couple of comfortable chairs and we sit down to talk.

Glenna Goodacre has the ability to make you feel like you are old friends only moments after you have met her for the first time. She is an open, honest, direct, friendly person and it was easy for us to talk about her career. Here are her thoughts:

Q. — Glenna, tell me a little about your background, how you started in art, the early years.



Warrior, bronze, 14" high, by Glenna Goodacre

Goodacre . . .



*War Chant,
bronze, 32" high,
by Glenna Goodacre*



Not Alone, bronze, 14" high, by Glenna Goodacre



Robbin' The Nest, bronze, 17" high, by Glenna Goodacre

A. — I was born in Lubbock, Texas and at an early age my parents recognized that I had a talent for art and they began giving me art lessons outside of school when I was very young. I have always studied art and been interested in art. So I guess I was always an artist.

Q. — Do you remember your first drawings?

A. — My very first recollections of drawing was that I used to copy Katy King Comic books, and in the 5th grade, I would do faces and then drawings of my friends hair. That was a fascinating thing, to do a sort of a face and then draw the hair.

Q. — Where did you receive your formal art training?

A. — I received art training in elementary and high school in Lubbock, and then went to Colorado College in Colorado Springs, Colorado where I majored in art. That was a funny experience because the training was in a kind of abstract expressionism, and in order to get my grades I would have to do very far-out, abstract things which I resented, and I would have to paint realistically on my own. But, I had a minor in zoology, I wanted to do medical illustrations, so I took all the anatomy and physiology I could get. It was very interesting, and I didn't realize it at the time, but in the long run it has paid off in my work.

Q. — What happened when you finished school?

A. — I finished undergraduate school in 1961, mar-



Goodacre . . .

ried and went back to Lubbock to live for 12 years, to have babies and housewife and mother, but at the same time I was always painting. The children were raised with the smell of turpentine around and the goo and the mess, and so they have always been accustomed to me working in my art field.

Q. — What type of painting did you do?

A. — I started out painting portraits, the first ones were terrible, but I kept at it, always, always interested in people.

Q. — Was there an early turning point in your career?

A. — Yes, In 1967 the biggest thing happened to me. I was studying in Cloudcroft, New Mexico with the national academician Frank Gervasi. An old man, he lives in Lubbock now, he's in his 80s, very old. But, he got me out of my small-town Sunday painter, little Glenna Goodacre, Homer Maxey's baby, thinking. And he said, the only way you can ever be an artist is to divorce your husband, put your kids in an orphanage, and go away and paint. Well, that was rather perplexing at my age, you just didn't do that. But one thing, well, the greatest thing that ever happened, was he suggested that I go to the Art Students League in New York to study.

Q. — Did you take his advice?

A. — Yes, Bill, I did. That was 1967. Jill and Tim were three and four years old, and I hired a live-in housekeeper and went to New York. I was only there for six weeks but I was like a sponge. I took classes morning, noon, night, and it was the first time I had been subjected to a really professional atmosphere. This was the first time that I had been with people who made a living with their art. And, I was totally intimidated by it, but at the same time, I just loved it. The instructors would come in just twice a week, you'd paint all week long, never any light on in the studios, nothing artificial, natural light. And, if you drew a position stuck in the corner by the lockers, that's where you painted all week. But, it was quite an experience. Studying at the Art Students League was an eye-opener for me as well as terrific training, and a wonderful association with that type of person in New York. It was invaluable to me. And going to all the galleries and the museums when I wasn't painting.

Girl With Ribbons, bronze, 72" high, by Glenna Goodacre



Q. — But, you were only painting, no sculpture, how did you go from painting to sculpture?

A. — Well, I went back to Lubbock, did a lot more portrait work, had a lot of portrait commissions. And, then in 1969 a couple of artist friends of mine came by to take me with them to visit a friend of theirs that had put in a foundry. His name was Forrest Fenn. And we went out on the Brownfield highway in Lubbock to this old red cotton gin, and down in the basement was Forrest Fenn working waxes. It was a one-horse operation. Bill, this is corny, but it's how it happened. He gave me a chunk of wax and told me I should sculpt. And I said, Oh No! I couldn't possibly. And, here's the reason. I took one semester of sculpture in college, it was a dreadful experience. The man was from Brooklyn, I was from West Texas, we had the worst personality conflict. He told me I was stupid, dumb and ignorant, could not see three dimensional and should never sculpt. I believed him. And then in the middle of the semester I tore up my knee skiing, spent three weeks out, never finished my piece, never learned to build a proper armature, how to mix clay, I didn't know how to make a waste mold, certainly not anything about casting, and I got a D in the class. And, I still resent it because I feel it has put me ten years behind in my career.

Q. — How did you learn to sculpt, by trial and error?

A. — Yes, by trial and error and by association with other sculptors.

Q. — What was your first sculpture and what was the price?

A. — My first sculpture was a little ballerina. And then I progressed, I did about five or six very small figures, the tallest was six inches. And we priced them for \$150 and they sold rather well. But, Forrest Fenn was the most gracious and kind and encouraging person to me, because I was intimidated by doing this, and he would rant and rave over everything I brought in to him. It was just wonderful. And within six months I had my first portrait commission and I did a lifesize head of Dr. Holden for Texas Tech, it's at the museum rotunda. Peter Hurd unveiled it and all of a sudden, my career was launched.

Q. — How did you get into Western art, and why did you leave Texas?

Banished, bronze, 36" high, by Glenna Goodacre

Goodacre . . .

A. — After the Texas Tech commission my career seemed to mushroom, but I was disappointed because Fenn sold out and moved to Santa Fe. He was influential in bringing me out of my little Sunday painter world to bigger and better things. He told me: You can sell better, you can promote yourself. And I started thinking bigger. In 1973 Bill's partnership was split in the real estate business and we decided to

move out of Lubbock. We came to Colorado to visit, fell in love with the area and moved here in 1974. Then I started entering the New York shows, the competitive shows like the Allied Artists of America, National Sculpture Society, National Academy of Design, which was, and is an ego trip. But a measuring stick to be judged by your peers and I was refused and refused and then I started getting accepted. And Forrest

Taos Bus Stop, bronze, 10" high, by Glenna Goodacre





Alo Wanpi Ceremony, bronze, 16" high, by Glenna Goodacre

was also influential in getting me into Western art. Raised in West Texas, a cowboy is as common as a bird in a valley and I couldn't have cared less about them. I rode horses growing up, but never looked at it as an art medium. I was always interested in people. I used to paint cowboys or farmers but did not look at it as a desirable subject matter to sell or show. But, that was just the beginning of my real training in the Western field. I went for the first time in 1973 to the Cowboy Artists of America show, and to see the process and the excitement in the Western field set a goal for me. I tried and tried to get in the show and finally was accepted in 1977.

Q. — Tell me a little bit about your working habits.

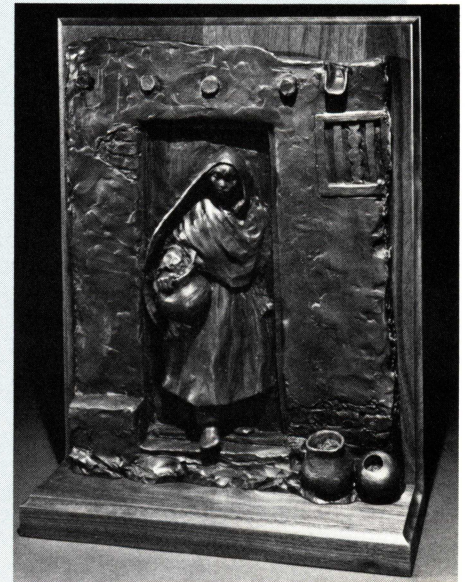
A. — My greatest fault is that I wait until I have to hurry and get ready for a show and then I work like mad. On the other hand, I think some of the best pieces I've done are the ones I've done very quickly

and under pressure. Maybe I'm wrong, maybe I should sit with them for two or three years, but I find my work very exciting and very stimulating and I work very quickly. And that part of it is the excitement of doing it. It's extremely gratifying to sit down and be able to do a small head of a child in an afternoon. But most of my work goes on in my head before I ever touch the clay. I plan it, reshape it, shape it in my mind a long time before I start to work. This is what enables me to work fast. Since I am also mother, wife, housekeeper, social planner, world traveler and decorator, I don't have specific hours, but I do have a tight work schedule. I am not a night person. I like to get up early and have my coffee, read the newspaper, watch the Today Show and then I get up to my studio about nine and I work until about six. A lot of friends drop by and the phone always rings, something is always going on but I seem to get a lot done.

Goodacre . . .



Charity, bronze, 14" high, by Glenna Goodacre



Pueblo Morning, bronze, 20" by 16", by Glenna Goodacre

Q. — How many bronzes a year do you create?

A. — I average about 15 new bronzes a year. And, my works are exhibited by six galleries, plus the shows I enter each year.

Q. — I can see by looking around the studio that you work on several pieces at one time.

A. — Yes, that's true. I do a small working model of the piece first to try out the idea and test its sculptural quality. Then I move to the claying up, the detail and the final piece ready for casting.

Q. — Do you paint or polychrome any of your bronzes?

A. — No, instead, I use patina in various ways, different shades, different color patina, that gives the effect of paint, in a way.

Q. — Glenna, have you encountered a lot of prejudice in the art world because you are a woman?

A. — Yes, I really have, I'm not a women's libber or a champion for E.R.A., but there's no doubt about it, it's been harder for me because I'm a woman. I think women artists have to work twice as hard to achieve stature and recognition as male artists."

During the last few years recognition and awards considered tops in the art world has been bestowed upon Glenna Goodacre. She won the National Academy of Design gold medal for sculpture in 1978 and in 1975 the silver medal in the Solon Borglum Memorial Exhibition. She won an Allied Artists of America prize for sculpture in 1974, 1975, and 1976. She is a member of the National Sculpture Society and Allied Artists of America, and the National Academy of Western Art.

Glenna Goodacre, sculptor extraordinary, has become a talent to be reckoned with in art circles.

And, she's still a good looking woman.



Five Major Awards Honor Gilcrease Magazine, Editor

For the second consecutive year a total of five major awards have recently been presented to Gilcrease Museum in recognition of the quality of *The Gilcrease Magazine of American History and Art* and the editing and writing of William Butler.

Accepted by Senior Editor William J. Butler on behalf of the museum are:

- *1982 Addy Award for best magazine
- *Silver Link award for Outstanding Public Relations Event Non-profit (the Gilcrease Film Festival)
- *Silver Link Award for Outstanding writing in public relations (the Gordon Snidow story)
- *Bronze Quill for Best Magazine
- *Bronze Quill for Best Feature Story (Gordon Snidow story)

The Addy Awards are presented by the American Advertising Federation in recognition of excellence in advertising, public relations, and publication work. Over 500 entries were submitted in this year's competition, from local, area and regional advertising and public relations agencies, corporate firms, newspapers, radio and television stations, associations, and individuals. The Addy is particularly meaningful for

not only recognizing unusual achievement in solving communication problems, but it carries in its wake the valued critical acclaim of peers — in this instance, three of Kansas City's top advertising agencies served as judges.

The Bronze Quill Awards presented by the International Association of Business Communicators came from more than 300 works entered in this year's competition and were judged by experts from Los Angeles, Dallas, and Kansas City.

Additionally, two Silver Link Awards were presented by the Public Relations Society of America. This year's competition was judged by experts from Dallas. The Gilcrease Film Festival was recognized as the Best Public Relations Event of the Year with a Silver Link Award and our senior editor was awarded the top Silver Link Award for Outstanding Writing in Public Relations in recognition of his creative work in writing the story of Gordon Snidow featured in the Spring '81 issue of *The Gilcrease Magazine*. Entries for the Silver Link awards came from local and area associations, corporate companies, public relations agencies, individuals and media.

—Fred Myers

BOOK REVIEWS

By Mildred D. Ladner

Books on Western history and lore seem to be produced in spurts. This season's output threatens to engulf readers. Many are reprints of classics, but others are gems of research not to be overlooked.

Indians of the Pacific Northwest (University of Oklahoma, \$24.95) another study by the collective team of Robert H. Ruby and John A. Brown, is the first composite history of the more than 100 tribes in 15 language groups in Washington, Oregon, Idaho and Western Montana, covering the period from 1750 to 1900.

Ruby, a physician, and Brown, a retired history professor, are co-authors of four previous books concerning the Spokane, Cayuse, and Chinook Indians. The book presents an excellent photographic record of past times as well as thoroughly documented text.



Those interested in Meso-American culture will welcome Louana M. Lackey's *The Pottery of Acatlan - A Changing Mexican Tradition* (University of Oklahoma Press, \$19.95.)

The author, professional lecturer on anthropology for American University of Washington, D.C., narrates the life of a potter — Mario Martinez Espinosa — to explain how potters live and work in Acatlán, a mountain village halfway between Mexico City and Oaxaca. Both color and black-and-white illustrations enliven the text of this interestingly told account.



Arrell Morgan Gibson's perceptive editing of a little-known account of Western life in the late 19th Century, *American Notes - Rudyard Kipling's West*, (University of Oklahoma, \$9.95) represents a rare find.

Kipling's columns, first published in the *Allahabad Pioneer* in the early 1890s, detail the wonders of our then undeveloped West as perceived by a wandering journalist who crossed the country from California to the East, against the prevailing pattern of European visitors.

This is a very human account, setting forth Kipling's unabashed admiration for



An illustration of Indians curing salmon on the Columbia River from the book *Indians of the Pacific Northwest*.

American women and his tempered enthusiasm for their male counterparts, except for his hero, Mark Twain. It's fun to read.



John Erickson, whose *Panhandle Cowboy* presented a graphic picture of ranching in Beaver County, Oklahoma, has now produced *The Modern Cowboy*, (University of Nebraska Press, \$15.95.)

This is a small but handsome book, adequately illustrated with photographs by the author's wife, Kris. If there are any limitations to Erickson's narrative, they are those imposed by the fact that he limits his story to modern ranching in the panhandles of Texas and Oklahoma, to what he knows firsthand.

"The solitary man on horseback continues to fascinate people in all parts of the globe," writes the author. "Perhaps more than any other figure in American folklore, the cowboy embodies the force, spirit, and integrity of our nation . . . in his lonely struggle against nature and animal cunning, he becomes larger than life."



Jerome A. Greene, research historian for the National Park Service in Denver, has written a new book about the first Army triumph of the Sioux war, *Slim*

Buttes, 1876 - An Episode of the Great Sioux War, (University of Oklahoma, \$12.95.)

Although often overshadowed by Custer's defeat at the Little Big Horn, the Battle of Slim Buttes was considered one of the most difficult expeditions in American history and signaled the turning point in the Indian Wars.



Another new release is *Montana's Righteous Hangmen*, written by Lew L. Callaway and edited by his son (University of Oklahoma Press, \$12.95.)

Callaway grew up on a ranch managed by his father in partnership with a mysterious Captain James Williams, who gave the order for the hanging of the legendary Joseph A. Slade.

Callaway's story covers the latter half of the 19th Century in Montana, a time of gold fever and cattle empires.



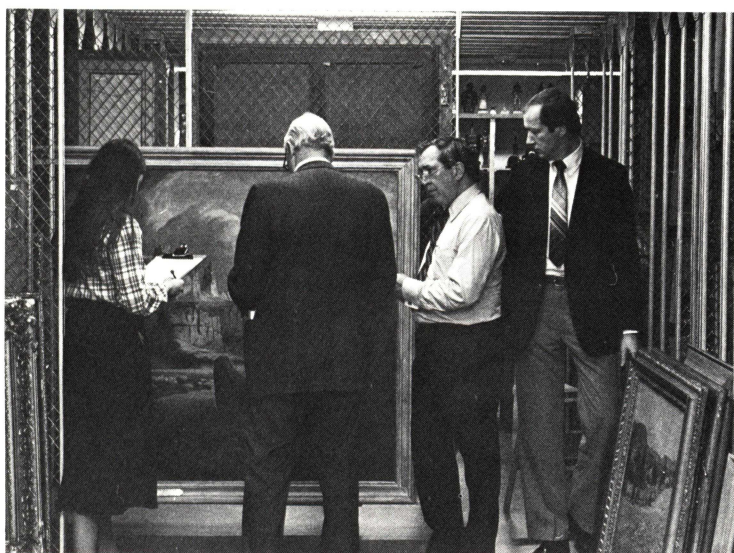
Notable reissues from the University of Oklahoma Press include John Joseph Mathews' *Wah'Kon-Tah* (\$7.95) and *The Osages* (\$14.95); Jimalee Burton's *Indian Heritage, Indian Pride* (\$9.95), illustrated by the author, a noted Cherokee artist, and a hardback reissue of Manfred Wolfenstine's *The Manual of Brands and Marks* (\$24.95).

PEOPLE AND PERSONALITIES



Gilcrease Director Fred Myers tells Ted Turner, cable television tycoon from Atlanta, Georgia, about the exhibits on a recent tour of the museum.

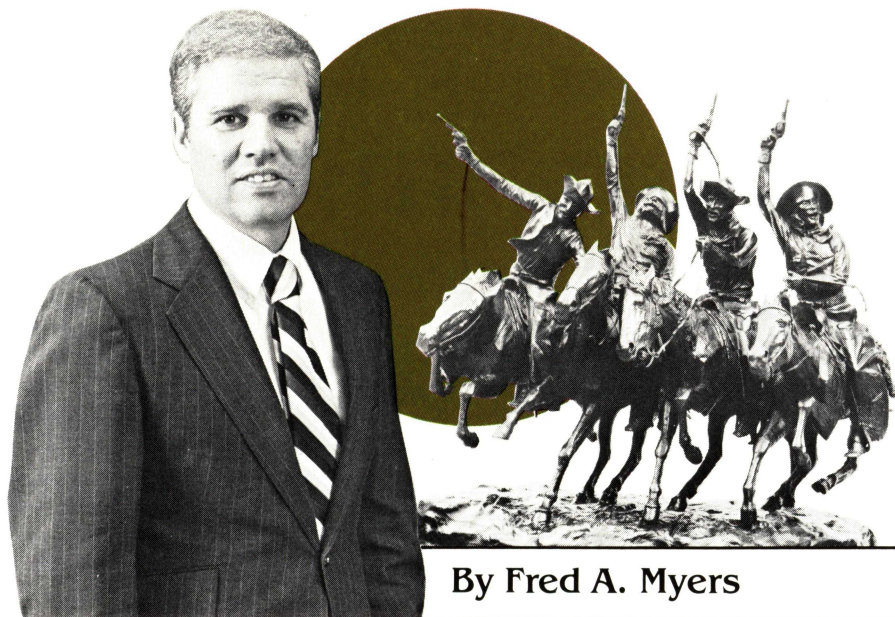
Jean Ann Fennel, left, escorted her guests, Dr. Erich Stoeger and Mrs. Stoeger, of Vienna, Austria, through the galleries of Gilcrease as a highlight of the recent Tulsa visit of the Stoeger's.



Rudolph Wunderlich, in white shirt, of the Kennedy Galleries in New York City, checks some of the Gilcrease Collection paintings for appraisal purposes.



U.S. Congressman from New York state, Barber Conable, found the artifacts in the Gilcrease vaults to be of interest during a recent visit to Tulsa.



By Fred A. Myers

MESSAGE FROM THE DIRECTOR

We have just begun a study of the museum building, to the best of my knowledge the first such study ever undertaken at Gilcrease. Funded by the Thomas Gilcrease Museum Association, the study is being conducted by John Hilberry and Associates, architects and museum planners from Detroit, Michigan. The study incorporates a detailed description and evaluation of every square foot of the present museum facility. It will include recommendations for remodeling and expansion to better fulfill our potential. Most likely, there will be recommendations of what needs to be done soon, as well as a list of projects that should be addressed some time in the future.

I am very excited that such a study is underway. I am sure that it will foster growth for Gilcrease, allowing us to live up to the potential that our unparalleled collection offers. As I say, the study is just underway, so where it is going no one yet knows, but working with the architect planners has made me pay more attention to what we have already. Let me share some observations.

The best thing about our building,

in my opinion, is not the building at all; it is the site. I know that some people find it a long trip to Gilcrease, some even say it is hard to find — a complaint which completely puzzles me — but once you are there you know you are somewhere special. The extensive yard, the variety of handsome trees, the seasonal plantings all make a dignified and beautiful setting for the museum itself. What with the City of Tulsa Parks Department now maintaining the grounds, the greenery is going to look even better.

And then there is the view of the Osage Hills. I remember well the first time I visited the museum in 1972. It was my first time in Tulsa. I came up the stone staircase from the lower parking lot, my kids choosing to walk on, rather than within, the stairway walls. We began to go through the museum and by the time we hit the Moran gallery I knew that the Gilcrease collection was a fascinating one. Then as we wandered on to suddenly walk into the Vista Room and see what looked like the beginning of the West stretched out to the horizon — it was an unexpected and thrilling experience. The low, modest facade of the east side

of the building just does not in any way prepare you for the view to the west.

With this personal memory still so strong, I believe that all visitors to Gilcrease have a pleasurable experience of the yard and the view, and that this contributes in a large and usually unrecognized way to the experience of being at Gilcrease.

Those of us who know the building well tend to forget how easy it is to get lost in it. The circulation pattern, which is basically circular with a side trip to the Special Events Gallery, fosters disorientation. There is a certain charm to the sequence of galleries of varying sizes and locations, but you never quite know how to get back to where you came in. This is one of the difficulties of the present building that one would assume could be overcome with planned growth in the future. Meanwhile, we are now making some signs that should help the momentarily disoriented gallery goer.

Perhaps the basic point in doing the building study, not surprisingly, is to try to get a handle on how much more gallery space we could use to display the fabulous collection. Less than 10 per cent of the collection is now on view. Visitors often get no idea of the richness of the holdings of artists such as Catlin, Moran, Russell, and Leigh. Depending on the arrangement of the galleries during their particular visit, a one-time visitor might not get to see our Winslow Homer, our Innesses, our Farnys. Our large collections of Caddoan pottery and Panamanian gold, just to name two, have not been on view for some years.

So more display, and better display, is undoubtedly the prime consideration of the study. Others such as a lunch room, a new library, and a conservation facility are near the top as well. As I say, the study is just begun. It is too early to tell where it is going to lead us. But, speaking as a middle-aged museum director, it feels so good to have begun. 🏇

Fourth Annual Gilcrease Rendezvous Set

The Fourth Annual Gilcrease Rendezvous has been scheduled for April 30 and May 1 and 2, 1982 with a variety of events planned for both Thomas Gilcrease Museum Association members and the general public.

Gilcrease's Rendezvous is patterned after the old Western frontier trappers' rendezvous originated by French-Canadian and other fur trappers in the Rocky Mountain region in the mid 1880s. At the annual rendezvous in the old days, the trappers and mountain men met with the traders and the friendly Indians to socialize and barter during the early summer after spending the past year in the mountains and primitive areas of the West. The annual rendezvous was a time to trade their pelts and hides for supplies and money. It was also a time for fun and competition

in such things as rifle matches, tomahawk throwing, wrestling, horse races, dancing and story telling.

Two internationally known artists, painter Eric Sloane and sculptor Glenna Goodacre, will be featured artists at this year's Gilcrease Rendezvous. A special exhibition of Sloane paintings and Goodacre bronzes will be on display in the museum.

Gilcrease association members are offered a special preview of the

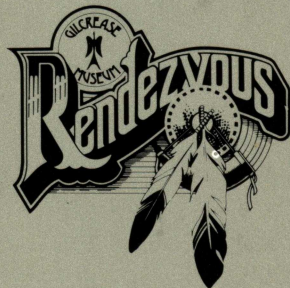
Sloane and Goodacre exhibitions at a social hour, dinner and auction sale of both artists works on Friday night, April 30.

Another event is scheduled for members and their guests Saturday night, May 1. It will feature a social hour and Western barbecue dinner in the museum.

All activities on Saturday, May 1 and Sunday, May 2 from 1 until 5 p.m. have been planned and are open to the public free of charge. Rendezvous activities on Saturday and Sunday will include muzzle loading rifle matches, Indian dancers, Country and Western music, square dancers, a contemporary Indian fashion show, a demonstration of the construction of a tipi, arts and crafts exhibits, and movies in the Gilcrease auditorium.



*Skip To My Loo, bronze, 15" high,
by Glenna Goodacre*



Thomas Gilcrease Museum Association
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