

GILCREAS

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Gillie Library



"Shield of Her Husband" (1981) 40 inches by 30 inches, oil

An Interview with Howard Terpning

Gillie L

1985 Gilcrease Rendezvous Painter

Terpning

A nice aspect of being a successful artist is that you can choose where you want to live with very few considerations other than your fondest dreams. Howard Terpning, everybody's candidate in the last several years for the title of top western artist, has chosen Tucson.

Arriving there recently in a Boeing 727 for the purpose of surveying his new



"The Scouts of General Crook" (1982) 28 inches by 52 inches, oil







FM: How do you decide what to paint?

HT: Well, I might be reading a book and come up with something that is visually exciting to me. It's almost like illustrating a book. There's a story there. There is something that resonates with me. There's a mental image to me and I just say — God, that would be an exciting painting; I would like to paint that, recreate that scene, you know.

Take "Chief Joseph Rides to Surrender." When I read about him surrendering, I could clearly see that picture in my mind. And when I went up to the mountains and saw the site of the battle, that really sort of solidified in my mind just precisely what I wanted to do the painting. That's an instance of a historical event motivating me to do the painting. In other words, I was very, very moved by that whole experience. The scene I visualized touched me so that I felt compelled to paint it. You want to do everything to make the scene as believable on canvas as you can. The feeling that I have, the mood I have, the compassion or whatever it is that I feel, I put on canvas so other people can feel the same thing.

FM: We had that painting (Terpning's "Chief Joseph Surrender") on loan to Gilcrease Museum for a period. I must congratulate you on complete success with what you were trying to achieve. I don't know of anything we have seen in a museum that obviously moved people as much as that painting. It had a tremendous appeal to lots of people; they understood what you felt about the scene.

HT: Well, that's good. Sometimes it's possible to just see a scene in nature and a painting suggests itself — the way the light hits the side of a mountain or the way it falls across the valley or hits a rock or whatever. It is so beautiful that you want to paint it, and so then you just set your imagination going and try to figure out what logically could have happened in a place like that.

FM: So really the whole world is potential inspiration.

HT: That's true. It can come from so many different places.

FM: Is inspiration still a meaningful word in terms of what you do? I know that painting as you do is a lot of hard work.

HT: Yeah, it's an overworked word maybe, but I suppose there are degrees of inspiration. When you have obligations, when you've got to keep at it. Obviously, I don't start a painting unless I'm enthusiastic about it. If I feel like it's not going





"Chief Joseph Rides to Surrender" (1979) 40 inches by 52 inches, oil



"Blackfoot Raiders" (1979)
30 inches by 24 inches, oil



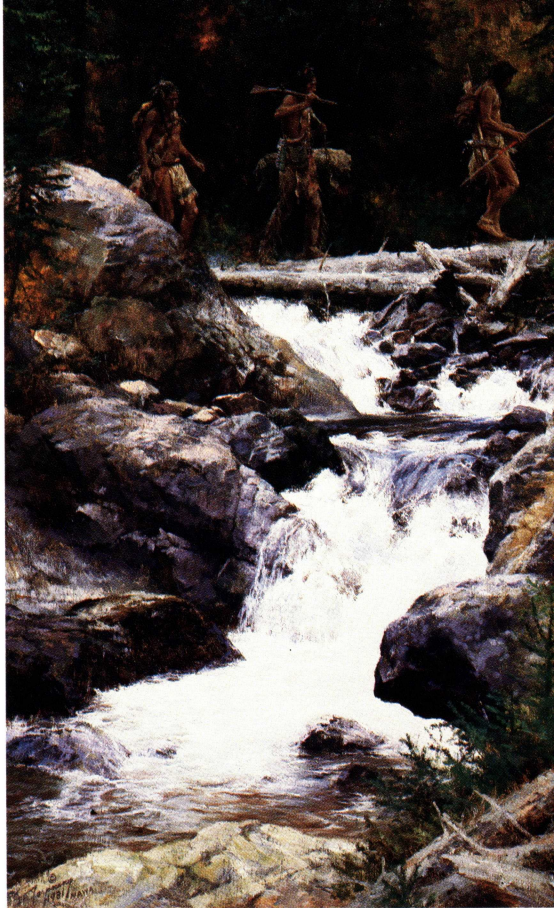
"Traveling in Good Company" (1978)
24 inches by 38 inches, oil

the painting and you think of the title simultaneously. "One Man's Castle," for instance. I figured out this deal with this lean-to and this trapper lying under it and his Indian wife cooking outside, and "One Man's Castle" just seemed to fit.

But titles are hard to come by sometimes. "Medicine Man of the Cheyenne" — that is pretty logical. Sometimes they are just the description of what is going on in the painting, like with "Painting the Sacred Medicine Bundle," or "Scouts of General Crook," or "Crossing Medicine Lodge Creek." Other times I start a picture and have not a clue about what I am going to call it. Just no idea whatsoever.

FM: So you can reach the end of the whole process of painting and still not know what you are going to call it.

HT: Well, that Indian woman — "A Woman's Pride" — I had that titled just about everything you can imagine, "The Timber Trail," "Family Chores," you name it.



"Foot Soldiers" (1981) 40 inches by 30 inches

that haven't jelled yet. I'll sit down and work some picture I have imagined and maybe the know there is a painting there, but I can't re just put it aside. But every once in a while I w the sketch, or I will just think about it, and ho point it will resolve itself.

FM: Do you ever wake up in the morning to thinking "What in the world am I going to p

HT: No, not really. I always have got some never finish a painting and wonder what I am g I've always got the next painting organized to I can get started, or at least get started on t the next painting. But I do one picture at a tir on several pictures at the same time.

FM: On this subject of your subjects, where scenes begin? How did you get so interested in





"Warriors and War Ponies" (1985), 18 inches by 30 inches, oil



"The Speaking Hand of Eagle Hill" (1977)
28 inches by 22 inches, oil

they would create these effects. And they knew what they were creating, the way they must have looked on horseback or when they were running with all this fringe and all this feathers and all this color. They knew exactly what they were doing. I think that is exciting.

FM: In a way, as I understand it, these things had political and social meaning. The great warriors were the ones who were allowed to wear the long trains of feathers, the most important things. What you wore indicated your history, your status in society. In a way that was a much more esthetically organized culture than our own. We have got written rules of organization. We pay some attention to what we wear but it's just buying it off the rack. We are not making it.

HT: And everything that they did, you see, had significance. All the patterns and all the colors were representative of something. It wasn't just a hodgepodge. Red represented blood which was life, yellow represented the sun, and all the colors all represented something. And the patterns all represented something. Everything had significance to them.





"The Long Shot" (1982) 32 inches by 40 inches, oil

also involved the U.S. Cavalry and the settlers out there on the frontier. That part of the story doesn't seem to interest you nearly as much.

HT: Well, it does, Fred. I do some paintings of the cavalry but I haven't really done anything with the settlers. Not that I won't at some point, but I get so involved in just painting the Indians there doesn't seem to be a lot of time left to do some of the other things. I like to do paintings of the fur trade showing the trappers and everything. When it boils right down to it, I would just rather paint the American Indian.

FM: And, of course, you do it very well. I was interested that you mentioned models. Is it typical of your procedure that you do use a model?

HT: Yes, always. I never sit down and try to fake figures and horses. You can get the model to move around and take dozens, or hundreds, of photographs and capture moments in action that are so much more convincing than what you can imagine in your head. Then you use all of this material as a basis for what you want to paint, and you can arrive at a very convincing painting of honest-looking figures. It is, to me, a waste of time to sit down and try and paint pictures without having some reference material to go by.

FM: What do you do about the faces? How do you manage to turn a white model into a weather-beaten Indian of 1870?

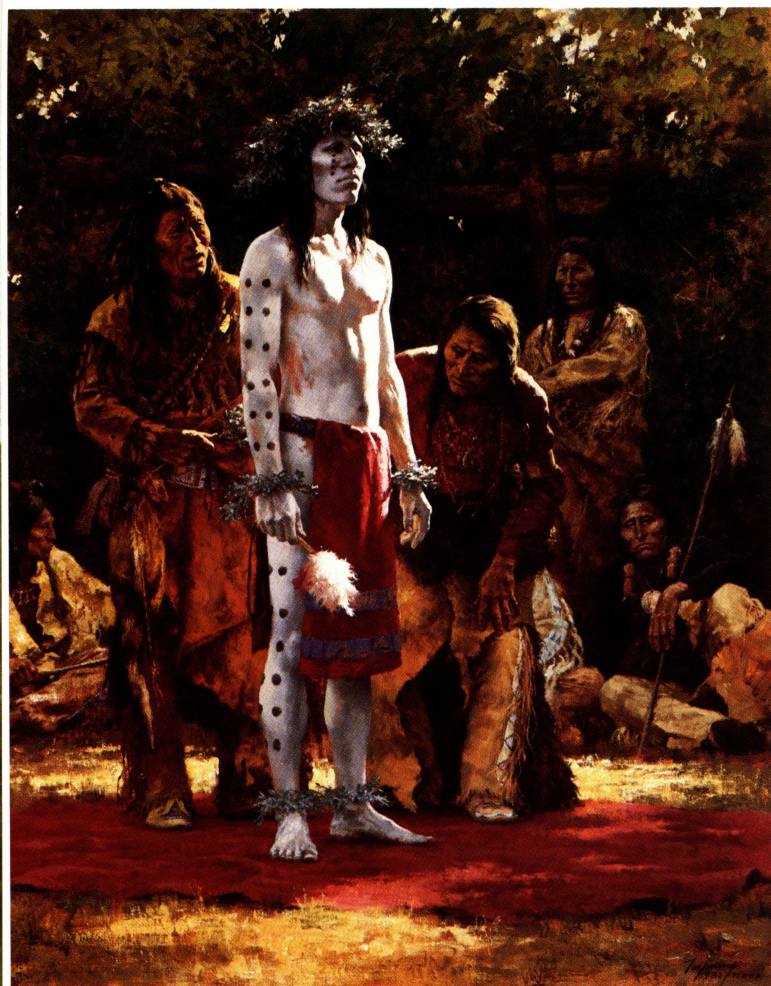
HT: Well, very slowly. The more I do it the easier it becomes. You have to develop a familiarity with facial structure, what makes an Indian head look like an Indian head. They have generally very large jaws and large teeth. The way their eyes are set, the structure of the cheek bones, the nose, the whole shape of skull is different. Each individual Indian has to be different. And, of course, there are reams and reams of early photographs. I've spent endless amounts of time studying early photographs.

FM: You are conscious that you are trying to represent a Sioux Indian in a painting as distinct from an Apache?

HT: Absolutely. Absolutely.

FM: What about Indian ponies. They don't come directly from your riding horses.

HT: That's another difficult thing — to take a conventional quarter horse or even an Arab and try to redraw that horse as an Indian pony. Horses nowadays aren't built like they used to be. They used to be much narrower across the back than they are now. Indian ponies, they say, were much smaller, and, in fact, some of the early photographs show an Indian sitting on a pony and the Indian's feet are not very far off the ground. But there again, there were Indian ponies and there were Indian ponies, and some of them weren't so small. They had a lot of white man's horses, those that they had stolen, and



"Preparing for the Sun Dance" (1980) 44 inches by 37 inches, oil

cavalry mounts and cowboy mounts.

You know, it helps to be around horses a lot. I have found that owning horses and being around horses every day has made a big difference. Even though I am not consciously studying their anatomy, nevertheless, it is all sinking in, and I can paint a horse now a whole lot better than I could five years ago. I don't think there is any substitute for being around them.

FM: I would like to ask you some more about your drawings. I presume that you do study drawings as you are working out the poses and the problems of a particular painting.

HT: Once I get the initial conception worked out, you know, the right composition and so forth, I oftentimes don't belabor the point. I don't do as much preliminary work as a lot of artists do. I never paint color sketches. I go directly into the finished painting. I find that if I take something and do endless sketches and maybe paint a little color comprehensive, I just work it to death. I lose the freshness. I get bored.

FM: Well, I think that is an indication of your skill and experience at this point. What about the general composition of your paintings? Do you work at that through sketches?

HT: Yes, I get it all worked out. I have, on occasion, started a painting and found that I missed the boat, or I'd be all off on the colors. There is no hard and fast rule. I try very hard to get the thing resolved. There are times, as I say, when I run

"Stones That Speak" (1980) 30 inches by 40 inches, oil





"Plunder from Sonora" (1982) 30 inches by 48 inches, oil

into trouble and have to repaint and repaint.

FM: Do you ever paint actual places?

HT: Do I do field sketches? I do very little of it. It isn't that I don't like to, it is essential really. I should do a lot more. Finding the time is difficult. I seem to get so locked in on doing my paintings that I don't find the leisure time to go out and paint in the field. I would like to do more and think it would be good for me if I did.

FM: What I really meant was do your paintings illustrate specific locations?

HT: Well, in some cases they do. Ordinarily not. The painting on the easel is a scene over in Bear Canyon just to the east of here. I changed around the rocks somewhat to help my composition. I know good and well that the Apaches have been in and out of there probably hundreds of thousands of times. Whether the cavalry has been there I don't know. But there wouldn't be any point in me making note that it is a specific place unless it were important to the story of the painting.

FM: Since you have been a very successful commercial artist in the past and you are now a very successful painter of easel paintings, do you feel that there is any real difference in these activities?

HT: Oh, I do. Commercial work is here today and gone tomorrow. You are fulfilling an advertiser's needs. You have to solve his problem. And get it done and then you go on to the

next thing. And the painting goes away and that's the end of it.

These paintings I am making now hopefully will be around a good long time. I have put so much thought and effort into them. It is not correct to say I take them more seriously because I don't like to diminish what I did when I was an illustrator. When I was an illustrator I was very serious about what I was doing, but this has so much more meaning for me. I just feel a lot more serious about what I'm doing now.

FM: You certainly don't have the same pressure of deadlines.

HT: Not the day-to-day deadlines. The deadlines, obviously, are more long-range. I know that I have "X" number of paintings to get done in a year. I can't take off a week here and a week there, work when I feel like it. I have to paint every day or I will never get done what I want to do. You have to have discipline and to pursue this aim is painful sometimes.

FM: Do you know of people who have done well as illustrators who have tried to strike out on their own as easel painters and not been able to follow the discipline?

HT: Well, I think if anyone was an illustrator, if they were any good at it, they had the discipline, because if you are going to be an illustrator you got to have discipline. As long as they have got that discipline and they want to become an easel painter, assuming that they have the qualifications, then they are going to be able to do it. I am sure there are painters who never have had the background of illustration, and don't quite have that same discipline because they didn't have that



"Blackfeet Spectators" (1984), 32 inches by 56 inches, oil





"Council Regalia" (1981) 20 inches by 46 inches, charcoal and acrylic



"The Ploy" (1978) 30 inches by 48 inches, oil

advantage. Maybe it's a little harder sometimes for them to apply themselves. It's never been a problem for me.

FM: Did you do western subjects when you were doing illustrations?

HT: Never.

FM: What got you started?

HT: Well, I did a painting of an Indian chief for my daughter for Christmas one year. It was a painting of the Sioux Chief Gall. And I just did the painting because I liked his face. I was doing outdoor illustrations and advertisements for Winchester Arms using hunting scenes. I did illustrations for *Field and Stream* magazine — fishing things.

A friend of mine, Don Crawley, who was already out here, saw these in a booklet and said, "Why don't you come out

here and do easel paintings?" So I took some time off one summer, ten years ago, and did a couple of oil paintings, took them to a gallery, and that's the way it started.

FM: You chose to do some paintings with western subjects?

HT: I did one of a trapper type of a guy on horseback riding through the morning mist. I just painted and realized that I was having the time of my life. I really had a great time. The paintings started to sell, so just little by little I weaned myself away from advertising. I had several ongoing campaigns that I was doing, and I had to finish them. So it was a gradual process. By the time we moved out here, I knew that I was well established.

FM: How did you come to choose Tucson?

HT: We just like it here. The warm climate, and at that time,



"Crossing Medicine Lodge Creek" (1980) 40 inches by 34 inches, oil



eight years ago, it still had a little bit of a smaller town feeling. You can get up into the mountains very easily.

FM: What about other artists in Tucson? Were there other people you could talk painting to?

HT: Well, we have some good friends here that are artists — Ken Riley, Tom Hill. But it is certainly not what you would call a big art colony, not like Santa Fe. But of those of us who are here, we all get along quite well; we are all good friends.

FM: The Cowboy Artists of America, and other artist organizations, have certainly been in the center of the increasing popularity of western art. Do you feel that those organizations are important to western art at this point?

"Thunder Pipe and the Holy Man" (1984) 54 inches by 40 inches, oil



"Moving Day on the Flathead" (1981) 40 inches by 58 inches, oil



HT: Oh, yes, I really do. I think the Cowboy Artists is the organization that is the focal point. It seems that every year people wait to see what happens at the CA show. It is always a good barometer. I think the organization sets a good example. It's kind of interesting. This next fall show will be the twentieth anniversary show. Don't you think it is an interesting thing that a bunch of artists could be together all those years. There are a few that have passed away and we have taken in new members. To keep an organization active like that for so long and everybody getting along so well, it is amazing. I think a lot of that has to do with the trail ride we have every year.

FM: How often do you see the other members?

HT: We see each other twice a year for sure — once at the exhibition and once at the trail ride. Then if you are an officer (*Howard has been president*), you go to board meetings and see a few of the members that way. Or if you go to some other show or something like that. And the Kerrville Museum now takes up a lot of our time.

FM: There are other shows that you participate in on a regular basis, aren't there?

HT: The National Academy of Western Art show in Oklahoma City, and then for five years I was in that Western Heritage show down in Houston. And Stuart Johnson has his annual show here in Tucson. So those shows take all my production.

FM: What about commission?

HT: Do I do any commissions? No. I don't do any.

FM: Western art certainly has had a tremendous growth in popularity, and collectors, and sales. Do you see that continuing?

HT: I think it will continue. I think that there is going to continue to be a market for good art. I think the days of selling everything hanging on the wall are gone forever. I think that collectors are a lot more discriminating and a lot more careful about what they spend their money on. I think that the market is healthy. I think that it is going to continue to be strong.

FM: Do you have any thoughts about how western painting relates to the larger scene of American realistic painting?

HT: I hope that it will be recognized and taken seriously. I think that it is going to take a long time because people think of western art as cowboy art, and I don't know exactly what





"Recounting the Coup" (1984), 30 inches by 34 inches, charcoal and acrylic



"One Man's Castle" (1980) 21 inches by 28 inches, oil

"The Cache" (1982) 40 inches by 30 inches, oil

they mean by that. When they talk about cowboy art I guess they are just talking about cowboys who like to pick up a paint brush and piddle around. They don't really realize that that generally is not what it's all about. I think it's just a slow educational process. Look at Remington and Russell and how long it actually took those guys to really be recognized. Looking at it now and comparing it to what it was 100 years ago, the recognition we are getting is just amazing, absolutely amazing.

FM: Do you think western art illustrates values that are central to our idea of ourselves, that are enduring American values?

HT: We are certainly portraying a part of history that is uniquely American. There is no place else in the world that has that kind of history. The romantic idea that we have of the early West — people like to relate to that, everybody can be proud of it. A great deal of the landscape is still here. It is just



"The Sweat Lodge" (1984), 18½ inches by 22½ inches, oil



"Dakota Brothers" (1981) 34 inches by 26 inches, oil

as beautiful as it once was. There are a lot of working cowboys around. In a hundred years these will be historical paintings.

FM: If you were asked what had been some highlights in your career, what would you say?

HT: Oh boy, oh boy. It was a highlight when I was accepted into the membership of the Cowboy Artists. And also the National Academy of Western Art. Each time I would receive one of those awards, it was very gratifying. Those things were highlights.

The enormous feeling of relief at the end of a day when that painting is finished is a highlight; the next day it starts all over again. Yet there are those few hours of elation. It's a great feeling.

FM: And you do really start the next day?

HT: Yeah. I work seven days a week. I march in here like a trained seal, I'll tell you.

FM: It must have been a highlight when you realized you could be successful making easel paintings and start a new life here, wasn't it?

HT: It was exciting. It really was. Some of the friends I had back in Connecticut thought I was out of my mind, crazy to take a chance like that. I didn't really feel that it was. It seemed like a really good thing to do. As soon as we moved in here, I felt right at home. I have no desire to go back.

FM: You have some paintings in your home by artists in addition to Howard Terpning.

HT: Yes, friends. Richard Schmid, Tom Hill, Donald Teague, Ken Riley, Bill Acheff. Small things, nothing major. I don't have many of my own — only Terpning prints.



"Coffee Coolers Meet the Hostiles" (1982) 32 inches by 52 inches, oil



"Field Headquarters, Arizona Territory, 1885" (1979) 30 inches by 48 inches, oil



"Cheyenne Vision Seekers" (1983)
46 inches by 50 inches, oil



"Dust of Many Pony Soldiers" (1982)
38 inches by 56 inches, oil

FM: How is your work different from other artists' work?

HT: Boy, that's a tough one. If you take six academic painters — all recognized, successful painters — there are going to be differences in their work, in the style, in the approach of their painting, and in the mood created. I think that I am able to create a particular kind of mood in my painting simply because of my point of view. I can't see that my work is that distinctive or that different.

FM: But your work is immediately recognizable as Terpning.

HT: It is, but it is hard to figure out what makes it that way. As for my technique, I don't know really what the heck my technique is. I don't have any formulas for what I do. My work is painterly. The detail I keep to a minimum. Some painters are very, very loose, and then some paint like I do, but they put a lot more detail in, they get a lot tighter.

FM: When you begin a painting do you have a rough checklist in your head — oppositions of colors, relative sizes and shapes?

HT: No. I have a good sense of what looks right, when something is well-drawn or when it isn't well-drawn, whether it is composed well. I have a pretty good sense of design and a good feeling for color. I just rely on that, painting by instinct or the seat of my pants rather than by rules. Someone like

Wilson Hurley works things out very carefully and it works great for him. It is just not my way of doing it. I admire anyone who can do it that way, but I can't. It's all emotion with me. I don't mean that I just pick up a brush and go. I rely on my intuitive feeling about things as far as rules of composition or rules of color or pitting one color against another. It's just the feeling about what I am doing.

FM: But you do combine a general painterly approach with the feeling of some precision.

HT: I just like to have things look like what they are supposed to look like. You can get the effect of everything being correct without having to spell it out.

FM: Your paintings often combine an impressionistic background or foreground with a lot of detail, as in "The Warning."

HT: Well, I like broken color. Jim Reynolds does broken color, nobody better in that respect.

FM: If a young person who was interested in drawing came to you now and said, "I think I want to be an artist," what kind of advice would you give him?

HT: Work his butt off. I don't even know where to tell anybody to go to learn how to become an artist. I think it is a problem finding good academic teachers. I don't know where

"The Victors" (1979) 24 inches by 30 inches, oil





"Search for the Renegades" (1981) 32 inches by 60 inches, oil

they are. I wish I could say there are two great art schools and that is the place to start. There are some self-taught artists around who are good. You have an advantage if you can find a good instructor somewhere to study with. I don't know what advice to give young artists.

FM: Do you feel all these new artists breathing down your neck?

HT: No. Competition never bothered me. I always enjoyed competition. I don't really worry about that. You can't really become complacent with all these juried shows I enter.

FM: Well, I am glad we are doing our exhibition of your work. I hope it is fun for you. I would think that seeing a whole gallery full — what is it, 38 of your paintings — will be quite an emotional experience.

HT: I think it will be, because I was very attracted to some of the paintings that will be in the show. They were significant to me. I sweated blood and tears over them. Now I will see them again; it is going to be quite an experience. I am really looking forward to it.

FM: Going back to the beginning, Howard, what made you decide to be an artist?

HT: I always wanted to be an artist from the time I was a tiny

little boy. I always liked to draw cartoons and faces. When I was a little boy it was a cross between being an airplane pilot and an artist for a while. Little by little it just boiled down to being an artist.

FM: Did that make you somebody special from the time you were young? Did you draw stuff in school that the teacher put up on the bulletin board?

HT: Yes, drawing always came easily for me. That was one area where I seemed to shine. Obviously I had a natural ability to draw, and it was just one of those things that was there. And then I went to art school, of course, and capitalized on it.

FM: Have you ever had any second thoughts about this early decision on your life's work?

HT: No.

FM: I know you work awfully hard but you would rather be doing this than something else?

HT: I can't imagine doing anything else.

FM: It must mean you are a happy man, a man lucky enough to be able to spend his time at work doing what he likes to do.

HT: Yes, I am a happy man. That's a plain fact. ☹



"Fair Game" (1980) 32 inches by 46 inches, oil

"Mystic Power of the War Shield" (1984) 40 inches by 52 inches, oil



Terpning

Howard Terpning ... Biography



Howard Terpning at work in his studio.

- 1927 Born on November 5 in Oak Park, Illinois.
- 1930 Lived in Park Ridge and Mt. Prospect, Illinois.
- 1933 Moved to Des Moines, Iowa.
- 1936 Moved back to Mt. Prospect, Illinois.
- 1945 Entered Marine Corps in January.
- 1946 Discharged from service in December.
- 1947 Entered Chicago Academy of Fine Arts.
- 1949 Started at American Academy of Art.
- 1950 Started as apprentice at Sundblown, Johnston and White Art Studio.
- 1955 Moved to Milwaukee, Wisconsin, establishing art studio there.
- 1958 Moved to New York, joined Stevens Biondi De Cicio Art Studio.
- 1962 Became free lance artist with studio in New York City.
- 1975 Turned from illustration to become easel painter.
- 1977 Moved to Tucson, Arizona.
- 1979 Became member of Cowboy Artists of America.
Became member of National Academy of Western Art.
- 1980 Awarded Gold Medal for Oil Painting in the National Academy of Western Artists exhibition for "Stones that Speak."
In the Cowboy Artists of America show "Crossing Medicine Lodge Creek" was awarded the Silver Medal for Oil Painting and also the Men's Art Council award for most popular painting. The Silver Medal for Drawing was given to "The Spectators." And the Colt Award was awarded to Terpning for best overall show by a single artist, judged by the Cowboy Artists themselves.
- 1981 In the National Academy of Western Artists exhibition the Prix de West award went to "Moving Day on the Flathead."
At the Cowboy Artists of America exhibition the Gold Medal for Oil Painting and the Best of Show award went to "Dust of Many Pony Soldiers." "The Warrior" won the Gold Medal for Drawing. Terpning also won the Colt award for best overall show by a single artist.
- 1982 In the Cowboy Artists of America show "Scouts of General Crook" was awarded the Silver Medal for Oil Painting. Terpning was again honored by the Colt award for the best overall show by a single artist.
- 1983 In the Cowboy Artists of America show "Medicine Man of the Cheyennes" was awarded the Gold Medal for Oil Painting. The Silver Medal for Drawing was awarded to "The Buffalo Runners." The Colt award for best overall show by a single artist went to Terpning.
- 1984 Honored by Tucson Festival Society as Artist of the Year.
- 1985 Gilcrease Museum features the first retrospective exhibition of Terpning's paintings in the 1985 Gilcrease Rendezvous exhibition.

Howard Terpning Gilcrease Rendezvous Exhibition

EXHIBITION/SALE PAINTINGS

"A Woman's Pride" (1984), 34 inches by 24 inches, oil

"Blackfeet Spectators" (1984), 32 inches by 56 inches, oil

"Painting the Sacred Medicine Bundle" (1985), 48 inches by 40 inches, oil

"Recounting the Coup" (1984), 30 inches by 34 inches, charcoal and acrylic

"Scout from Fort Bowie" (1985), 28 inches by 40 inches, oil

"The Cavalry Scarf" (1984), 28 inches by 20 inches, oil

"The Sweat Lodge" (1984), 18½ inches by 22½ inches, oil

"The Warning" (1984), 34 inches by 44 inches, oil

"Warriors and War Ponies" (1985), 18 inches by 30 inches, oil



"Old Man of the Blackfoot" (1983),
20 inches by 16 inches, oil.
From the collection of the
Thomas Gilcrease Institute
of American History and Art.

Howard Terpning Gilcrease Rendezvous Exhibition

RETROSPECTIVE PAINTINGS

- "Blackfoot Raiders" (1979)
30 inches by 24 inches, oil
Lent by Wayne B. Rumley
- "Cheyenne Vision Seekers" (1983)
46 inches by 50 inches, oil
Lent anonymously
- "Chief Joseph Rides to Surrender" (1979)
40 inches by 52 inches, oil
Lent by Wayne B. Rumley
- "Coffee Coolers Meet the Hostiles" (1982)
32 inches by 52 inches, oil
Lent by L. D. Brinkman
- "Council Regalia" (1981)
20 inches by 46 inches, charcoal and acrylic
Lent by MCorp/ Gene H. Bishop
- "Crossing Medicine Lodge Creek" (1980)
40 inches by 34 inches, oil
Lent by Wayne B. Rumley
- "Dakota Brothers" (1981)
34 inches by 26 inches, oil
Lent by Mr. and Mrs. Larry Marshall
- "Dust of Many Pony Soldiers" (1982)
38 inches by 56 inches, oil
Lent by John W. Thomson
- "Fair Game" (1980)
32 inches by 46 inches, oil
Lent by Dean L. Buntrock
- "Field Headquarters, Arizona Territory, 1885" (1979)
30 inches by 48 inches, oil
Lent from a private collection
- "Foot Soldiers" (1981)
40 inches by 30 inches, oil
Lent from a private collection
- "Medicine Man of the Cheyenne" (1983)
48 inches by 40 inches, oil
Lent from a private collection
- "Moving Day on the Flathead" (1981)
40 inches by 58 inches, oil
Lent by the National Cowboy Hall of Fame
- "Mystic Power of the War Shield" (1984)
40 inches by 52 inches, oil
Lent by B. F. Phillips, Jr.
- "One Man's Castle" (1980)
21 inches by 28 inches, oil
Lent by L. D. Brinkman
- "Plunder from Sonora" (1982)
30 inches by 48 inches, oil
Lent by the Holt Cattle Corporation
- "Preparing for the Sun Dance" (1980)
44 inches by 37 inches, oil
Lent anonymously
- "Search for the Pass" (1979)
40 inches by 52 inches, oil
Lent by the John Geraghty Family
- "Search for the Renegades" (1981)
32 inches by 60 inches, oil
Lent from a private collection
- "Shield of Her Husband" (1981)
40 inches by 30 inches, oil
Lent by the John Geraghty Family
- "Stones That Speak" (1980)
30 inches by 40 inches, oil
Lent by Donna and Al Mengert
- "The Cache" (1982)
40 inches by 30 inches, oil
Lent by Hamilton Kenner
- "The Long Shot" (1982)
32 inches by 40 inches, oil
Lent by Mr. and Mrs. Jack Hoag
- "The Ploy" (1978)
30 inches by 48 inches, oil
Lent by Stephen A. Jernigan
- "The Scouts of General Crook" (1982)
28 inches by 52 inches, oil
Lent from a private collection
- "The Speaking Hand of Eagle Hill" (1977)
28 inches by 22 inches, oil
Lent anonymously
- "The Victors" (1979)
24 inches by 30 inches, oil
Lent by Colonel and Mrs. Tom Coblentz
- "Thunder Pipe and the Holy Man" (1984)
54 inches by 40 inches, oil
Lent by Harvey M. Bloom, M.D.
- "Traveling in Good Company" (1978)
24 inches by 38 inches, oil
Lent by the John Geraghty Family

GILCREASE

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FRONT COVER:

Howard Terpning
"THE WARNING"
(1984), 34 by 44 inches, oil

BACK COVER:

Howard Terpning
"SEARCH FOR THE PASS"
(1979), 40 inches by 52 inches, oil

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Gilcrease Rendezvous

The Gilcrease Rendezvous celebrates the frontier trappers and traders rendezvous which was an annual gathering in Rocky Mountain region in the early 19th century.

The 1985 Gilcrease Rendezvous weekend begins with the opening of the exhibition of paintings of Howard Terpning. On May 4 and 5 at Gilcrease Museum there will be Indian dancers, muzzleloading rifle demonstrations, a Native American fashion show, a fiddling contest, and demonstrations of Indian and pioneer arts and crafts. These afternoon activities on the museum grounds are open free of charge to all fans of the old West.

