

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART



VOL. 6
no. 2
APR
1984

GILLIE
LIBRARY



THE LAST CROSSING (1980), 24 inches by 48 inches, oil





Gillie Library

... paints the life and action of the Old West

BY LOUISA B. COLLETT

THE WORLD OF THE OLD WEST, the Indians, mountain men, calvalry, stagecoaches, horses, cattle, and buffalo, comes to exciting life in the paintings of Frank McCarthy, Gilcrease Rendezvous painter for 1984. Dramatic action and wonderful color add to his strong portrayals of the traditional icons of the American West, all set in beautifully executed western landscapes.

McCarthy's paintings will be featured in the 1984 Gilcrease Rendezvous exhibition together with sculpture by Grant Speed. The exhibition is scheduled from May 5 through July 8 at Gilcrease Museum. Thirty-six of McCarthy's paintings will be in the exhibition, twenty-nine retrospective works and seven new paintings.

"Western art is part of the story of America," Frank McCarthy declares. "Looking at the paintings of the West by Alfred Jacob Miller, made on the expedition he went on, you get a real feeling of what the expeditions were like and what the explorers had to go through.

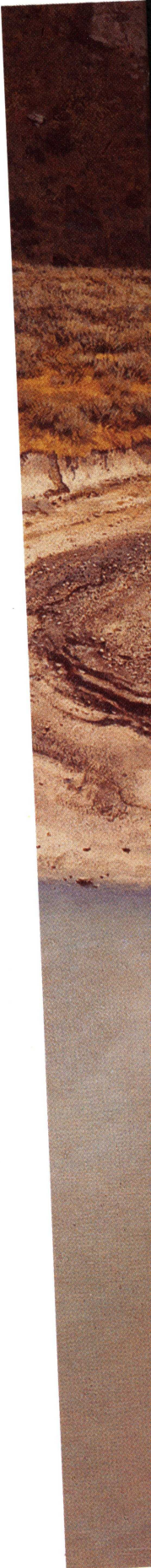
"The West is something every American can relate to," he adds.

And the American West became a part of his life when he was just learning to read and to draw. "My family started out by giving me Scribner's Family Classic books," McCarthy remembers. "Most of them were illustrated by N.C. Wyeth. There was a book Will James wrote and illustrated that I loved, called 'Smoky.' In later years I picked up all the rest of the Will James books. I think I must have had every single one of them.

"And I enjoy western movies. When we were kids, there were these wonderful serials and I think they captured most people's imaginations. Like most people, I enjoyed — and still do — the traditional stories of the American past with its heroes and villains," McCarthy says.

"I found that in the western books that I did covers for that the hero is beaten up, chewed on, thrown off his horse, goes over a waterfall, loses his girl — but he comes out smelling like rose in the end. Most people are attracted to this sort of thing because this same kind of thing happens to them. The bus does it to them, or their job, or their family or friends. They need some kind of hero image to pull them out of the doldrums. And westerns — the stories and art — can provide that for them."

Two questions helped to shape McCarthy's career as a painter of the American West. First was the query, "How would you like to do a Western cover?" asked of McCarthy by the art director of a leading book publisher early in his career as an illustrator. McCarthy's answer was an eager yes.



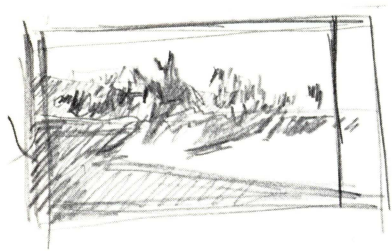


THAR'S RENDEZVOUS! (1974), 30 inches by 30 inches, oil and casein



IN SEARCH OF BEAVER (1983), 18½ inches by 26½ inches, oil





The promise of Frank McCarthy's rough abstract sketch is transformed into the finished dazzle of the completed oil, "Leading the Charge," left bottom. First step is the pencil rough, impossible to read in literal terms. For Frank McCarthy, however, this is the essence of the finished picture. Next comes an overall blocking in of the composition with an earth-colored wash. McCarthy begins to touch in figures with a large bristle brush, then works in detail and texture all over the painting. The finished oil, below left, shows strongly the structure, shadow and light, of the original abstract sketch.

LEADING THE CHARGE (1982), 24 inches by 42½ inches, oil



FIRST OF 3,000 (1983), 24 inches by 36 inches, oil

Some 18 years later a close friend and artist, Charles Dorsa, asked McCarthy why he had not done his Western paintings for sale in galleries. Intrigued by the idea, McCarthy set to work and within a few months was represented by a prestigious New York gallery, his career as a Western painter well begun.

However, McCarthy was born an Easterner, in New York City on March 30, 1924. And it was in Scarsdale where his family moved in 1929 that he attended grammar and high school and studied painting and drawing. During summer vacations in high school he studied at the Art Students League under George Bridgman, a dynamic and renowned teacher of anatomy, who wrote several

books on the subject. Later McCarthy studied painting under Reginald Marsh, the noted artist who chronicled the depression era.

After he completed high school, McCarthy enrolled in Brooklyn's Pratt Institute to study illustration. After school he became an apprentice with a large New York art studio. Coming up through an apprenticeship in a New York art studio gave McCarthy an opportunity to move from matting, mechanicals, to illustrations, and finally into becoming the chief illustrator at the studio. However, it wasn't long before he went off on his own and has been freelancing ever since.

McCarthy remembers that his first line drawings were



THE WARRIORS (1981), 20 inches by 40 inches, oil

sold for \$7.50 and then went on up to \$30, and then he thought he was really doing well.

"When I got up to \$50 and \$60 apiece, I considered getting married," McCarthy remembers. "I've been very fortunate. I've done progressively better always. I worked up through doing paperback covers to illustrations in *Colliers*, *Reader's Digest*, *Outdoor Life*, *Cosmopolitan*, *Red Book* and many others. Later I went into movie work and did the illustrations for the advertising campaigns for major movies. I've worked for all the major motion picture companies. McCarthy did major advertising art for Cecile B. DeMille's "Ten Commandments," and later interesting assignments included the art for some of the James Bond movies, and many other films.

Just as the heroes and villains of the old West come to life on the Hollywood screen, so, too, do they ride prancing horses, fight battles, charge the enemy, discover new ground, fight the weather, and conquer stampedes, all in the drama of McCarthy's paintings.

Here is the life and action of the West, in beautifully painted authentic scenes. The titles suggest the vitality and life of the paintings, but McCarthy does not begin his work with a title or even with a specific subject in mind.

McCarthy says about his paintings, "My whole approach to painting is with pattern. And if a pattern is different, then the painting is different. Not necessarily the subject matter. The subject matter just happens to be there in the painting. There are some paintings that start out with the action, and here the backgrounds are subservient — just a matter of helping the pattern, of helping you to go back into the distance. For the most part, my paintings start as patterns, and the action goes in later and is thought of as secondary to the general overall pattern. Therefore, to me the subject matter is not the most important part. The pattern, the design, the composition, the darks and the lights are the most important. This is what actually makes a picture into a painting. And what I strive for — to get a good painting rather than a historical achievement or document.

"The way I approach my painting (from what I've understood talking to other people) is fairly individual in way, but to me it's the only way to paint. It's partly the way I was taught, where you paint the whole picture once. This is not actually what happens, of course, but it's the way it should feel.

"Some people start up in the upper left hand corner a

work to the lower right hand corner, and they finish when they reach the bottom. This is not the way I do it. I lay in my painting from very rough little abstract pencil sketches, no more than three or four inches wide and a couple inches high and they're done with a broad sketching pencil, a carpenter's pencil with a broad piece of lead that's almost a half inch wide. And these sketches are made strictly abstractly with a rough idea of where the action could possibly go and would possibly work, the action sometimes being part of the abstraction.

"And then I take a wad of paper towels in my hand and dip them in turpentine and raw umber or burnt umber — an earth color — and smear this on canvas or gessoed masonite, getting the pattern laid in, the same as it is in my tiny sketch.

"If you were to blow up a sketch that is a couple of inches long the size of a large canvas you could very well change the whole feeling if you started to work on details first. So what I do is get my pattern laid in, my abstraction laid in only on my large panel; then I will go in with a

bristle brush and start drawing in some of the action, where I want people to be, to delineate trees, rocks, grass or what not — but very roughly and very coarsely until I get my pattern worked into with the bristle brush. And after that dries, then I will go in with lighter areas and delineate my patterns even more, and break it up a little smaller.

"Once I get to a point where I think that a pattern and the action melt together, then it's a matter of making the background work with the pattern, and I pull the scenery into that pattern and take it from there. I can change the whole scene, my story line, or anything I want at this point. And so I move things around until I get where I think they're going to work.

"It's the refining process that finally becomes the catalyst — taking the concept from being a very abstract thing to a very real thing, and then to the working of the muscles, putting on beadwork — all of that comes in at a much later period — and finishing up the landscape. But it's all worked in a little bit at a time."



OUT OF THE MIST (1982), 24 inches by 40 inches, oil



RETREAT TO HIGHER GROUND (1978), 24 inches by 36 inches, oil



BEFORE THE ATTACK (1980), 24 inches by 48 inches, oil



THE ROAR OF THE NORTHER (1978), 14 inches by 18 inches, oil



THE TREK (1982), 18 inches by 36 inches, oil



BY THE SNOW MOON (1978), 24 inches by 36 inches, oil



BREAKING THE MISTY SILENCE (1984), 18 inches by 36 inches, oil

Several paintings are developed at the same time. Looking around McCarthy's studio one can see some just roughed in, others worked up through various stages to the ones nearly complete in texture, detail, light quality, and expression.

"I can't tell you how long I work on a painting," McCarthy confesses, "because I have to have it around long enough to see that it is complete and finished. And you have to have a fresh eye to do that.

"The pattern and abstract structure is really important," McCarthy adds. "I may change my paintings a dozen times before they are finished. I'll move or even remove horses and riders, mountains, streams and trees. The picture has to stay loose. I even make changes in the basic story content if it will help the impact.

"The pictorial impact is what matters the most to me. Look, I've always loved to paint anatomy — people, horses — and the features of the land: rocks and moun-

tains and old twisted trees and water, all of this, and then, action. I love to bring them all together in a strong painting."

McCarthy's knowledge of the West is such that he can create scenes that are wholly true to the times without being the illustration of an actual event. But significantly, anything that McCarthy paints could have happened. He says, "My work is historically correct as far as I can make it. My documentation on beadwork, or uniforms that the cavalry wear, or the costuming of the mountain men is all very well researched. But I do not try to put the figures in any specific place or time. I put them in places that I enjoy painting.

"I just paint what I want to and hope that it satisfies somebody else. So far, I've been very fortunate."

McCarthy's paintings today are done in oil, either on gessoed board or canvas. From early work in designer's colors for illustration in the '50s, McCarthy shifted to ca-



WATCHING THE WAGONS (1982), 24 inches by 40 inches, oil

sein for its ease in handling and flexibility in helping to create texture. McCarthy has even utilized small pebbles and marble dust in a medium as a means to build texture. In the '70s he moved from working in casein with oil glazes to painting exclusively in oil. Today his work is purely in oil, a return to the days when he first learned to paint.

A discussion of Frank's work and his painting technique is not the whole story. His marriage to Mary Fahrendorf took place in 1949 after a long friendship starting at the age of 15. To his way of thinking, it was "the best thing that has ever happened to me." When their children were old enough, she accompanied Frank on his trips out west from their Westport, Connecticut home. On the first trip

STOLEN PONIES (1983), 12 inches by 24 inches, oil





SURROUNDED (1980), 24 inches by 36 inches, oil



FORBIDDEN LAND (1978), 24 inches by 36 inches, oil



BRINGING OUT THE FURS (1980), 24 inches by 48 inches, oil

they came out of the barrens of southern Utah, and when he drove down Oak Creek Canyon in Arizona, she felt that this could become home. During a three day visit in Sedona, Arizona, they bought property, knowing they could be back some day to stay.

In 1974, the McCartneys moved from Connecticut to Arizona. In 1975 he was invited to join the Cowboy Artists of America, and in 1977 had two retrospective shows, one at the Museum of the Southwest in Midland, Texas, the other at the R.W. Norton Art Gallery, a museum in Shreveport, Louisiana.

McCartney's work is widely admired and collected. Three galleries handle his work, including the McCulley Fine Arts Gallery in Dallas, the Husberg Fine Arts Gallery in Sedona, and the John Lane Gallery in Poughkeepsie, New York. McCulley handles McCartney's limited edition prints as well as the artist's originals, for which he has a long list of would-be buyers.

These prints (issued by the Greenwich Workshop usually in editions of 1,000), like the paintings, have an international following. To date there have been 53 prints issued by Greenwich and one by the Franklin Mint, and there are a number of collectors who are attempting to

put together complete sets, according to McCulley.

In 1974 Ballantine Books, Inc. published a soft-bound volume, *The Western Paintings of Frank C. McCarthy*, which covered his work from 1968 through 1973. It was issued in a total edition of 100,000, but is now out of print.

In 1981 Greenwich Press published a leather-bound book entitled *Frank C. McCarthy . . . The Old West*, limited to an edition of 1,500. This expensive volume had a foreword by Louis L'Amour and was sold out before being bound. The Greenwich Press also plans to publish a new book, covering McCarthy's work from the early '70s to the present.

Frank McCarthy is a private man who describes himself as "sort of a hermit. I work. I stand on my paintings really. I hope to be judged on my work rather than by my words.

"People ask me, 'Which are your favorite paintings?'

"My answer is, 'The one I'm working on now.' I always try to do the best I can. If I lost interest, I couldn't go forward. I like what I'm doing now and will continue to work with it.

"Painting the reality and the beauty of the West is challenge enough for me."



Want

FOLLOWIN' THE BELL MARE (1979), 21 by 42 inches, bronze

"Pack mules played a great part in the development of the West, and packers learned early that mules will by nature follow a mare."

"Animals have personalities just like people — some are leaders, some are followers and others are passive about everything. Even in a bunch of wild horses, it is the mare who leads out and the stud who follows along in back and makes sure others stay up."

"It's easy for packers to tell after

awhile if a mare is a leader, and if she will make a good bell mare; then the packers can put her with a group of mules, and they will always stay together. This made packing large strings of mules and handling large strings of mules much easier, because no matter where the bell mare went, the mules would follow.

"The bell mares learned their responsibilities very quickly. They knew they were supposed to lead out, and they knew if the packers headed them on a certain trail that they were used to, they knew they were to follow it. If it was an area they'd never been in, they knew they were to head out in the direction the packers directed them. If there were several bell mares with several groups of mules, each group of mules would stay with their own particular bell mare."

"The bell on the mare was simply to know where the mare was if you couldn't see her at night, or in the mountains, or in stormy weather, or in timber, etc. As long as packers could hear the bell on the mare, they knew where she was and what was happening. Very often at night, when the packers were camped, if they hobbled the mare, they knew the mules would stay with her and be there the following morning when they pulled out. They wouldn't have to hobble the mules, and this saved time and work."

"I thought this made a nice story to tell in bronze."

Grant Speed



Speed

... sculpts the people and stories of the Old West

BY LOUISA B. COLLETT

"IT SEEMS LIKE EVERYBODY loves Charlie Russell," says Grant Speed, the 1984 Gilcrease Rendezvous sculptor, who will share the spotlight with painter Frank McCarthy in Gilcrease Museum's Rendezvous exhibition.

"Russell knew those cowboys and their animals so well," Speed says of his idol. "And he could put all of that heart and soul and the essence of what it's all about in a piece."

And many of his fans would say the same of Grant Speed, one of the nation's top Western sculptors who came by his interest in the West and "cowboyin'" naturally.

A Texan by birth, Speed was born in San Angelo on January 6, 1930.

"When I was twelve, my uncle, Boone Rainey, took me under his wing and said, 'Why don't you come on down to the ranch?' From that day on I was hooked on cowboyin'," Speed says.

"Some of those people who gave me the chance to get out there and really do what I wanted to do as a kid, really taught me not just about cowboyin' but about feelings," he adds.

And feelings are what he models as the shapes of the West come to life in his hands: the cowboys, the horses, the cattle, the men and women of those early days. Take the new sculpture Grant has created for the Gilcrease Rendezvous exhibition, "End of an Era" (edition of 30). In warm bronze, two cowboys, one on horseback, the other on foot, flanked by two horses, share a thoughtful moment as they stare at a pile of barbed wire, symbol of the changes to come on the open range.

"You know, barbed wire changed the West as much as anything. Even today it's one of the things that people can get upset about. So I went ahead and did this mood piece for the Gilcrease show, thinking it would have universal appeal," Speed says.



LEFT: *THE SQUAW MAN* (1974), 15 inches tall, bronze

"Instead of using a vignette with this bust, I decided to design this mountain man and his Indian wife together in such a way that it would show a closeness, and even though both he and his wife would probably be of a very resourceful and independent nature, there would still be that certain closeness and dependency that they would have for each other."

Grant Speed



THE APACHE WARS (1982), 21 by 23 inches, bronze

"This bronze shows a lone horseman who has been jumped by an Apache war party. The Colt Navy percussion pistol in his right hand and the 66 Winchester in his rifle scabbard which used the metallic cartridges in his belt indicate this encounter probably took place between the middle 1860s to the mid-1870s.

"Some settlers moved into disputed territories long before the Apache was really brought under control. Men like John Slaughter, ranched in areas often frequented by renegade Apache Indians. Many small and large battles took place between settlers, ranchers, miners, and people other than the military.

"The Apache Wars' of the southwest

United States covered many years and included some of the last battles of all the Indian wars.

"The Apaches were a hardy, sturdy people and were very skilled fighters. There are many well-documented acts of incredible endurance and acts of bravery on their part."

Grant Speed





DURING THE CHILLY HOURS OF DAWN

(1975), 17½ by 40 inches, bronze

"I like the way Don Hedgpeth describes 'During the Chilly Hours of Dawn.' He wrote, 'Here is a roundup outfit starting out for a day's work. The cowboys, the horses they ride, and the cattle they seek are the entire cast and crew of the 'Golden Age' of the range'."

Grant Speed

There will be 26 bronzes by Speed in the Gilcrease Rendezvous exhibition, which will be on view May 5 through July 8, 1984, at the museum. Of these pieces, the total edition of the bronze, "End of an Era," created for the Gilcrease exhibition, and 16 previously issued bronzes, will be for sale.

Speed doesn't have a favorite among the sculpture he has created. Instead he relates to each piece in a personal way and to the story it tells, stories he likes to share with admirers of his sculpture.

"The story behind these things is really so interesting. If I were collecting someone's work, I'd sure like to have their ideas," Speed says. "Especially when each of the pieces is based on a true situation.

"Even when I'm modeling one piece, I'm thinking of new things to make. I've got a file of ideas and I just keep writing down new things. Then I sift through my ideas to find things people will really enjoy looking at or that tell a story they can identify with. Most of all I try to pick out ideas I think that people could develop some feelings around."

Little did he know that his life would turn out to be that

of an artist, when he spent the summer learning to ride and to rope on his uncle's ranch. Soon he was working on neighbors' ranches and was to become an accomplished horse breaker, a rider who could make useful ponies out of wild mustangs.

When he grew older, he put his cowboying talents to work on the rodeo trail and dreamed of a ranch of his own. But the life of a cowhand or rodeo-rider couldn't provide that dream and Grant enrolled in Brigham Young University. Soon he was participating in rodeos with the University's team and more importantly, he met Sue Collins who was to become his wife.

Speed obtained his degree in Animal Science from BYU in 1959 and began to support his family by teaching elementary school.

But all the while he was thinking about art. As he says, "When I was a kid I was always playing with art when I got a little bit of time. And in grade school all the kids had me doing some kind of art work for them.

"But having come from conservative west Texas, I wanted to be the world's best cowboy. Yet every time I got a chance to be around any kind of western art, I couldn't



HER TURN TO STAND GUARD
(1979), 13½ by 16 inches, bronze

"In the Spring and early Summer, you will often find little bunches of calves grouped together with a lone cow in the vicinity taking 'Her Turn To Stand Guard.' The other mothers are off feeding and will return when the calves need to nurse again.

"This cow who is now standing guard will be relieved with another while she goes off and grazes and waters.

"Some cowmen have mentioned they've even seen a steer standing guard over a bunch of calves — another of animal's ways of protecting their own."

Grant Speed

ROPIN' SADDLE HORSES

(1978), 21 inches tall, bronze

"The big ranches of the West used large herds of saddle horses — these herds were called 'remudas.' In the early morning these remudas were run into a rope corral and the foreman, or some of the best ropers he might choose, would be asked to rope out the mounts they needed at that time. The type of loop they used was the 'hooley-ann' loop. It was the best type of loop to be thrown long distances and would scare the horses the least. Horses pushed together in a rope corral when spooked much could injure or cripple each other severely, so these top ropers could catch out twenty-five or thirty saddle horses quickly with as little spooking of the horses as possible.

"This bronze shows a more contemporary setting, but 'Ropin' Saddle Horses' is still done today basically the same as it was in the early West."

Grant Speed

LITTLE MUSTANG MARE

(1974), 12½ inches tall, bronze

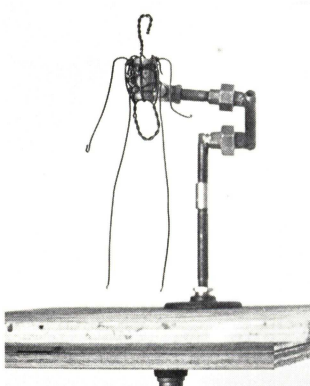
"Mustang horses are very hardy, intelligent, and enduring animals. Most of them are not what most people would call 'pretty' horses, but Mother Nature has given the mustang the type of body, disposition, and character that makes them extremely adaptable to their environment.

"Mustangs have many characteristics like other large wild animals, and their senses never seem to be quite at rest. This 'Little Mustang Mare' is coming down a hill alertly listening, looking, and sensing for possible dangers."

Grant Speed



THE TECHNIQUE OF CASTING



The armature is the framework or "skeleton" upon which the clay is applied in modeling. It must be both supportive and flexible.



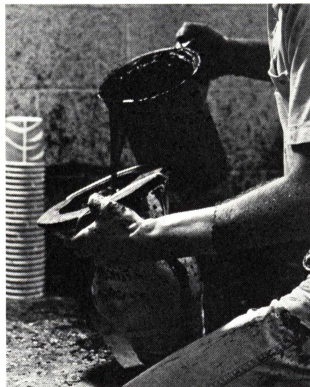
The finished clay model should look exactly like the sculptor wants the bronze to appear. Wax is sometimes used for details.



Two layers of a rubber-based molding are applied over the clay model. Allowance is made for points where the mold will open.



Grant Speed, right, watches as a foundry worker creates the "mother mold" out of plaster, which covers the rubber mold.



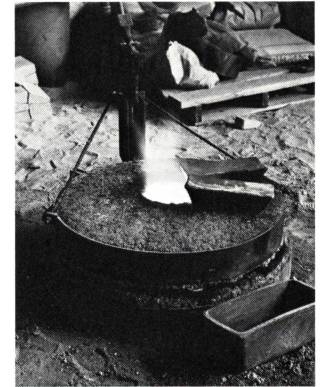
The mold is cut and the clay model is removed. Hot wax is poured into the hollow mold to form a thin wax shell.



After the wax has cooled, the molds are removed. The wax shell is a duplicate of the original clay model.



Wax rods are attached for the molten bronze to enter. The shell is dipped into ceramic slurry, and coated with granular material.



The ceramic-coated assembly is placed into a furnace. This is called burning out the mold. The wax shell melts and drains out.



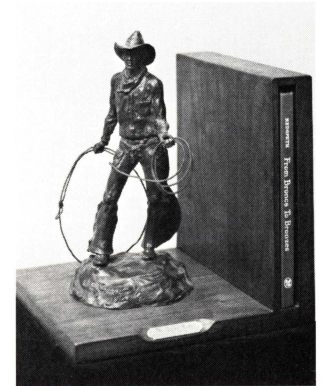
Molten bronze is poured into the cup and goes into the ceramic shell where the impression of the wax has been retained.



As the bronze cools, the ceramic begins to crack. Foundry workers complete the removal with a variety of tools and blasting.



The patina, or color of the sculpture, is achieved through a controlled chemical application. Each piece is slightly different.



The finished Grant Speed sculpture, "The Bronc Rider," was produced in an edition of one hundred.



**WILD HORSES AND
RECKLESS MEN**

(1982) , 28 inches tall, bronze

"The big ranches of the West had to use large numbers of horses, and many of these horses would buck if they got a chance.

"Not all good cowboys are top bronc riders. Bronc riders, by nature, have had to be a little reckless to enjoy their work.

"This bronze shows a real fine bronc rider on a good bucking horse, and this generally resulted in a beautiful contest between 'Wild Horses and Reckless Men'."

Grant Speed



THE END OF AN ERA (1984), 19 by 25½ inches, bronze

"Barbed wire changed the Old West dramatically. This bronze shows two drifting cowboys who are hunting as they are travelling and have come across an area where fence is being built.

"Fences and the changes they brought about were very difficult for the Old West cowboys to accept."

Grant Speed



stop reading about it, looking at it and studying it.

"Would you believe that when I seriously started working on my art, no one knew about it except my wife. Every time someone came to the door, I would grab my stuff and hide it."

Thinking back Speed remembers that when he started working at sculpture, he first did a model with some of his little daughter's school clay, red and gray and green all mixed together.

"I looked at a Will James drawing and I did a little model. It's still sitting on a shelf at home. And it encouraged me. I thought, 'Well, Speed, you may have possibilities'."

The first serious model that Speed did was in an art class at BYU. He had it cast and gave the first one to his wife. The other nine sold immediately.

This was serious incentive to the would-be sculptor.

Speed recalls, "For about eight years I didn't hardly get any sleep because I taught school all day and worked on art all night. And I'm not talking about till just 12 o'clock, I'm talking about until two or three in the morning. And then I got up at 6:30 and went to teach at school. I probably did 12, 15 years of work in the first eight years. It took dedication and intensity in knowing that, boy, you've made up your mind to do it now.

"I was teaching in Salt Lake and living in Provo at the time and that was a 40 mile trip. I would get a little sleep in the car pool on the mornings I didn't have to drive. Eight years I taught school and did that.

"By then, the art business was demanding so much and I was selling enough, so I quit my teaching job. In fact, as soon as I quit teaching, our income was a lot better because I had more time to put in on art.

"Back then when I first was sculpting, there were no foundries around. And if you wanted to get things cast, the only really good fine arts foundries were on the coasts. I tried having some things cast on the West Coast. It was a terrible hassle to have to model in Utah, take the waxes to California, get them cast.

"So I started to cast my own work, because I didn't want to move to California or back East. I didn't know anything about the casting business except what I'd learned in a class at BYU. It was a matter of packing home armloads of books from the library, learning what I could about casting, picking the minds of industrial casters, and discovering how I could apply that to fine arts casting. After a while we worked out a beautiful system where we could cast high quality metal work. There's so much chemistry and physics involved in casting that it alone is a lifelong study. But we got to the point where we could get



IN THE WAKE OF THE MOUNTAIN MEN

(1977), 32 by 34 inches, bronze

"This bronze, 'In the Wake of the Mountain Men' shows a mountain man giving information to a cowboy or trail driver who is bringing a cattle herd into what we now know as the Northern Rocky Mountain area.

"After the Civil War, adventurous cowmen were able to move their herds up into the north country as the warring Indian tribes were being brought more under control.

"With the growth of this nation, there was more demand for beef as food, and mountain men, being familiar with the North, were able to give helpful information to these cowmen regarding weather conditions, good trails through mountain passes, range conditions, good wintering areas, and other information regarding good cattle range.

"The mountain men helped to draw many people out West. They made a significant contribution to the development of this nation, but as their era drew to a close, the cowmen began coming 'In the Wake of the Mountain Men'."

Grant Speed

a good casting.

"But I got very lucky in that a fellow from Arizona who taught sculpture in Provo set up his own foundry. I went ahead and started phasing out of the casting end of it. Casting is extremely time consuming. All the time that I was doing all my own modeling and mold making and casting, doing the model was just the beginning."

But now Grant works closely with the foundry that casts his work — the Wasatch Bronze Foundry, just ten miles from his home. Many of the workers at the foundry are graduates of the Brigham Young University art department. Speed sets up the first foundry copy, and he looks each piece over carefully as it is finished.

"Particularly on portraits, like the John Wayne series, it's so critical that every detail — eyelashes, eyelids, the lobe of an ear — be absolutely right," Speed explains.

This piece is one commissioned to commemorate the late John Wayne. A Dallas native commissioned Grant to create a larger than life bronze sculpture of the star to present to the city of Dallas. The commission also included a small bronze of Wayne in an edition of 40.

Among Grant's other memorial commissions is another larger than life bronze — of the late Colonel Charles Goodnight, this one a commission of the Mesa Petroleum Company for the entrance of its corporate offices in Amarillo, Texas. The Goodnight sculpture was also cast in a smaller bronze version.

Grant also created a larger-than-life size sculpture of





LEFT: *THE ROUGH STRING* (1981), 32 inches tall, bronze

"The big ranches of the West have always required large herds of horses for cowboys to ride and referred to them as remudas.

"Among this herd of riding horses was usually a bunch of outlaws which were accustomed to bucking and being very difficult to handle. They were put into a separate group called The Rough String," and the rider who was often paid a little extra for riding this bunch, was called a rough-string rider. He was responsible for trying to gentle these horses."

Grant Speed

RUNNIN' WILD HORSES (1983), 16⅓ by 18½ inches, bronze

"Runnin' Wild Horses' is a very exciting and hazardous job a lot of cowboys have done at one time or another and for various reasons. The cowboy in this bronze has chased these two young studs and roped one. This type of a horse can be "broke" to ride and become very useful for ranch work."

Grant Speed

ONE CAUGHT AND LOOKIN' FOR MORE (1980), 26½ by 36 inches, bronze

"In the rough, rocky, brushy, and mountainous areas of the Southwest, it is sometimes easy for cattle to work their way out of a round-up or a drive and avoid being penned and worked by cowmen. After doing this a few times through the years during different drives, cattle become very wild and generations of cattle have lived and died in

some of these areas without ever having been corralled.

"One of the most effective ways of gathering this type of cattle is to rope them, tie them to a tree, and after they've been tied to a tree for a period of time, they can be led, horseback, to an area where they can be put in corrals or loaded into trucks or trailers and sent to market.

"This particular bronze shows a cowboy who has caught one out of a small bunch of wild cattle and is now trying to see where the others of that bunch might have gone. Generally, one is all a cowboy will get out of a bunch in one day, since it takes awhile to tie the cow up and be ready to chase others, who by now have put a lot of distance between the cowboy and themselves."

Grant Speed



Buddy Holly for Lubbock, Texas.

"It's my feeling that each bronze is an original," Speed emphasizes, "because in any edition, none of the sculptures are exactly the same. They may come from the same initial mold, but by the time you put your own hand work into them, you have a piece that is distinctive. No two patinas are ever identical, for example."

Grant Speed has been a member of the Cowboy Artists of America since 1966 and has twice served as president of this professional artists group, in 1972 and again in 1981.

His work has been shown in a number of exhibitions prior to the 1984 exhibition at Gilcrease Museum. His bronzes are handled by the Texas Art Gallery, Dallas; the Main Trail Galleries in Phoenix, Arizona, and Jackson,

Wyoming; Mongerson Gallery, Chicago, Illinois; the Tivoli Gallery, Salt Lake City, Utah; and Rudy Wunderlich, New York City. The story of his life and work may be found in the 1979 book, *Broncs to Bronzes*, by Don Hedgpeth, published by the Northland Press.

Today Grant Speed and his wife, Sue, their son, Boone, and two daughters, Peggy Sue and Samantha, live in Lindon, Utah, in a house which sits at the base of 12,000 foot Mount Timpanogos. It's a good life, though Speed admits, "Sometimes I'd really rather be 'cowboyin'!"

And looking to the future, he plans to spend some more time visiting a few ranches, listening to the old horsemen talk, developing new ideas for his sculptures of the cowboy and the West.

GRANT SPEED GILCREASE RENDEZVOUS EXHIBITION

Exhibition/Sale Sculptures

- "Rattle of the Feed Bucket" (1979), 14½ inches by 16 inches, bronze
- "During the Chilly Hours of Dawn" (1975), 17½ inches by 40 inches, bronze
- "Followin' the Bell Mare" (1979), 21 inches by 42 inches, bronze
- "Her Turn To Stand Guard" (1979), 13½ inches by 16 inches, bronze
- "In the Wake of the Mountain Men" (1977), 32 inches by 34 inches, bronze
- "Layin' In the Winter Meat" (1983), 17½ inches by 15½ inches, bronze
- "Little Mustang Mare" (1974), 12½ inches, bronze
- "One Caught and Lookin' For More" (1980), 26½ inches by 36 inches, bronze
- "Recoverin' the Stolen Horses" (1982), 22¾ inches by 28 inches, bronze
- "Ropin' Saddle Horses" (1978), 21 inches, bronze
- "The Apache Wars" (1982), 21 inches by 23 inches, bronze
- "The Half Breed" (1976), 10½ inches, bronze
- "The End of an Era" (1984), 19 inches by 25½ inches, bronze
- "The Rough String" (1981), 32 inches, bronze
- "Runnin' Wild Horses" (1983), 16⅓ inches by 18½ inches, bronze
- "The Squaw Man" (1974), 15 inches, bronze
- "Wild Horses and Reckless Men" (1982), 28 inches, bronze

RATTLE OF THE FEED BUCKET
(1979), 14½ by 16 inches, bronze

"One of the easiest ways to get the attention of horses, mules, and burros is to let them know you have some feed for them."

"Many gentle horses and pack animals have been spoiled to catch by simply chasing them to get a bridle or halter on them, when a little 'Rattle of the Feed Bucket' would have done the job!"

Grant Speed

Exhibition/Retrospective Sculptures

- "A Narrow Escape From the Hostiles" (1980),
13¾ inches, bronze, lent by Wayne B. Rumley
- "A Stop at the Line Camp" (1979), 15 inches, bronze
lent by the artist
- "Almost Home From the War" (1977), 12⅔ inches,
bronze, lent by Wayne B. Rumley
- "Bought 'Em For Two and Sold 'Em For One" (1974),
14 inches, bronze, lent by the artist
- "Night Herdin' In a Rainstorm" (1973), 15 inches, bronze
lent by the artist
- "One Who Lived to Tell It" (1977), 14½ inches, bronze
lent by Wayne B. Rumley
- "Ridin' Point" (1970), 14 inches, bronze
lent by Wayne B. Rumley
- "The Free Spirit" (1971), 14 inches, bronze
lent by Wayne B. Rumley
- "The Powder Monkey" (1978), 14½ inches, bronze
lent by Wayne B. Rumley



FRANK McCARTHY GILCREASE RENDEZVOUS EXHIBITION

Exhibition/Sale Paintings

- "Breaking the Misty Silence" (1984), 18 inches by 30 inches, oil
- "First of 3,000" (1983), 24 inches by 36 inches, oil
- "In Search of Beaver" (1983), 18½ inches by 26½ inches, oil
- "Leading the Charge" (1982), 24 inches by 42½ inches, oil
- "Stolen Ponies" (1983), 12 inches by 24 inches, oil
- "The Dust Storm" (1982), 17¼ inches by 20 inches, oil
- "Watching the Wagons" (1982), 24 inches by 40 inches, oil

Exhibition/Retrospective Paintings

- "A Rough Trail" (1977), 16 inches by 24 inches, oil
lent by Mr. and Mrs. W. S. Atherton
- "Apache Scouts" (1982), 20 inches by 40 inches, oil
lent by Mr. and Mrs. Gordon G. Tucker
- "Attack on the Wagon Train" (1981), 24 inches by 36 inches, oil
lent by Wayne B. Rumley
- "Before the Attack" (1980), 24 inches by 48 inches, oil
lent by Mr. and Mrs. John H. Hill
- "Bringing Out the Furs" (1980), 24 inches by 48 inches, oil
lent by Mr. and Mrs. Robert L. Mehl
- "Burning the Way Station" (1979), 24 inches by 36 inches, oil
lent by John Geraghty
- "By the Snow Moon" (1978), 24 inches by 36 inches, oil
lent by Mr. and Mrs. Herbert G. Schiff
- "Forbidden Land" (1978), 24 inches by 36 inches, oil
lent by John Geraghty
- "Out of the Mist" (1982), 24 inches by 40 inches, oil
lent by Mr. and Mrs. Clifton W. Cassidy, Jr.
- "Retreat to Higher Ground" (1978), 24 inches by 36 inches, oil
lent by Wayne B. Rumley
- "Return from the Council" (1980), 24 inches by 30 inches, oil
lent by the artist
- "Robe Signal" (1976), 18 inches by 24 inches, oil
lent by Robert and Vivian Raisch
- "Scouts and Flankers Out" (1978), 24 inches by 36 inches, oil
lent by Mr. and Mrs. Gordon G. Tucker
- "Smoke Was Their Ally" (1972), 24 inches by 36 inches, oil and casein
lent by Mr. and Mrs. Gordon G. Tucker
- "Surrounded" (1980), 24 inches by 36 inches, oil
lent by the artist

- "Thar's Rendezvous!" (1974), 30 inches by 30 inches, oil and casein
lent by Vesuvius Crucible Company, Pittsburgh, Pennsylvania
- "The Dust Stained Posse" (1975), 24 inches by 36 inches, oil
lent by Mr. and Mrs. John L. Hendry, III
- "The Fireboat" (1974), 22 inches by 36 inches, oil and casein
lent by Wayne B. Rumley
- "The Last Crossing" (1980), 24 inches by 48 inches, oil
lent by Mr. and Mrs. Steve A. Koch
- "The Loner" (1978), 24 inches by 30 inches, oil
lent by Greenwich Workshop, Inc., Trumbull, Connecticut
- "The Long Column" (1974), 24 inches by 36 inches, oil and casein
lent by Vesuvius Crucible Company, Pittsburgh, Pennsylvania
- "The Prayer" (1973), 20 inches by 36 inches, oil and casein
lent by the artist
- "The Roar of the Norther" (1978), 14 inches by 18 inches, oil
lent by the artist
- "The Signal" (1979), 24 inches by 36 inches, oil
lent by Don and Nedra Hansen
- "The Toll of a Sharp's Rifle" (1982), 24 inches by 36 inches, oil
lent by Vesuvius Crucible Company, Pittsburgh, Pennsylvania
- "The Traders" (1981), 18 inches by 36 inches, oil
lent by Robert and Vivian Raisch
- "The Trek" (1982), 18 inches by 36 inches, oil
lent by Greenwich Workshop, Inc., Trumbull, Connecticut
- "The Warriors" (1981), 20 inches by 40 inches, oil
lent by Wayne B. Rumley
- "Time of Decision" (1978), 24 inches by 30 inches, oil
lent by John F. Tucker
- "Tracker for the War Party" (1973), 24 inches by 36 inches, oil and casein
lent by Vesuvius Crucible Company, Pittsburgh, Pennsylvania
- "When His First Shot Was His Last" (1972), 24 inches by 36 inches, oil
lent by the Leanin' Tree Museum of Western Art, Boulder, Colorado
- "When Rising Dust Brings Pursuit" (1974), 24 inches by 36 inches, oil
lent by Wayne B. Rumley
- "With the Horse Herd" (1980), 18 inches by 36 inches, oil
lent by the artist

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

VOL. 6 NO. 2, APRIL, 1984 *The Gilcrease Magazine of American History and Art* is published quarterly and copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation. Editorial offices, 1400 N. 25th West Ave., Tulsa, Oklahoma, 74127 (918) 582-3122. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. No responsibility is assumed for unsolicited material.

Frank McCarthy	Inside Front Cover
Grant Speed	16

FRONT COVER

TOP:
Frank McCarthy, detail
THE DUST STORM
(1982), 17¼ inches by 20 inches, oil

BOTTOM:
Grant Speed
THE HALF BREED
(1976), 10½ inches tall, bronze

"I tried to give this model a little bit of a mystical look and portray in her some of the deep feelings of half breeds — very often a people who spend most of their lives between two cultures and not being entirely accepted by either"

Gilcrease Magazine
vol. 6, no. 2 April 1984



This book is a gift from
JEAN DEVLIN

James M. Inhofe
Mayor, City of Tulsa

Fred A. Myers
*Director, Thomas Gilcrease
Institute of American History
and Art*

Louisa B. Collett
Director of Development

Melanee McAfee
Contributing Editor

Mark Haynes
Photographer

Bill Patterson
Art Director

THE BOARD OF TRUSTEES OF THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART

David Carlson
Chairman of the Board

Robert J. Riggs, Jr.
Vice Chairman of the Board

James M. Inhofe

Robert I. Mayes

Dean Sigle

Ken Davis
Legal Counselor

THE BOARD OF DIRECTORS AND OFFICERS OF THE THOMAS GILCREASE MUSEUM ASSOCIATION

Charles E. Thornton
Chairman of the Board

Burt B. Holmes
President

Richard Barber
Vice President

Robert Parker
Vice President

Patricia W. Wheeler
Vice President

Jerry Brett
Secretary

Donnie Henke
Assistant Secretary

Gregory Flanagan
Treasurer

Bert Failing
Assistant Treasurer

Stephen S. Adams
Lawrence Bernhardt
William Bowen
Donald L. Brawner, M.D.
Mary Ann Burdett
Scilla C. Cotton
Linda B. Davis
William F. Fisher, Jr.
Celia Freeman
Terry J. Galt
Hans Helmerich
Garry Helmerich
David A. Hentschel

Barbara G. Heyman
David R. Hoyer
Susan Izard
Roxana R. Lorton
Patsy L. Lyon
Jean Reeder
John E. Rooney
Celia Rosenberger
Wayne Rumley
William L. Schloss, III
Charles Schnake
Beverly Sipes
L. K. Smith
Gerock H. Swanson
W. H. Thompson, Jr.
J. Paschal Twyman
Carole Van Straten
Terry H. Williams

DIRECTORS EMERITUS

Lindsay L. Alexander
William S. Bailey
Robert F. Biolchini
Marian R. Bovaird
Corwin D. Denney
Jean Devlin
Barton Gilcrease
Grace Gilcrease
Otha H. Grimes
Gordon T. Hicks
Paul H. Johnson
James C. Leake
David R. Milsten
Joan Stauffer
Eudotia Teenor
Jack Zarrow

The Thomas Gilcrease Museum Association

1400 NORTH 25TH WEST AVENUE TULSA, OKLAHOMA 74127

Non-Profit
Organization
U.S. Postage
PAID
Permit No. 226
Tulsa, Oklahoma

2 MR & MRS ROGER V DEVLIN D
3506 S BIRMINGHAM AVE
TULSA OK 74105

The Gilcrease Rendezvous celebrates the old western frontier trappers rendezvous which was an annual gathering in the early 19th century in the Rocky Mountain region. The 1984 Gilcrease Rendezvous weekend begins with the opening of the Gilcrease Rendezvous exhibition featuring works by painter Frank McCarthy and sculptor Grant Speed. On May 5 and 6 at Gilcrease Museum Rendezvous activities include Indian dancers, muzzle-loading rifle demonstrations, a Native American fashion show, a fiddling contest, and demonstrations of Indian and pioneer arts and crafts. These afternoon activities are open free of charge to all western fans.