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GILLIE
LIBRARY

WILSON HURLEY

an American Painter

BY FRED A. MYERS

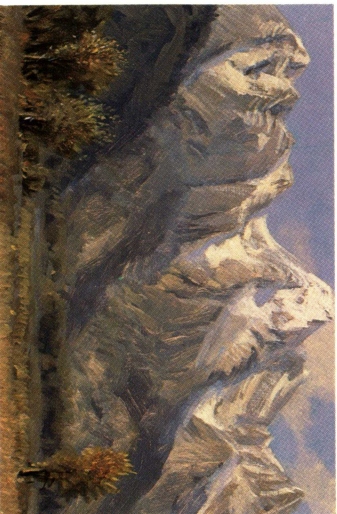
Wilson Hurley creates paintings in order to communicate to others his knowledge of the world. His paintings of land and sky, of airplanes and space vehicles grow out of his commitment to experience and to understand the world.

Hurley pours into his paintings his “scientific literacy.” His landscapes tell us the history of the earth — the strata, the types of rock, how the rocks weather. His paintings of clouds and airplanes tell us about atmospherics, about space.

To an unusual degree Hurley’s paintings are full of carefully observed information. They are also, it should be noted, perhaps surprisingly full of passion. Each one springs from a vividly observed moment that sparked Hurley’s imagination. Each is an emotional document in addition to being an accurate treatise.

It is the special combination of information and excitement that makes Hurley’s paintings unique, always immediately recognizable.

Towards the end of two days of intense conversation Hurley recently observed, “There really should be in a painting the whole load of the intelligence of the age *and* the emotion of the age with it. It all should be brought back together again. The person who tries to paint has the intellectual duty to acquaint himself with these things, I think. And that’s what I am trying to do. And if I ever do it right, well who knows what grade they get for the



“Study: Teton,” 12 by 18 inches

course? We never do. But that’s what I am trying to do.”

To concentrate too heavily on the intellectual side of Hurley, however, is to miss a great part of his personality and his accomplishment as an artist.

Although an art work is painted in the mind of the artist, Hurley sees an artist as being in the

“entertainment business,” producing products that stimulate an audience with new insight, but that also overwhelm with beauty, with shared magical moments. Because oil painting is first and last a visual medium, information must be conveyed not by means of words or formulae, but by what can be seen. And of the many possible means of communication that Wilson Hurley has available to him, he has chosen the visual.

His conversation reverts constantly to the processes involved in making paintings. His approach to getting an image from his mind to a canvas is a muscular one. Making a painting is a challenge. Every time a white, empty canvas is confronted there is the possibility of failure or of blazing success.

Hurley has spent years acquiring the techniques of painting to the point where technique per se has been internalized and expression is his main concern. Specific artists who have been helpful to him on a personal basis are Peter Hurd, Jozef Bakos, John Young-Hunter,



“Burning Sky,” 32 by 40 inches

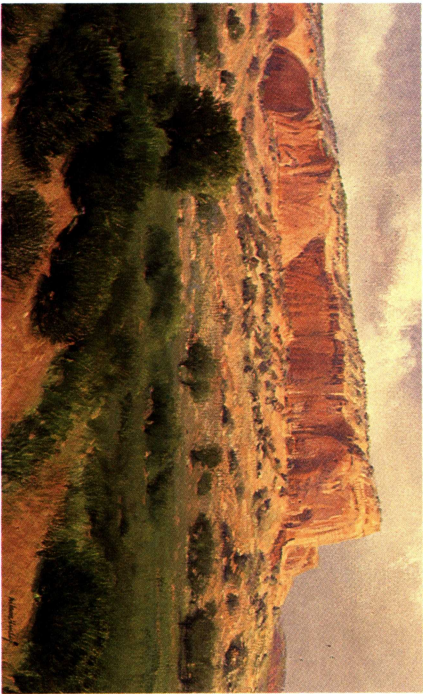
Theodore van Soelen, Doel Reed, and Robert Lougheed. Knowledge of the whole sweep of European and American art history has established such artistic heroes for him as Rembrandt, Turner, Monet, Albert Bierstadt, and George Inness.

Most of these artists are landscape specialists. The diversity of their approaches, however, is great. Hurley's study of each of them is an indication of the thoroughness with which he approaches the process of making paintings. Implicit in his reverence for other artists is a strong awareness of the sweep and continuity of the art making activity of man throughout the ages.

Symptomatic of Hurley's involvement in our own time is his view that artists working now have great advantages over artists of the past in that they can travel so easily to see the work of others and in that color reproductions are now so good and so widely available.

Like most painters these days Hurley makes use of quick oil sketches mainly as color studies. He uses the camera as an aid with composition and detail. Unlike many, Hurley does not make preparatory studies in pencil preferring the oil sketches he makes in the field. Very special to Hurley is the use of USGS topographical maps, so that he can visualize "the other side" of a mountain or the occasional use of grid projections to get the correct view of the moon or the rocket in a space launch.

With all the flying Hurley has done it is inevitable that the view of the earth seen from above has played a role in the unique look of Hurley's works. He speaks of the enjoyment of the slow, low-level flying he did with the military in the South Pacific, of the dreamlike views of tropical beaches and coconut plantations. Of flying in the U.S. he observes, "Well, what it did, I think, is that it gave me a sense of proportion, an understanding of landscape, a familiarity with the surface of the world that a lot of people don't have. I can remember at one time,



"Iyánbito," 18 by 30 inches



"Arroyo del Oso," 48 by 76 inches

when I was flying as a utility pilot for one of the squadrons and flying everywhere in the U.S., that I got to where if you were to blindfold me and then take me on board a plane, unblindfold me and blindfold me quickly again that I could tell you whether you were over Iowa, West Virginia, or Kansas, eastern Colorado, or Oklahoma because of the size of the farms, the terrain, the crops, the fence lines, where they put their houses, the vegetation — the pattern changes are unique to every part of the country.

“When you start looking at a whole lot of landscape under a whole lot of different lighting conditions and different weather over a long period of time, I think that you get very familiar with it and are able to express what is going on much more convincingly than someone who has led a rather limited visual life within New York City, for instance, where he is just barely aware that there’s a sky there and the sun is going down. Or coming up.”

Certainly the large scale typical of Hurley’s landscape relates to the pilot’s point of view, as does, perhaps, his

pendant for very large canvases. Most revealing are his comments on seeing terrain from a distance, “I love to see a shape that maybe is ten miles high and 30 miles wide and 50 miles away and see in it the simplicity of a shape that could be on the dining room table — as a loaf of bread — and paint it with the same sureness and the same ability to encompass it with my mind, as if I were painting a still life.”

So it seems clear that Hurley’s aviation experience is important to his artistic make-up. Another interest, almost unique to Hurley, is his research into the physical and chemical properties of the art materials he uses. He has made a thorough study of the canvases, paints, solvents, and varnishes that artists throughout the ages have used, retaining procedures for himself that have been successful and incorporating new ones when demonstrated improvements can be achieved. His concern is that what he makes has the capability of lasting, of deteriorating as little as possible through the years. This concern is part and parcel of his view of art



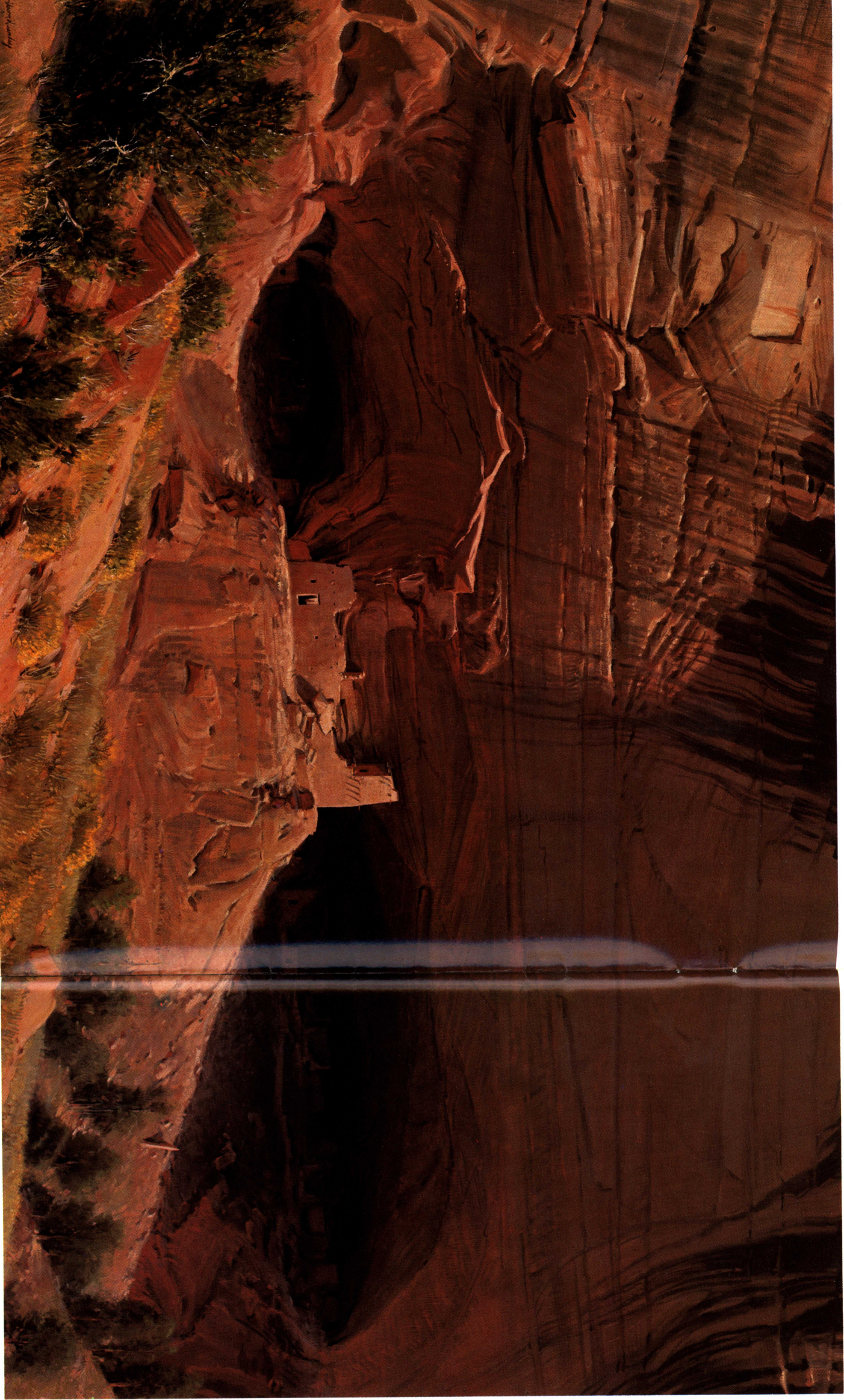
“Edge of Winter, Grand Canyon,” 74 by 120 inches



“Horsehead Nebula in Orion,” 32 by 40 inches

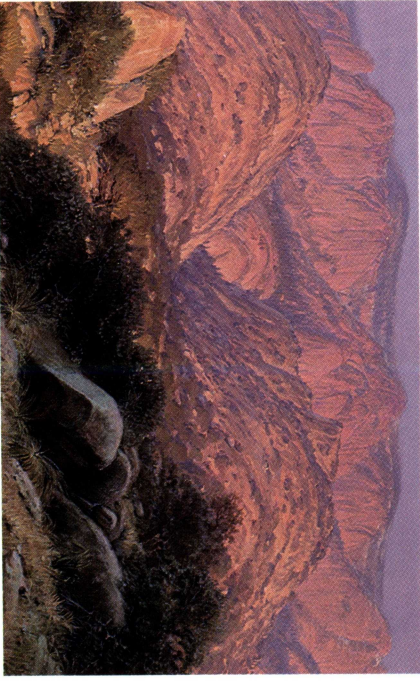


“Das Shere,” 32 by 42 inches



"Anasazi Castle, Canon del Muerto," 36 by 60 inches

"As a painter, I really haven't classified myself more than as being a painter of the world, especially this part of the world I think is very beautiful."



"La Cueva Canon," 30 by 48 inches

being an enduring means of communication.

"I look at that Rembrandt self-portrait in his old age at the National Gallery and he looks over 330 years at me and says, 'This is the way life really is, Wilson.' He was crying out to me — he never knew me — but he was crying out to me and I know him as closely as I do my friends. What a marvelous thing for me to have a friend like that. I think that that's what is going on with painting. So it is important that people in this day and age have lived in this world. We *have* to show posterity how the world looked to us. I can't forgive the Renaissance painters for painting Leda and the Swan and not going down to the dock and painting 'Victoria' when del Cano took her into port — the first ship to sail around the world not recorded in its own time. That is the reason I did these two (large paintings of Apollo and Columbia). I didn't do them for NASA. I did them so that in 1,000 years from now people can come in and say that is the way it looked when they did it — the first great voyages of exploration *off* the earth."

That is Wilson Hurley — a twentieth century man of varied experience and training, a believer in the romance and potential of our age, a dedicated communicator who has chosen visual art as his medium. His paintings expand the mind, they capture beauty. They will present future generations with a unique view of our time. ☐

Fred A. Myers has been Director of the Gilcrease Museum since 1978. His new book, "Art Treasures of the Gilcrease Museum," was presented the Gold Quill Award of Excellence by the International Association of Business Communicators. His comments on the planned expansion of Gilcrease may be found on page 32.

An American Institution

BY WILSON HURLEY

John Ruskin did two things right. He did them early in his career and they were immediately appreciated by his public. The first thing he did was to learn to express himself beautifully. He is still a pleasure to read after one hundred and forty years. The second was that he recognized the greatness and originality of James M. W. Turner and defended him against those myriads of critics who are always ready to condemn anything they fail to understand.

By reason of these successes Ruskin became the arbiter of taste for Victorian England and, consequently, for Victorian America. And because of his commanding position in the world of taste, he had a devastating effect in those instances in which he disapproved.

Ruskin saw some American paintings in England. History is not clear about whose paintings he saw or what specific paintings they were. It is doubtful if he saw many or even a representative sample of the works of the Hudson River School, but Ruskin published a letter in which he observed that the painter enjoyed prominence in America and that he found the ugliness of the paintings wonderful.

As a result you will find no rooms set aside in the Louvre or the Tate for art from America. The museums all have rooms for English, Spanish, French, Dutch or Italian paintings and sculpture, but the only Americans who achieved international acceptance were those who chose to become expatriates and to compete in the European arena.

Thus we have artists such as Copley, Sargent, Cassatt,



"Thunder on the Mountain," 60 by 72 inches

“Artists today are very lucky. It used to be that in order to be more than an utterly primitive painter, you had to go to Europe to study, or have access to someplace like Gilcrease for a long period of time.

Today, with books and reproductions, we can look at the best that’s been done and get a pretty realistic idea of how far we’re coming.”



Whistler and Feininger honored at home and abroad. Yet they were actually successful European artists. The effect of Ruskin’s edict was to send the Hudson River School, the Luminists and the Post-Luminists to the basements of our museums. For those lonely works that happened to stray to Europe, the effect was oblivion. No self-respecting collector would admit he had been taken in by such inferior work, and it is not surprising that an unknown, large Bierstadt of his best quality was recently found in an English office where it had been used for many years to keep clerks from throwing erasers at each other.

Of course there was a die-hard corps of Americans who went ahead and bought Inness, Church, Bingham, Moran, Homer, Bierstadt, Remington, Russell, Eakins, Dixon, Hopper, Sloan, Benton, Curry, and Wood, along with hundreds of others, in unconscious enjoyment, wallowing in their benighted way even as you and I may be caught actually enjoying a good, hot hamburger.

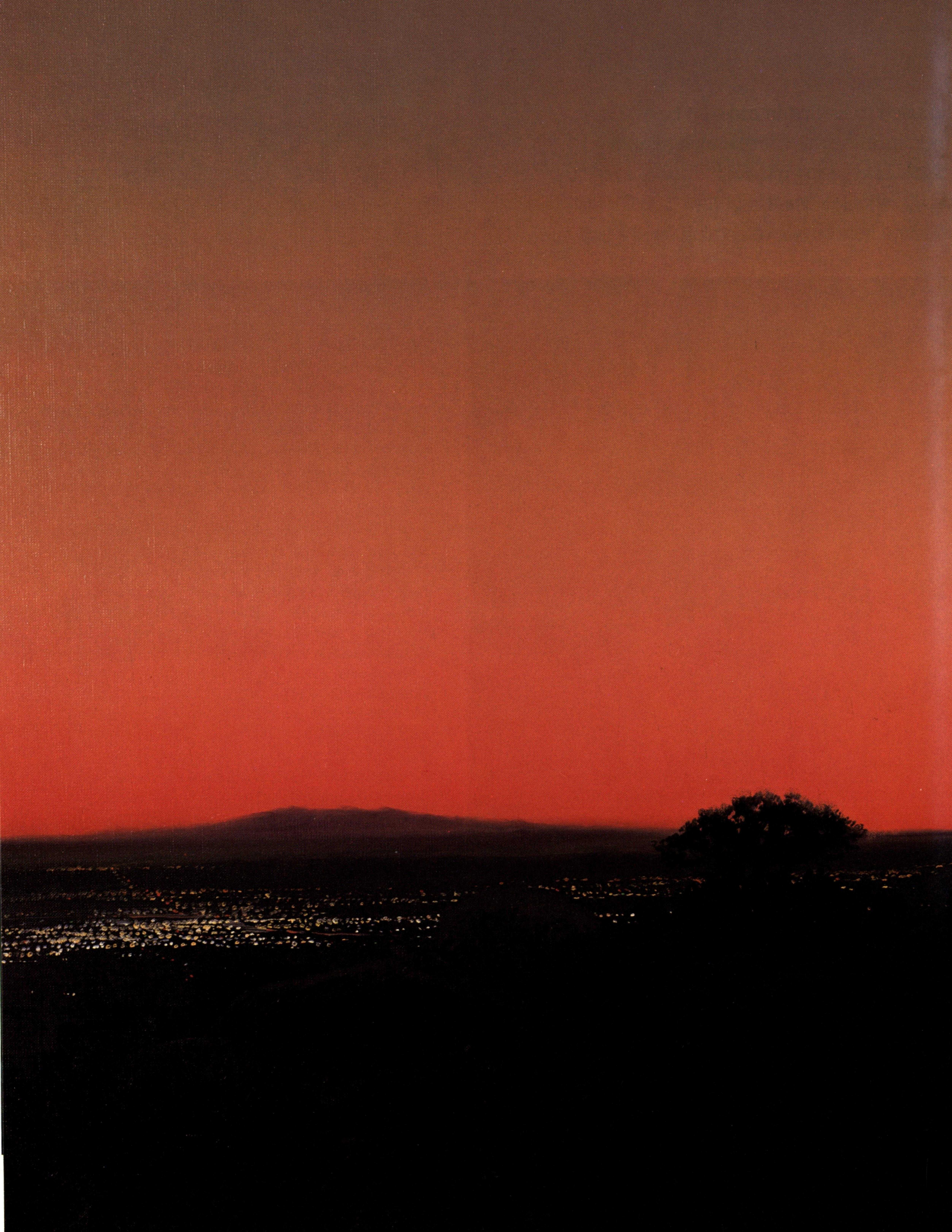
There came a man from Tulsa, a man of sensitivity and intelligence, Thomas Gilcrease. He realized that paintings and sculpture that are looked upon without favor very quickly suffer destruction. When he looked about the museums of Europe he found no examples of the American school. When he returned to America he found that our museums were striving at great expense to acquire the art of Europe.

It was in this situation that he arrived at his idea to acquire and preserve for posterity all the truly American artifacts and American art of good quality he could find. There were others who collected Western art, Taos artists or other special schools, but it was Gilcrease who first conceived the idea of there being a general American school of art emerging and growing through succeeding generations, and it was he who then attempted to collect and preserve a substantial body of it.

It may be said that the buildings, staff and directors of any museum are its body, and the collections of the museum its soul. If that is so, the soul of American art resides in Tulsa. ▢

Wilson Hurley is the Rendezvous artist at Gilcrease Museum for Spring, 1983. This essay echoes some thoughts he has long held about Thomas Gilcrease and his treasures.

“Shadowed Park, Zion,” 42 by 72 inches



About the Artist

BY LOUISA B. COLLETT

The sky at sunset in Albuquerque is often an incredible scarlet these nights. And, as the color fades, the lights of the city glow like jewels in the dark below the hills.

That beautiful image of the old town is just one to be seen from the windows of a house that rises halfway up one hill, a contemporary shaft of brick and wood, solid as the rock on which it stands and as natural.

It is the new home of Wilson Hurley, painter of the American landscape, and of his wife Roz. Inside, the tall white walls glow with Hurley paintings of the arroyos, the mountains, and the rocks outside the walls of glass — and more. Views of Apollo circling the moon, the Grand Canyon of the Yellowstone, swirling scenes of fighters in battle, tumultuous clouds in greys and golds, paintings of shadow and light, pictures which echo the life and careers of Wilson Hurley.

It was in Tulsa, Oklahoma, that Wilson was born, in 1924, the only son among four children of Patrick and Ruth Wilson Hurley. His mother was a beauty, the daughter of the commander of the Atlantic fleet. His father was a Major General who was Secretary of War in Herbert Hoover's Cabinet and later personal ambassador

for Franklin Delano Roosevelt to some 21 countries. He is perhaps best known for uniting China as an ally to Britain and the United States during World War II. General Hurley is still the only Cabinet level officer to have come from the state of Oklahoma.

For it was his own state as well. Wilson's father was born in Oklahoma in 1883 when it was still Indian Territory. He grew up as a cowboy and rode the range with Will Rogers.

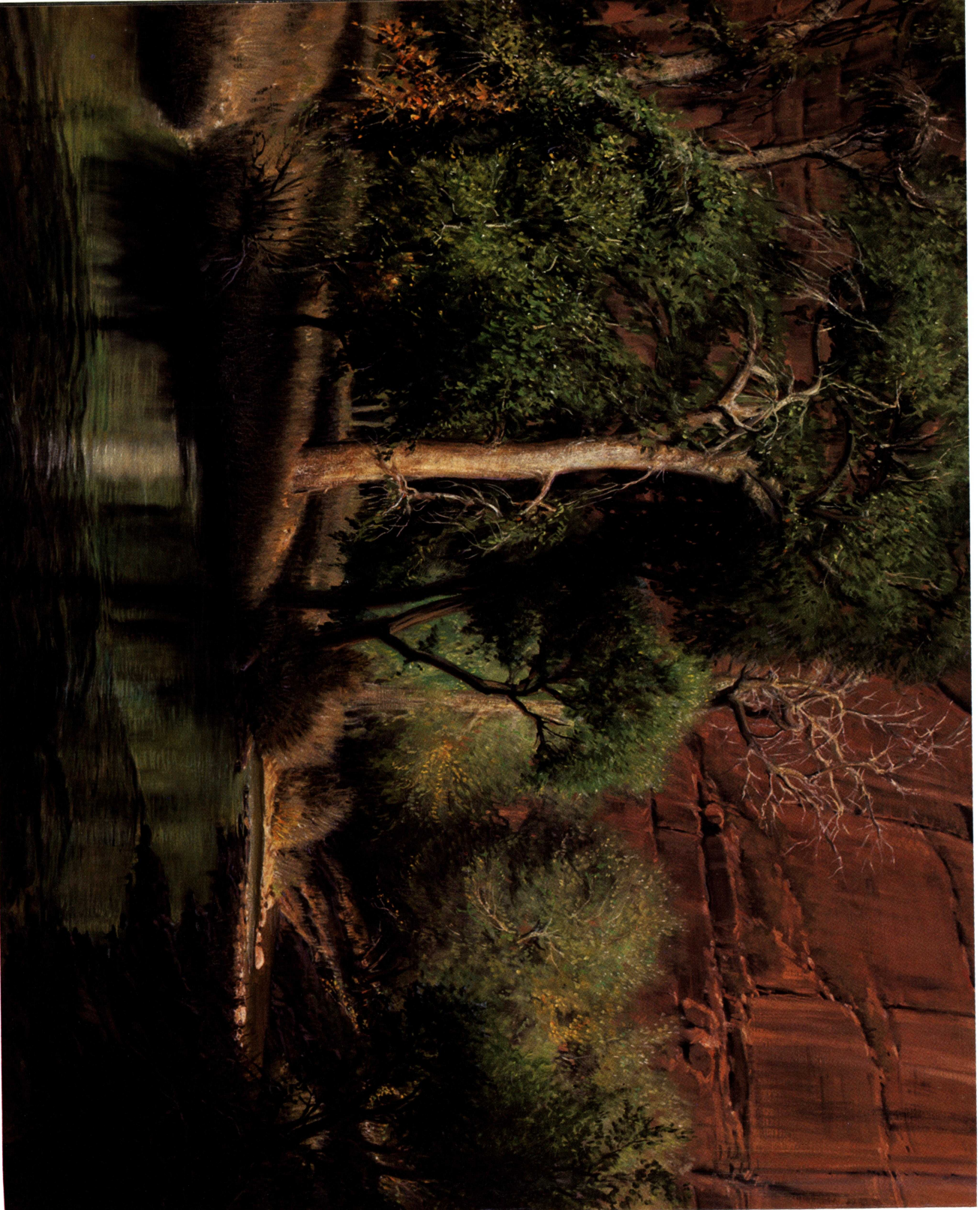
Later when the Hurleys were married, they moved to Tulsa where he began a law practice, specializing in real estate and oil law. Patrick Hurley was to become associated with some of the great names in Oklahoma oil history, Frank and Waite Phillips, Harry Sinclair, and William Skelly. In 1921 Hurley became president of the First Trust and Savings Bank of Tulsa, which was to become the First National Bank.

So from boyhood Wilson Hurley grew in an atmosphere of success, aware of events of national and international importance, knowing many of those who played key roles in American and world history.

Wilson holds memories of Tulsa, beginning with a

"I was lucky with the painting
in Albuquerque at night with the lights.
I decided I was going to paint those lights . . . and the sky.
I didn't do too many of them, and for
that reason I think they work."

“What I try to do in painting, frankly, is to show you what I see and what I think is marvelous. . . . When I see a wonderful landscape, I very truly feel physical pleasure and excitement. Something astonishing happens. I immediately try to analyze what’s going on and start thinking painting.”



“Quiet Waters of Zion,” 32 by 40 inches

beautiful but frightening thunderstorm he remembers watching through the bars of his crib. He was just five years old when the Hurleys moved to Leesburg, Virginia, a boy who loved to fly kites, sail boats, always fiercely independent. He loved the out-of-doors and was the youngster who made his own airplanes and bows and arrows, and learned to camp, fish and hunt in the woods of Virginia.

Above all Wilson loved speed and as a young teenager was given flying lessons at a flight school in Elmira, New York, at a time when flight was still uncommon. This experience was to shape much of his later life.

When Wilson was 12, his family moved to Santa Fe.

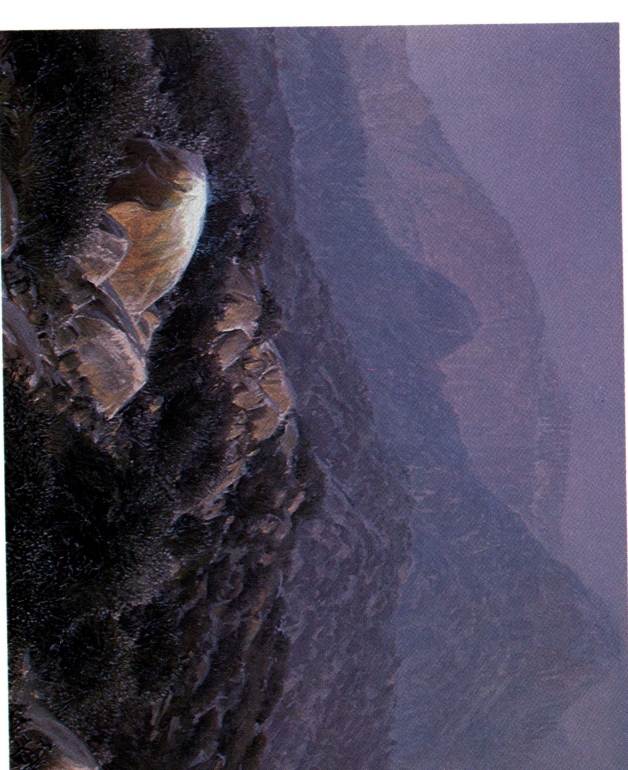
New Mexico suited Wilson for its beauty and vastness, its endless sky and colorful canyons. And it was here that his serious interest in art began, with artists to watch and talk with, and galleries to browse through.

In the summer of 1942 Wilson enrolled at West Point, did well at his studies, and received his commission and wings in 1945, just at the end of the war in Europe. The war with Japan was nearly over and he was assigned to an Air-Sea Rescue Squadron in Southeast Asia, and spent much of his tour of duty in the Philippines.

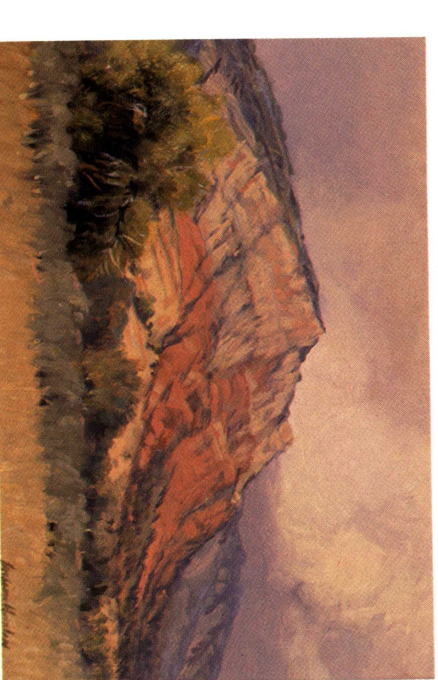
His father encouraged his interest in the military life, but it was his mother who nourished his consciousness of the beauty of the world around him. From his boyhood she took him to the museums of the East Coast and later in New Mexico, made sure he met John Young-Hunter in Taos and Theodore Van Soelen and Joe Bakos in Santa Fe. And it was she who sent brushes and paints to his bases overseas.

And Wilson put them to good use, sketching the expanses of the Pacific Islands from the cockpit of his plane, painting the airplanes and ships and green lands which were his world.

“I loved to fly,” Wilson remembers. “I would sit up in that cockpit in those old airplanes, those Catalina flying boats that could stay up a day and a half. We would be



“Autumn Snow, Sandias,” 32 by 40 inches



“Study: Jemez Canon,” 12 by 18 inches



"The Red Wall, Grand Canyon at the Mouth of Elves Chasm," 36 by 60 inches



"Sunset from the Foothills," 30 by 48 inches

"No matter how we look
at our universe,
the complexity of it absolutely
swamps the mind."

going along at about 100 miles an hour and about 500 feet off the sea over the coral reefs by the coconut plantations, the sun hitting the waves. I just loved driving that airplane looking at the world passing under me, so I spent years doing that."

His tour of duty completed, Wilson returned to the states and entered George Washington University law school. He was graduated and admitted to the bar in Washington D.C. in 1951 and a year later in New Mexico where he practiced his new profession for some 13 years with great success. He branched out into other businesses, including banking. But the more successful he became, the more interested he became in painting, his Sunday occupation.

"When I was in there trying lawsuits, I would walk out of the courthouse and see the wind in the trees and the clouds on the mountains. I would say to myself, this is the real world, but I have put myself into a box."

So despite his business success and accomplishments which included a wife and five children, Wilson determined in 1965 to begin to paint in earnest, no longer merely as a Sunday pastime. He decided to try painting for three years and closed down his law practice.

"The way to determine whether or not you're going to be a painter is to paint," Wilson declares. "When I quit practicing law, I crawled into a room and decided I was going to paint with words. I was going to write a book and I worked and worked. It is quite as difficult to write a bad book as it is to write a good book. And I wrote a very bad one.

"I did little pen and ink illustrations for it and then I sent it off to Viking Press. The editor who discovered Steinbeck got the manuscript and wrote me a four page

letter, starting with, 'You may think that you are a writer, but this is to advise you that you are not.'

"He went on to blast me," Wilson remembers, "but one of the things he said was that the illustrations were remarkable. That was some solace, so I decided to take his word for it that I was not a writer."

As Wilson looks back now he muses, "Reading that book again makes me realize why I became a painter. The story was of flying around the South Pacific, looking for crashes and picking up the few survivors or the bodies to return to Australia or Manila for burial. We lost over 400 airplanes and 4,000 men out there — and most of it was in the book. Part of it was adventure and most of that came with the hero out in the jungle. You don't know whether he survives or not, but it's clear that he's not going to be a pilot or a lawyer. He's there to build bridges or airplanes, or he's going to be a painter or an author."

Quickly Wilson realized that what he didn't like about writing was the mechanics of it. The finished product didn't please his eye. The accomplishment did not reward him as the drawings had done, and so he determined to see if he were indeed a painter. He began to paint.

In the process his life got complicated and he and his wife were divorced.

"I went for four years without the sale of a picture," Wilson says. "They were not unhappy years and I was painting all the time. I find simple enjoyment out of painting and I think most painters do. Painting is my salvation. It's the only way I can continue to enjoy life."

Wilson had begun to build a reputation as a painter of the Southwest, when fate in the form of the United States Air Force again took a hand in his life. He was called to active duty and sent to Vietnam. Major Hurley

"Study: Cochiti Cañon," 18 by 12 inches





"A Wind from Tijeras," 24 by 30 inches



"Study: Grand Canyon from Yavapai Point," 16 by 24 inches

"There are two things that stimulate the artist.
 One is the reality that he
 experiences along with you, the way things are.
 But the most stimulating
 thing in the world to an artist is art.
 If I see someone doing an exceptionally good job,
 it sends me home to work harder.
 He has shown me a way I can paint better."

flew some 150 combat missions and in 1969 was awarded the Air Force's top award, the Distinguished Flying Cross.

Not too many months later Wilson was back in Albuquerque where the first thing that he did was to marry Rosalyn Roembke, whom he had met at the University of New Mexico.

Roz quickly became the manager of the business side of Wilson's work, leaving her husband free to concentrate on painting. It is Roz Hurley who manages their household, arranges for framing and shipping and exhibits.

It is Wilson who delineates his goal: to learn and to improve his skill with every painting. Though mostly self-taught, Wilson has been surrounded by art and artists for most of his life. In fact, he says that he was thinking and viewing the world as a painter does by the time he reached the first grade.

"There's a lot of the West in my art, obviously. My earliest memories are of being taught how to throw a half hitch with a rope," Wilson says. "My Dad was a cowboy and he wanted me to have the code of the cowboy, their spirit, and this has affected a lot of my attitudes about painting.

"But I have painted those things that I have seen that I thought were beautiful. I never have seen a stagecoach outside of a movie. I never worked on a working ranch and I never, therefore, had any drive to paint a stagecoach or a cattle branding or an incident out of a hundred years ago."

Nature is the subject of Wilson's painting — the sweep of space, the movement of air and color, the texture of rock, the life of water and tree.

"More and more," he says, "I reach the conclusion that if I paint a story, people would come and look at the work and read it like they do a book. I discovered that if I put figures in my work, invariably they would have to be the center of interest.

"There can be a whole mountain out there with the clouds blowing over it and the rocks shining in the sunlight and the leaves turning up in the wind, but this

glorious beauty becomes backdrop to figures if you put them in.

"I want to show the Tetons, for example, to show why it's called the shining mountain. The trappers came back and said way out there is a shining mountain. Look at the Tetons with the snow and you can see where they got the name.

"When I paint," Wilson explains, "I don't try to manufacture emotion, but I do try to remain sensitive to how I feel. When a red sunset occurs or a new moon in a purple grey sky like last night, it was pretty exciting. And when I see something that's exciting, that's what I latch onto to paint. I hope some of that excitement spills over into the painting."

The spring exhibition at Gilcrease Museum has been an important stimulus to Wilson, despite his having some difficulty in painting following an automobile accident in the fall of 1982.

Wilson has been busy with trips and painting on location in preparation for the Gilcrease show. And he is excited to be hung with Thomas Moran and other master painters in the Gilcrease collection.

Wilson notes, "It is important to me to know that Thomas Moran saw the Grand Canyon and was bonded to it and found it worth painting.

"I just hope that I will end up with sufficient skill and nerve and emotion to paint something someday that will affect somebody I don't know, perhaps a kid a hundred years from now, the way I was affected when I was young and saw all this great art. I'd walk into a room and some of the paintings absolutely enthralled me. They just stop you in your tracks.

"They change your whole life right in a second and that's really what painting is about."

And Wilson Hurley clearly knows. ◡

This article is by Louisa B. Collett, Director of Development for the Gilcrease Museum. Though she has long been an author and editor, this is her first artist interview. She has discovered that an artist can have a talent that is verbal as well as visual.

RENDEZVOUS

1830s

*The story of the trappers
and traders and their
wilderness fair*

BY DAN McPIKE

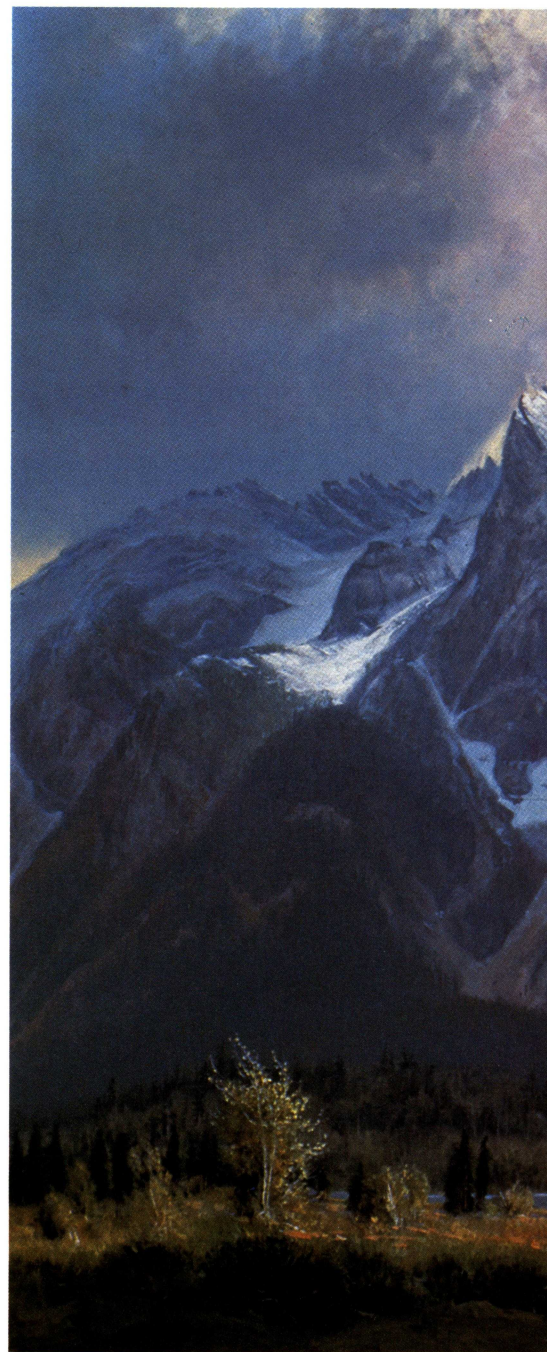
Rendezvous of the Rocky Mountain region were wilderness fairs for trappers and traders in the height of the fur trading era, the years of 1825-1840. A rendezvous provided an opportunity to collect furs and was also a time to relax, meet with friends, catch up on news, participate in entertainment and sports, and obtain much needed supplies. Rendezvous was so named by the French-Canadian trappers who dominated the Rocky Mountain region at the time.

The mountain man who flourished in the 1800s was a rugged individual who thrived in the freedom of the wilderness. Such men were John Colter, Jedediah Smith and Jim Bridger. They were the trappers. Traders, too flourished from the abundance of the wilderness.

One such trader was William Ashley of St. Louis. The rendezvous system began with Ashley in 1825 on the Green River in southern Wyoming. He began a system of hiring "skin trappers" to trap beaver instead of depending on trade with the Indians. The trappers were then paid according to the number of skins procured. To facilitate this practice he introduced the rendezvous system as a way to collect the furs.

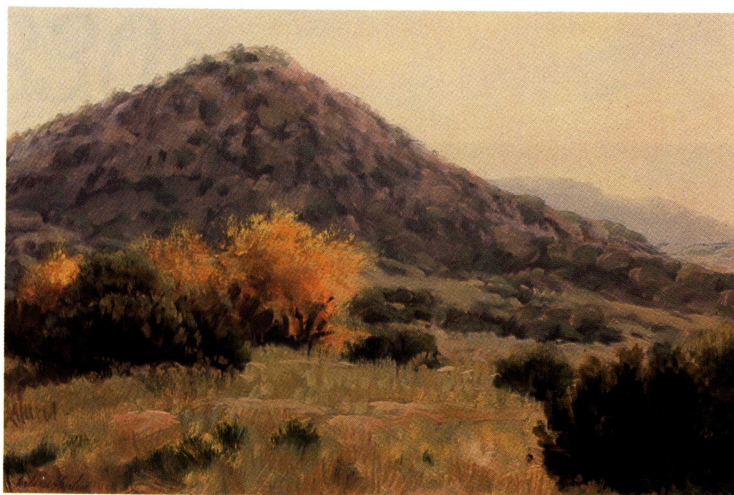
Ashley loaded tons of trade goods, supplies and whiskey on horses and ventured into the mountains seeking out the independent "free trappers." As word went around, they came in droves to trade, resupply, gamble, and acquaint themselves with the news of the country.

Friendly Indians also found their way to the trading



"A West Wind on Mount Moran," 50 by 80 inches





"Study: Autumn in Cerillos," 12 by 18 inches

sites and the rendezvous became a real celebration after a winter of isolation in the mountains. Contests of skill sprang up and muzzle-loading, rifle matches, tomahawk throwing, wrestling, horse races, and general merrymaking abounded.

Trading was fierce for beaver, for thanks to the fashion dictates of the day, beaver hats were must items in a gentleman's wardrobe along with fur for coats, ladies' muffs, and the like. Consequently, beaver became a precious commodity. Out West, however, furs were not the only item of value. Coffee and sugar were traded at \$1.50 a pound, knives at \$2.50 each and cloth at \$6.00 a yard. The beaver skins were used as barter in place of money and were credited at an average of \$5.00 a piece or \$4.00 a pound.



"Grand Canyon from Mather Point," 36 by 60 inches

Ashley's trade in 1825 totaled nearly 9,000 pounds of beaver skins, worth nearly \$50,000 in St. Louis.

Rendezvous, the innovative idea of the shrewd trader was of benefit to all concerned. The trappers had supplies and money, Indians had trinkets and goods, Ashley had a substantial profit — and everyone had a good time.

In the years to follow, the tradition carried on. Beaver remained a tradeable commodity and the scope of the rendezvous grew. The sites of these events ranged from the Rocky Mountains of western Wyoming and eastern Idaho south to the northeast corner of Utah, each an isolated picturesque spot.

In 1837, one observer of the event was Sir William D. Stewart. Accompanying him was an artist he found in Baltimore, Alfred J. Miller. From this and subsequent rendezvous we have today a remarkable visual interpretation of these unique gatherings, vivid reminders of our romantic and colorful history.

The last caravan set out for a mountain rendezvous in 1840. This was the finale to the spectacular mountain events unique to the Rocky Mountain West. Silk had all but replaced beaver in the manufacture of hats and trapping was drawing to an end. For grizzled trappers who had thrived on the life in the wilds this final gathering brought bewilderment and regret. But they left behind them a great legacy and their names are memorialized in such place names as Jackson Hole, Walker Pass, Ogden (Utah), Carson National Forest, and Ashley National Forest. ◊

Dan McPike is Senior Curator for the Gilcrease Museum. In his head are fabulous stories of the treasures of the museum. This piece is a brief account of just one of his tales of the rendezvous of the 1830s.



"Warm Light and Cool Shadows," 24 by 36 inches

RENDEZVOUS

1983

The weekend for Tulsans to enjoy a recreation of the wilderness fair

Gilcrease Museum has scheduled its Fifth Annual Gilcrease Rendezvous for April 29 and 30, and May 1 with a variety of events planned for both museum members and the general public.

The Gilcrease Rendezvous is a modern-day event patterned after the old Western frontier trappers' rendezvous originated by French-Canadian and other fur trappers in the Rocky Mountain region in the early 1800s.

This year's Gilcrease Rendezvous will be a weekend filled with many activities centering around an art exhibition and sale of the paintings of Wilson Hurley, distinguished American artist.

Other entertaining events will include Indian dancers, square dancers, bluegrass music, muzzle-loading rifle matches, a puppet theater, a special show of Native American fashions, demonstrations by Indian and Pioneer artists and craftsmen.

All Rendezvous activities April 30 and May 1, from 1 until 5 p.m., have been planned for and are open to the public free of charge.

Gilcrease Museum members and other guests are offered a special preview on April 29 of the exhibition "Wilson Hurley: An American Painter" with a dinner and sale of Hurley paintings. Guests from many states attend the preview, dinner and art sale.

Another event for museum members and their guests has been scheduled for Saturday night, April 30. It will feature a social hour, western barbecue dinner, and special entertainment by quick draw artists. ▽



"The Grand Canyon of the Yellowstone," 60 by 96 inches





"Apollo," 48 by 48 inches

"I wanted to be an astronaut. I want to know what it's like from the moon when the sun is in eclipse. What does the earth look like? A black ball with a yellow-red ring around it? I asked Jack Schmidt, but I don't think he ever considered it."

WILSON HURLEY

an American Painter

Exhibition/Sale Paintings

"Chamisa in Spring Creek Arroyo," 18 by 30 inches

"Thunder on the Mountain," 60 by 72 inches

"La Cueva Cañon," 30 by 48 inches

"Albuquerque at Twilight," 30 by 24 inches

"New Moon and Red Twilight," 30 by 48 inches

"Autumn Snow, Sandias," 32 by 40 inches

"El Porvenir Cañon and Hermit Peak," 50 by 80 inches

"Iyánbito," 18 by 30 inches

"Horsehead Nebula in Orion," 32 by 40 inches

"Grand Canyon from Mather Point," 36 by 60 inches

"Burning Sky," 32 by 40 inches

"Sunset from the Foothills," 30 by 48 inches

"Oñate's Route," 40 by 48 inches

"Apollo," 48 by 48 inches

"Study: Grand Canyon from Yavapai Point," 16 by 24 inches

"Study: Grand Canyon of the Yellowstone," 12 by 18 inches

"Study: Tetons," 12 by 18 inches

"Study: Mummy Cave," 12 by 18 inches

"Study: Cochiti Cañon," 18 by 12 inches

"Study: San Isidro," 12 by 18 inches

"Study: Jemez Cañon," 12 by 18 inches

"Study: Autumn in Cerillos," 12 by 18 inches

"Study: Nambé Autumn," 12 by 18 inches

"Study: West from Zuni," 12 by 18 inches

"Study: Cedar Ridge, Grand Canyon," 12 by 18 inches

"Study: Zoroaster, Grand Canyon," 12 by 18 inches

"Warm Light and Cool Shadows," 24 by 36 inches

"A Wind from Tijeras," 24 by 30 inches

"On a Port Tack," 30 by 24 inches

"October in la Cienega," 18 by 30 inches

"Mount Taylor," 24 by 40 inches

"Edge of Winter, Grand Canyon," 74 by 120 inches

"Soft Green of August," 42 by 72 inches

All works are oil on canvas.



"Trail to the Light," 48 by 76 inches

WILSON HURLEY

*an
American Painter*

Exhibition/Retrospective Paintings

"Das Shere," 32 by 42 inches

lent by Mr. and Mrs. C. Nymeyer

"A West Wind on Mount Moran," 50 by 80 inches

lent by Mr. and Mrs. Bronson Trevor

"Quiet Waters of Zion," 32 by 40 inches

lent by Joe and Charlotte Dodson

"Columbia and Eagle," 48 by 48 inches

lent by the artist

"The Red Wall, Grand Canyon at the Mouth
of the Elves Chasm," 36 by 60 inches

lent by L. W. Taggart

"Anasazi Castle, Cañon del Muerte," 36 by 60 inches

lent anonymously

"The Grand Canyon of the Yellowstone," 60 by 96 inches

lent by Mr. and Mrs. Raymond T. Duncan

and Mr. and Mrs. Walter A. Koelbel

"New Mexico in Late Summer," 40 by 48 inches

lent by Mrs. Bennie Sue Thomas

"Shadowed Park, Zion," 42 by 72 inches

lent by Gateway Art Gallery, Palm Beach, Florida

"Shining Mountain," 36 by 60 inches

lent by John H. Chilson

"La Cienega," 12 by 18 inches

lent by the artist

"Arroyo del Oso," 48 by 76 inches

lent by Mr. and Mrs. Robert E. Lorton

"Study: Sandia Foothills in Morning," 12 by 15 inches

lent by the artist

All works are oil on canvas.





MESSAGE FROM THE DIRECTOR

The best thing about the new Gilcrease Museum expansion plan is that it will allow us to show most of the collection. There will be seven more galleries for traditional museum displays accommodating works that are not now shown, such as eastern landscapes, genre paintings, Indian portraits, more Catlins, Bierstadts, Morans, Russells, and Leighs.

In addition, most of the fabled Gilcrease study collection will be on view in newly designed space where curators will have access from behind the scenes while the public will be able to see — as through a department store window — all the rest of the Catlins, Leighs, etc., as well as the 200 pairs of moccasins, the 241 Navajo weavings, the 158 silver items, and the pots, baskets, jewelry, etc., etc.

The accessibility of these study collections will provide every museum visitor the breathtaking experience that has up until now been available only when a curator is holding his hand. While the main galleries will continue to be the places to see the individual works that Gilcrease is famous for, the new study collection display will let you see essentially everything if your feet and enthusiasm are up to the experience.

Other readily visible improvements will be made in the public service areas of the building. There will be a less labyrinthine path through the galleries. There will be a new library reading room and two new mini-vista rooms so that you can enjoy the view of the Osage Hills from new vantage points and marvel again at the congruence of the Gilcrease landscape and the Gilcrease collection.

There will be a lunch room where kids can eat their lunches and cafe where it will be possible to buy lunch or simply sit down and have coffee or pop. I must confess that Gilcrease has converted me to a number of things, the least expected of which is the need for museum food service. Something like a lunch room is needed in our museum because of the absence of restaurants in the neighborhood and because such a large portion of the museum's visitors are travelers — two tourists for each Tulsan at last count.

An important new facility that might not be obvious, although we hope that there will be a way for the public to peek in, will be the conservation facility. This is space that will be equipped to treat the evidences of aging in the things the museum owns, a place where new canvas backings can

be placed on paintings, where broken pots can be repaired, where the whole range of techniques that prolong the lives of objects can be administered — our own version of the fountain of youth for collections. It is anticipated that the conservation lab will provide its services to collectors in the entire region, both institutional and private.

Other facilities not visible to the visitor but needed are such things as a loading dock, a carpentry shop, a crate storage room, and a security perimeter around the galleries.

The great thing is that we now have a plan for improvement and expansion of the museum building. The plan was developed from strictly functional considerations by John Hilberry and Associates, architects who specialize in museum planning.

Ah, it is going to be a great day when the Gilcrease Museum physical plant is expanded and improved, when for the first time the building will bespeak the importance of the collection itself! First steps have been taken to raise the necessary building funds. Meanwhile, the artist's rendition of the planned expansion, pictured above, is on view at the museum for your inspection and approval. ◻

THE GILCREASE

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Wilson Hurley: An American Painter by Fred A. Myers	1
An American Institution by Wilson Hurley	8
About the Artist by Louisa B. Collett	13
Rendezvous 1830s by Dan P. McPike	22
Rendezvous 1983 by Barbara Carlisle	26
Wilson Hurley, Exhibition/Sale Paintings	29
Wilson Hurley, Exhibition/Retrospective Paintings	31
Message from the Director	32

FRONT COVER: "New Moon and Red Twilight,"
30 by 48 inches

BACK COVER: "Columbia and Eagle,"
48 by 48 inches

All paintings in this issue are oil on canvas
by Wilson Hurley

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