

GILCREASE

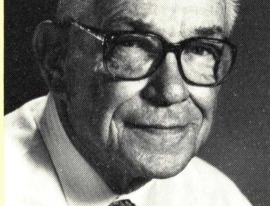
MAGAZINE OF AMERICAN HISTORY AND ART

CLYMER LOVELL

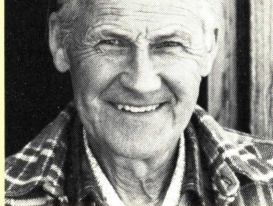


Vol. 9
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TEAGUE



JOHN
CLYMER



TOM
LOVELL

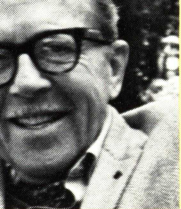
GILCREASE MUSEUM is fortunate to have the opportunity to display the works of three most distinguished artists in the field of Western art, Donald Teague, Tom Lovell and John Clymer.

The artists themselves chose the 65 paintings included in the exhibition from the entire repertoire of their works through the years. The result is the dazzling exhibition on display at Gilcrease February 21 through April 24, 1987.

The frontier West is the subject of many of these paintings and indeed is the focus of much of the work of the three. John Clymer has painted the history of the Pacific

Northwest, Tom Lovell the real people and history of the West, while Donald Teague often chose to picture the stories that made up the daily life of the little Western town: the night mail, new girl in town, and the like.

Accolades and awards are not unknown to the three. Tom Lovell is the only artist to win the coveted Prix de West award of the National Academy of Western Art twice, most recently last summer. He adds these awards to a long list of others he has won through the years. John Clymer and Donald Teague also have similar records, each of them has been honored by many important



DONALD

TEAGUE AT GILCREASE

roups. The three artists each have long
of exhibitions, memberships and other
s of artistic accomplishment.

the three painters also share records of
ss in one of the most demanding art
ets of the world, for each was a most
ssful illustrator for national

azines back in those years when the
rday Evening Post, Collier's, National
graphic, Life and others were the soap
s and television specials of the day.

arrival of these magazines was eagerly
ted in hundreds of thousands of
rican homes each week and often the
topic of conversation on their arrival

was the cover, or the illustrations for the
serial of the week, often a Teague, Lovell or
Clymer work.

Those days were wonderful but with their
going the three turned to other subjects and
scenes for their paintings: Clymer to
painting the history of the Northwest and
the animals of the Pacific Northwest, Lovell
to the people and history of the West, and
Teague to vignettes of western life as well as
European scenes.

Gilcrease Magazines invites you in these
pages to visit these three master painters of
the frontier West.

BY LOUISA B. COLLETT

*Tom
Lovell
in
Santa Fe*

TO SEE SANTA FE for the first time at Christmas in the snow is a memorable experience, to see it with the eyes of Tom Lovell is an unforgettable one.

"We moved here in 1977," Tom said, "from Connecticut, where we lived on the shore of Long Island Sound. It's hard to leave salt water, but this is a good place. As you can see, I designed the house around the studio."

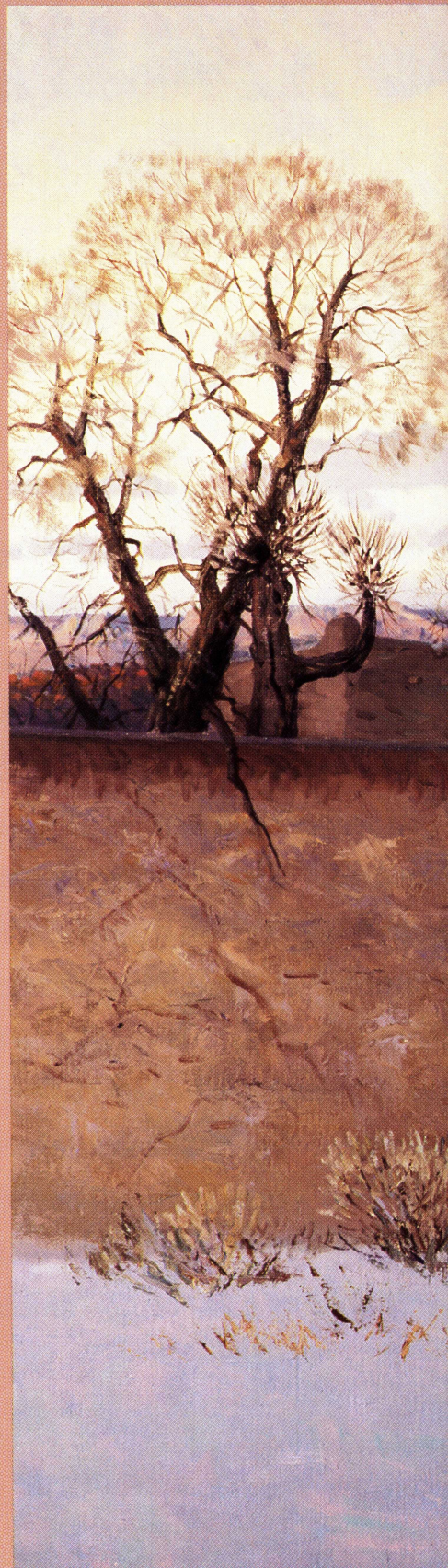
The Lovell home is on the northwest edge of Santa Fe with the Sangre de Cristo Mountains to the east and the Jemez Mountains to the west.

Even more exciting than the spectacular view is Tom's new painting on the heavy wood easel in his high ceilinged studio.

"This is pretty well along," Tom says, "although there is a lot of finishing to do. I do a fair amount of preliminary work, because when all is said and done, I'm not working from anything. A landscape painter has the best teacher in front of him, but I don't have that luxury."

Tom Lovell is known for his beautifully finished paintings of Western history and for the intensive research that goes into the making of each one.

The artist explains, "Looking at this painting, you can see it's just not in the cards to find the front of a sod house and all the things I want to paint in one place, so I have to contrive it. And here's the whole shebang right here. Here is the







Tom Lovell, "Shotgun Toll," 25 inches, by 40 inches, oil on canvas

first sketch. I always start off with a small sketch, either pastel or oil, which gets at the heart of the matter. And then it goes on from there in uneasy stages. Next I make a larger charcoal drawing to size. In this case I had a young lady pose for the woman in the door.

"The title is 'Keep Riding,'" he notes. "In the old days it was etiquette not to stop until you were invited to — and this guy's not going to get invited. The man of the house is away and she doesn't want this fellow around. He is going to have a jack rabbit tied to his saddle and anybody who has to shoot a jack rabbit is clearly down on his luck! The dog also tells the story that the man is unwanted.

"The man and the horse are painted in the light and, therefore, do not create as strong a pattern as the woman. She is the strongest thing in the picture with the whitest white and the darkest dark, to hold your attention.

"Modern artists who have such a free hand can put in raw yellow or alizarin dots," Tom points out, "but once you've committed yourself to this kind of realist picture, it must have unity. But within the unity of the story and of the painting, you can have warm and cool, opposition, texture,

all the things that are in life.

"You use everything you can to tell the story."

Tom Lovell has been telling a story in paint for a good many years. A native of New York, he did not suddenly become a premier painter of American history; he began as a boy of nine sketching Indians at the Museum of Natural History in New York where his mother used to take him often.

"Even then, come Thanksgiving, I was always the kid who was asked to draw the turkey on the blackboard. For me, art was really a kind of rainy day occupation. Later I went to sea for a while as an ordinary seaman on the S. S. Leviathan, then worked as timekeeper for the Wright Aero Corporation.

"I did lots of different things," Tom recalls, "but I knew that the drawing that I did on rainy Sunday afternoons was a gift. I didn't know the depth of it, but I went to Syracuse (University) and took a course in illustration. After about three years our illustration instructor allowed some of us to paint whatever we wanted to, which we did.

"At the end of my junior year I took my drawings around



Tim Lovell, "Mr. Bodmer's Music Box," 26 inches by 30 inches, oil on canvas



Tom Lovell, "The Deceiver," 20 inches by 36 inches, oil on canvas

to the various publishers in New York. In those days a pulp magazine was illustrated by one person as a matter of convenience; the readers didn't care who made the pictures. There would be six or eight stories to an issue with one or two drawings to each story.

"My first publisher was Hershey Publications and the things I did were for a publication called *Gangster Stories* — that was back in the time of Prohibition. Every month I'd do a cover and eight or ten drawings and that paid my way through school my senior year.

"I graduated in 1931 from Syracuse University and came down to New York. You remember the Shadow? The Shadow was first in story form and I illustrated the Shadow every month. It was good training, for when you think about it, the spotting of light and dark is really the heart of the matter. The dark creates the pattern even in color. It was also good training for telling a story in small compass.

"I was very proud to be an illustrator. N.C. Wyeth was one of my all time favorites," Lovell says.

"To me, in my frame of reference, being an illustrator for the best magazines — well, my cup was full. In those days the art editors would make an agreement with you to do so many paintings a year. You'd be available six months or whatever and they'd have a manuscript for you to illustrate.

"They used to say a professional illustrator's life was 20 years, meaning that after 20 years of show biz exposure, the editors wanted somebody new. That was understandable. I stretched my career as an illustrator to almost 39 years, so I almost doubled the average illustrator's working life.

"My first full color illustration was done for *American* magazine — it appeared as they changed over to letterpress from gravure and the printing result was horrible! People turned out to have two sets of eyebrows. It was wicked.

"Once you had done your picture, it was theirs and it went through their presses and so on, but still you had the satisfaction of doing your own picture as best you could. You were in a group of people who were professionals, a small

fraternity, but one in which you were only as good as your last picture. It was tough.

“Working for the slicks had its ups and downs. In those days if you couldn’t paint a pretty girl, you just weren’t in that league because most of the magazines wanted boy-and-girl stories,” Tom remembers.

“The big money was in the publication of serials. When Edna Ferber wrote *Saratoga Trunk*, it first saw light of day in *Cosmopolitan* magazine; then the book came out. I liked to do the things that had to do with costumes, like *Saratoga Trunk* obviously, and I did it better than, say, John Whitcombe who liked to do girls with starry eyes. More and more, I was given the stories that were dramatic stories as opposed to the boy-girl-on-the-back-porch stories.

“Anyway that went along and then the war started. I was overage and not happy about it, so I enlisted in the Marines and I talked John Clymer into joining up with me — he lived just a half mile away in Westport. In the Marines at 36 and 34

John and I were old men. They sent us up to the Marine barracks in Washington, D.C. to work on the *Leatherneck* magazine, the official Marine publication, and other projects and it was there we spent the war years, not as combat artists.”

Lovell illustrated for a number of important national magazines, including *Life*, *True*, *American*, *Colliers*, *McCalls*, *Good Housekeeping*, *Woman’s Home Companion*, and later *National Geographic*.

“Those for *National Geographic* were historical paintings, of course. You had to do your homework,” Lovell points out. “They were helpful but not always. And you couldn’t just run down to the library; it was hard work.”

One assignment for the *Geographic* was of the Olympics in the time of the ancient Greeks and another of the Vikings landing at Newfoundland. Both demanded heavy research, visits to the sites and to museums, and consulting with various experts.





Tom Lovell, "Target Practice," 34 inches by 26 inches, oil on canvas

He both enjoys and prides himself in his painstaking research which extends beyond museums and site visits and talking with experts in the field to immersing himself in the history of the time and place. He often makes models — of Viking ships or whatever he is painting — to get the standard of accuracy he requires for his paintings.

Then in 1969, just as television was threatening the enormous popularity of the slick magazines, there was a call from the Abell Hanger Foundation in Midland, Texas. After looking at a number of Lovell's paintings, Abell Hanger commissioned him to do a series of 14 large historical paintings for the Permian Basin Museum at Midland.

"I ended up doing 14 paintings for that museum," Tom explains. "All the subjects were historical, all the way from the pre-Columbian era up to 1910. All were painted in Connecticut, though I went out to Midland to do research and took my wife and daughter with me. I'd visit the various sites and then go home to Westport to paint."

Today the paintings are the hallmark of the Permian Basin Petroleum Museum and all are shown in a special publication of the paintings by Lovell which tells the story of each.

Those paintings were the beginning of a new era for Tom Lovell. He devoted himself to the painting of the West, drawing on his lifelong interest in the Indian, the research he had learned to do so well and his commitment to painting history.

Other major commissions for historical paintings by Lovell included a Civil War series for *Life* magazine and a Mormon history series for the Church of Jesus Christ of the Latter-day Saints.

He was invited to exhibit at the National Cowboy Hall of Fame, became a charter member of the National Academy of Western Art and was invited to become a member of the Cowboy Artists of America. He was also named to the Society of Illustrators Hall of Fame.

Lovell gives credit to his dealer, Don McCulley of Dallas who has been his friend for many years and to the Greenwich Workshop who publishes limited edition prints of his paintings.

Bob Loughheed was determined to encourage Tom and his wife "Pink" to move to Santa Fe.

"Bob called one day to say he'd found a great piece of land. We grabbed the next plane out and found that this is a nice place all right. After a couple of years we moved out here and built the house. I still paint every day."



TOM
COVELL
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Tom's wife died in 1985. They had a daughter, Debbie, and a son, David.

Tom Lovell's studio is lined with paintings, including several to be included in the special Gilcrease retrospective exhibition. Tom points out one of his favorites, "The Blackfeet Wall," and notes that in history Lewis and Clark had trouble with the Blackfeet. They came into camp one night and tried to steal some weapons and in the ensuing fracas a couple of Blackfeet were killed. The upshot of the incident was that Americans were *persona non grata* in Montana for 50 or 60 years. Tom's painting is of a row of tough horsemen who are saying in a way, "Do not enter."

All along the wall are paintings by friends. One is a sketch by Donald Teague for the "Facade" painting also included in the Gilcrease show.

"Often Don's first go at a painting will be black and white, as sometimes my own are," Lovell says. "That sketch is a study for Don's big one which won a Gold Medal. I'm glad it's in the show.

"And that's one of John's (Clymer) sketches."

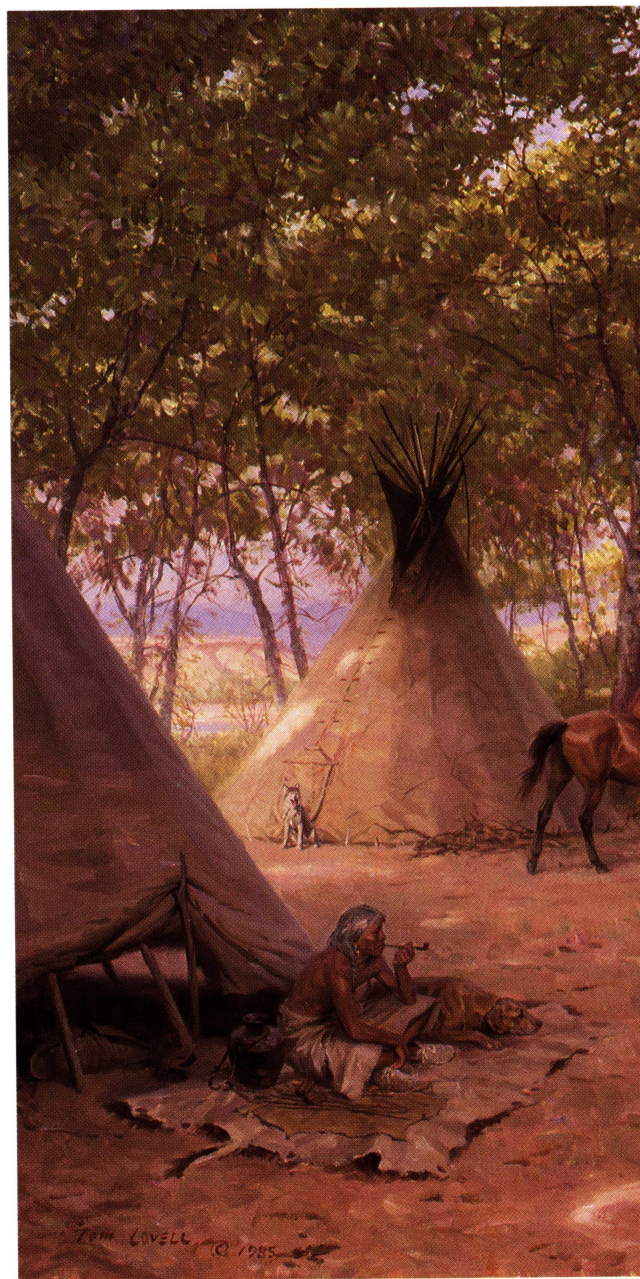
Tom turns to musing on western painting.

"When you think of how Western subjects have been worked over by painters going clear back to Catlin and Bodmer, the two who were there first, and then Remington, Russell and all the rest, it's a wonder that people are still painting epic subjects. While it has been said that epic subjects are most deserving of being recorded, after a while you run out of epic subjects. How many more 'Buffalo Hunts' can there be? How many cavalry charges?

"With all deference to epic things, other themes that are 'incidents' in history are worth painting. They may have epic overtones, like this woman in the doorway. She was a pioneer, she was a homemaker and the sod house was one of the important signs of the early days. Many of the things that I paint might be termed 'incidents,'" he pointed out.

"The 'Cheyenne Dog Rope' there is the picture of an 'incident.' The sketch that I had in the Gilcrease miniature show was a study for the large one I have in the hall. There are so many things relative to Indian culture that really have been worked over, that you have to go further and further afield to come up with something fresh and interesting."

Coming up with something fresh and interesting Tom Lovell has been doing for most of his life and the results may be seen in the Permian Basin Museum, in the U.S. Marine Corps Headquarters in Washington, D.C., in the New Britain, Connecticut, Museum, the Explorer's Club in New York City, the National Cowboy Hall of Fame in Oklahoma City, and in a wide range of other public and private



MAJOR AWARDS

Prix de West, Cowboy Hall of Fame, 1974
Society of Illustrators Hall of Fame, 1974
Gold Medal, Syracuse University Centennial, 1970
Silver Medal, Cowboy Artists of America, 1975
Gold Medal in Oil, National Academy of Western Art, 1976
Gold Medal, Cowboy Artists of America, 1976
Gold Medal, Cowboy Artists of America, 1977
Silver Medal in Oil, National Academy of Western Art, 1978
Gold Medal, Cowboy Artists of America, 1980



Tom Lovell, "The Iron Shirt," 26 inches by 48 inches, oil on canvas

*John
Clymer
in
Jackson Hole*

THE WINTER DRIVE from the Jackson Hole airport to John and Doris Clymer's home winds past a vast snowy valley dotted with thousands of elk.

A few miles around the valley in Teton Village the Clymers live at the foot of the steepest ski slope in the world. Past their dining room windows roam moose, deer, buffalo, coyotes, skiers, the occasional snowshoe rabbit, and even trumpeter swans and geese.

The Clymers moved west in 1970, from their long time base in Connecticut.

"We finally decided to move to Teton Village because there are lots of animals, and I am very interested in watching animals, an airport where I could ship my things, and galleries. But most important, Jackson Hole is like the center of a hub: you can go a few miles south of here and you're on the Oregon Trail. Over the hills this way and you're on the Texas Bozeman cattle trail. North from here just a little way is Lewis and Clark country. And, of course, I can get over to the Pacific coast easily. From here I can go to all the Northwest areas I'm interested in," says John Clymer, noted for his paintings of the history of the Northwest, each one painstakingly researched and its story studied long before John begins the preparatory "doodles" that are studies for the large canvases so admired and collected.

"In the summer Doris and I travel and do research. And Doris works on that in the winter, reading and finding interesting things for us to see and me to paint. Then in the



John Clymer, "Long Cold Winter," 24 inches by 48 inches, oil on canvas

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John Clymer, "The Uninvited," 24 inches by 48 inches, oil on canvas

summer we go to visit the places," John explains. Indeed, the Clymers have explored over the years the Dakotas, Nebraska, Wyoming, Idaho, Oregon, Washington, Montana, Idaho, and British Columbia and Alberta, seeking the actual places where the explorers traveled, where the Indians lived and traded, where the notable events in Northwest history actually occurred.

Many of the paintings of history that came from these trips are included in the Gilcrease exhibition.

The story of John Clymer's career is told in the book, *John Clymer, An Artist's Rendezvous with the Frontier West*, by Walt Reed. He is also the subject of one of the Public Broadcasting System's "Profiles in American Art" series and was featured in their recent series, "The West of the Imagination," and its accompanying book.

In that volume William H. Goetzmann and his son William N. Goetzmann wrote, "A common bond among many contemporary artists of the American West — working in the 'narrative realist' mode — is a strong commitment to history and tradition . . . This immersion in the landscape of the past has provided (John) Clymer with authentic settings

for many of his pictures . . . not the kind of romantic scenery one might expect in a Bierstadt painting or even a picture by N. C. Wyeth: Clymer shows the real place . . . Because of Clymer's insistence on using real locations, the viewers of his paintings are taken on a trip back into time which becomes all the more authentic through his commitment to accurate historical detailings. His historical paintings are vivid imagings, in the true spirit of Howard Pyle, yet he strives above all for accuracy. According to Clymer, 'I think that history paintings, if they are not as correct as you can make them, they're not worth doing'."

The Clymers, with son and daughter in tow, traced the route of the Oregon Trail, the route taken by Lewis and Clark, and many other trails of history, using actual diaries and accounts of the explorers as a guide to the travels.

After 40 years as an illustrator, Clymer decided in 1964 to devote his entire time to painting his favorite subjects, the game animals of North America and the stories of Northwest history. His first one-man show that year at New York's Grand Central Galleries was the beginning of widespread popular success. Today the artist is a member of the

Ontario Society of Artists, the Salmagundi Club, the Society of Animal Artists, the Hudson Valley Art Association, the Cowboy Artists of America and the National Association of Western Art. In 1982 he was elected to the New York Illustrators' Hall of Fame. In 1976 he was awarded the Prix de West for "Out of the Silence," included in the Gilcrease exhibition.

In recent years the paintings are made in John's studio on the top floor of their home. It is full of paintings by Clymer, models acquired from Carl Rungius's studio, an enormous grizzly bearskin, bronzes by John Duncan and Fritz White, and other paintings by other artists and friends including a study by Tom Lovell of himself in a derby hat. Green trees tower in the corners.

On the easel is a half finished painting of mountain goats high in a snowy setting.

"I've been doing some wildlife pictures like I used to," John says. "I was doing history things so long that it got to be work and I don't want my pictures to look like work.

Wildlife is fun. I can have my animals coming or going or whatever I want. I can have any kind of mood in my landscape. I paint animals in the Canadian Rockies and I just love doing them. Here's one I'm sending to the show at Gilcrease, one of a grizzly bear called 'The Uninvited'."

"This is the 61st year that I've made my living painting," he says. It began in 1907 in Ellensburg, Washington, where "no one painted." At age five, John cut a frieze from brown paper of Barnum and Bailey circus wagons and animals to decorate the family's living room. "I just grew up drawing," John says.

Recognizing his son's talent and overwhelming interest, Clymer's father made a bargain with him: finish high school and he would provide art lessons and a place to paint. It was a bargain well conceived and kept. While John was still in high school, his first art sale was of a sketch of a Colt revolver sold to the Colt company for use in a magazine ad.

After high school, at the urging of an uncle, Clymer moved to Vancouver where he found work as an artist, and



John Clymer, "Night Guard," 20 inches by 40 inches, oil on canvas



John Clymer, "Alouette," 30 inches by 60 inches, oil on canvas





John Clymer, "Moccasin Trail," 30 inches by 40 inches, oil on canvas



John Clymer, "Trading on the Columbia," 30 inches by 60 inches, oil on canvas

attended art school. He also first took a few art lessons from artist George Southwell, then shared a studio with him for four years. Shortly he began to sell illustrations to magazines in Winnipeg and in Toronto. This eventually led to a move to Toronto, where he continued to illustrate for the Canadian magazines and began to paint for the Ontario Society Artists shows and the Canadian Academy, as well as for his own exhibitions.

"All the time I was doing illustration," John says, "every now and then I had to stretch a canvas and do a painting just for me. I always painted on the side and exhibiting was the fun — like other people played golf.

"In those years there were a lot of magazines that used illustrations but, boy, was it ever competitive! The best painters in Canada and the United States were illustrators because you had to be an illustrator for advertising or for stories, or you had to teach, or forget it!

"I was always wanting to go to school," John says, "So after the first year in Toronto, I went down to the old Howard Pyle School which was being perpetuated by artists like Stanley Arthurs, Frank Schoonover and Douglas Duer. I also met N. C. Wyeth and I used to take my work to him.

"Andrew was just a little boy when I was at Wyeth's," John says. "I would go to N. C.'s studio to hear him talk about his work. I met Henriette (Wyeth) who married Peter Hurd. They got married the year before Doris and I did and they were living in a little schoolhouse at the Wyeth's. Peter was bringing pictures over to Wyeth the same as I was.

"When I'd come back from Wyeth's, I'd be so stirred up. He just inspired you to do better.

"In 1932 Doris and I were married. My work was established in Canada so we moved back to Toronto. But after four years I got the itch again; I wanted to go to school again, so we came back to the states. This time I studied with Harvey Dunn — and this time I stayed.

It was in 1937 that the Clymers moved to Westport, Connecticut, where they met Harold Von Schmidt and his wife and later came to know many of the illustrators who made their homes in the area. Among them were Tom Lovell and Bob Loughheed, both of whom became good friends.

"I've been lucky in that I've known so many really great artists and they've all helped me. They let me bring my work to them and talked to me," Clymer says. "There were some great artists in those years and it was fun to be part of it, but the deadlines were awful. I'd get a job on Friday and sometimes I'd have one or even two paintings due on Monday. I'd faint now if anybody said I had to do that, but I did do it for 40 years. And on Monday you'd have paintings due on Friday! You'd only have a few days to do jobs, but it was great training for what we do now," John adds.

"Harvey Dunn was one of the greatest teachers there ever was. He could put things in words. He could even tell you what you were thinking about when you painted your picture — and what you should have been thinking about, whether you really felt the person you painted.

"Mental participation in your painting works for everybody, but when photography got so popular, many painters began to rely on photographs and their work looks photographic," Clymer points out.

"There were basically two kinds of illustrators in those days: painter illustrators and renderers! The painter illustrators, like Wyeth and Von Schmidt, Pruitt Carter and Walter Briggs, just painted great paintings. They didn't need the stories; their paintings were so wonderful by themselves. That type of picture was mostly bought in the 20s.

"Then in the 30s there was another group who did the boy-and-girl thing and they would do beautiful renderings that complemented the stories in the magazines.

"In the 40s and 50s, when you get to the end of illustration, there was a bunch of clever fellows that did decorative things that looked wonderful on a page. In effect, they decorated the page," John said.

"In the beginning up in Canada I did what I called decorative panels. I didn't worry about facts or subject matter. I just painted things that I thought were a nice design, shape and color, but they weren't factual. I'd just paint things out of my head.

"But as time went on," John remembered, "I got more and more into facts. For the *Saturday Evening Post* I had to have everything right, so I got in the habit of making sure it



John Clymer, "Out of the Silence," 30 inches by 40 inches, oil on canvas

was right. I had to be able to explain every single thing I put in a painting. After 20 years of doing that, when I got into history things, I couldn't throw it off. When I put anything into a painting, I had to know what it is and why and what it was used for.

"That makes you work in a little different way. When you get factual, you get tight. You didn't paint as freely, you painted what it was exactly. For example, if you painted a flower, you had to be sure it was a flower that would grow in that time and place.

"When I painted my mountain goat pictures, I would crawl all around with my camera taking pictures of all the little things that grow around in the rocks, all kinds of little flowers and different kinds of moss.

"Then people who would come in and look at the pictures would know about these things and would say, "Look at such and such growing around that rock — and they would know the name of it and it would make it real to them.

"When I started out I just sent the *Post* a picture one time. We were out on a ranch in Washington — my son was about eight and out in the back yard. Along the fence were some cottonwood trees with woodpecker nests in them. My son was climbing along the fence peeking in them. And I thought, that would make a good *Saturday Evening Post* cover. So I put a little western kid on a horse standing in the saddle peeking in a woodpecker hole. They bought it and said they'd like to see more.

"I did 80 or 90 *Post* covers before I was finished illustrat-

ing. The *Post* gave the originals away.

"They were all of places in the United States. In the summer we'd go driving different routes — in the Southeast, the Midwest, the Southwest and the Northwest. And I would do pictures of kids doing things that kids do everywhere — only I'd say this is the way they camp in Zion National Park, or pick berries up in the Cascade Mountains, or play basketball off the end this old log barn."

John explains, "You know, we didn't have agreements with anybody. You lived or died on the last illustration that came out. You'd look through the *American* magazine or *Cosmopolitan* and glance at each spread and the work of each illustrator and try to figure out which one stopped you and made you want to read the story.

"Now I'm doing the same thing in my paintings. Only I have to do a complete story in my painting so you don't have to 'read a story' to understand the picture."

Years ago sketches had to be made for art directors. Clymer remembers all the preliminary work that was required.

"For commercial jobs I would have to do a preliminary painting and all my enthusiasm for the job went into that one. Never did I do a finished painting that was as good as my preliminary sketch.

"Now I do as little as possible before I start to paint. When we travel, I do lots of sketches and color sketches and take photographs.

"Then when I get to thinking about a painting, I take my ball point pen and make lots of little drawings. I like a ball point pen because it keeps constant size to the line.

"These little tiny pen and ink sketches help me work out the pattern and movement in the picture. I do them very small. Either it moves right or it doesn't quite, so I let it go. Maybe a year later I'll be going through my sketch book and I'll think, 'Oh, maybe it would be better this way.' So I do a whole bunch more of these little sketches. I've got to be happy with the pattern of this little drawing. Once I've got the pattern set, I can paint it any size I want and it works. If I do the sketches bigger, I get involved with the drawing of the horse's legs or something. Little, you don't bother with that.

"Next I do a finished charcoal drawing on the big canvas

and fix it. Then I start painting, just as loose as I'm able. If I do something wrong, I can take a rag and wipe it and underneath there's my drawing and I can go back and paint at it again. But the basic idea, the basic movement of pattern and light, the middle values and my black spot, I arrive at in this little drawing.

"When you paint, there's always accidental things that happen that are so nice. I call them happy accidents . . . I want any happy things to happen on my finished painting.

"I paint in oil on canvas and I vary my colors on the mood of the painting, so my palette varies with each thing that I do," John explains.

And adds, "Donald Teague and Tom Lovell and I — the three of us grew up together in this business. We all posed for each other and lent each other scrap for research and we were even neighbors for a while in Connecticut. And Bob Loughheed, too.

"Once I wasn't illustrating any more, I had no strings at all. I could live wherever I wanted to live." And so this master painter of the people and history and animals of the Northwest has chosen to make his home at the foot of the Teton Mountains. The artist, who in 1912 cut his Barnum and Bailey frieze, is still enjoying the world of art. ◡

MAJOR AWARDS

Silver Medal for Oil, Cowboy Artists of America, 1969
Gold Medal for Oil, Cowboy Artists of America, 1970
Gold Medal for Oil, Cowboy Artists of America, 1972
First Prize for Oil, Springville Museum of Art Show, Springville, Utah, 1972
Gold Medal for Oil, Cowboy Artists of America, 1973
Gold Medal in Western Art, Franklin Mint, 1973
First Prize, Grand Central Art Galleries "Salute to the Old West" Show, 1973
Gold Medal for Drawing, Cowboy Artists of America, 1974
Best of Show, Montana Historical Society "Rendezvous of Art," 1974
Gold Medal for Oil, National Academy of Western Art, 1974
Gold Medal for Oil, Cowboy Artists of America, 1975
Tied for Best of Show Award, Cowboy Artists of America, 1975
Prix de West Award, Cowboy Hall of Fame, 1976
Gold Medal for Drawing, Cowboy Artists of America, 1976
Silver Medal for Oil, Cowboy Artists of America, 1976
Gold Medal for Drawing, Cowboy Artists of America, 1977
Award of Merit, Society of Animal Artists,
Sportsman's Edge, New York City, 1979
Gold Medal for Oil and Best of Show, Cowboy Artists of America, 1979
Silver Medal for Oil, Cowboy Artists of America, 1981

IEA





Donald

Teague

in

Carmel

DONALD TEAGUE LIVES in a long, low house hidden behind a high pittosporum hedge half a dozen blocks from the heart of Carmel. A few steps down a drive, around a corner, through an open door, and the first view across the living room is of a California garden bright with rose and red and pink geraniums and begonias. Inside the room blooms with Donald Teague paintings, many of them slated for the 1987 retrospective exhibition at Gilcrease Museum, together with works by his long-time friends, Tom Lovell and John Clymer.

"This exhibition is a very happy circumstance for me," Don Teague says, "a monument in its way."

"I've known John ever since he came to New Rochelle back in the twenties. I have a painting of his that he painted in his studio back in Norwalk, Connecticut. In those days he was doing dry brush drawings for the pulp magazines.

"There were 18 ranking illustrators in that town at one time, topped by J. C. Lyndecker and Norman Rockwell. They were the only group of artists I've ever been with that never had an argument."

Teague begins to talk about his paintings beginning with "Facade" near the front door. "This one was done after having come back to my hotel in Cordova late at night. A bright street light illuminated the facade shown in that painting. I worked for almost a year making small sketches and finally came up with that and decided that I had better let it alone."

Teague spends much time developing a multitude of small pen sketches until he finds one that pleases him. It is then

for the final painting.

"I do many sketches that I judge as not being fit for public showing, but I tear them up and throw them away. My system of doing a preliminary sketch first has been my routine for many years because watercolor is so fragile and whimsical a medium. You often run into things on a large scale that you don't see on a small scale, but the small watercolor sketch does give you the chance to get a lot of the bugs out of the way before you start the large one.

"My first drawings are done in pencil and then I paint them quickly in watercolor, all six by nine. I think everyone has to work out their own method, the paper they use and so on, because that's the only way to do it."

"Facade" is a strong painting, almost black and white in color, typical of the artist's interest in the contrasts of light and shade. Several of the other Teague works in the Gilcrease exhibition exhibit this strong fascination with the effects of light. Two from the artist's own collection are "Sol Y Sombre" and "Spanish Evening," the latter painted in mixed media.

This is a departure for the artist who is known for his work in watercolor, a medium of choice for him ever since the art director of Crowell-Collier publications in 1929 advised him to devote himself to watercolor for illustration.

Born in Brooklyn, Teague studied at the Art Students League and for two years afterward worked as an advertising illustrator. Deciding that the advertising field was not for him, the artist spent a summer in Europe painting with friends before returning to New York and his foray into the magazine illustration market.

Don credits illustrator Dean Cornwell's advice and criticism of his work as the most important influence on his career as an artist.

Don Teague quickly established himself in the New York illustrator's field and began to regularly illustrate for the *Saturday Evening Post*, *Collier's*, *McCall's* and the *Woman's Home Companion*. The artist's work became so popular that the editor of the *Saturday Evening Post* asked him to paint under an assumed name for its competitor, *Collier's*, so that the *Post* would have exclusive use of the Teague name. Teague chose to paint for *Collier's* under the name, Edwin Dawes, his mother's maiden name.

All of Teague's paintings in his living room are of Spanish subjects. "Years ago," Teague recalls, "Spain was a mecca for artists because of the brilliant sunlight. Now with the smog and one thing and another, it's clouded over. It was my favorite subject for a long time though."

"I paint in oil for relaxation now," Don explains, "because

Donald Teague, "The Spode Pitcher," 24 inches by 36 inches, oil





Donald Teague, "Facade," 19 inches by 29 inches, watercolor

it's so much easier to handle. I don't have to keep it under control. I do still lifes in oil and it's fun. I have time to play with it. If the vegetables die out, I have time to replace them!" he laughs. Two of these still lifes in oil are included in the Gilcrease exhibition.

"There is a sensual quality to oil paint in its way just as there is to watercolor," Teague points out. "That is an enjoyable part of the thing entirely apart from the subject of the painting. You get carried away with how nicely the stuff paints for you, so that you get mesmerized with the process, which is dangerous.

"Oil always gives you the chance to loosen up and to have a little variety. And furthermore, the ability to scrape something out and paint it over again is wonderful, rather than to have to draw it over again and wait two days before you can work on it as you have to do with watercolor.

"I find that I get so absorbed in this watercolor maze that I just don't get back to the oil colors," Teague says. "As a matter of fact, both my daughters, Linda and Hilary, each have one of my oils."

"Watercolor is still the number two medium for an awful lot of people," Don notes. "Yet we had watercolor for centuries before oil paints were developed."

In 1938 shortly after he and his wife Verna were married, the Teagues made the decision to move to California, though he continued to paint for the *Saturday Evening Post*, *Collier's* and other magazines.

They found a place out in the San Fernando Valley and that's where the two girls were raised. In 1949 the Teagues moved to Carmel. The artist's wife died just last year.

"There was never anything I wanted to do as much as I wanted to paint," Donald Teague says. And indeed hanging in his hall is a drawing made when he was five years old. "That was a pretty good indication to my father that I was interested.

"My father realized when I got up into art school that I was serious — and indeed I have been ever since.

"The thrill that comes from coming a little closer is something that can't be matched. A lot of it is a matter of experience.

"My first sale was for \$15 — for a suggestion I made for a Spaulding tennis racket ad. I took it to their art director, just a sketch, and he looked at it and said, 'Well, do you want to sell it?' and I nearly fell off the chair."

Teague studied at the Art Students League under Frank Vincent DuMond and George Bridgman. For two years



Donald Teague, "Spanish Evening," 23 inches by 35 inches, mixed media



Donald Teague, "Toledo," 19 inches by 29 inches, watercolor

after his graduation he worked as an advertising illustrator, beginning with subway car cards at Ward and Gow and later at the Frank Seaman Agency and the Welanetz Studio. At the end of that time Don decided to go abroad with two fellow students at the Art Students League. After three and a half delightful months in the British Isles and in Europe, he concluded that he was ready to have a try at magazine illustration.

A friend, Edwards Monks, needed someone to share a studio on the top floor of an old brownstone on West 37th Street. After several months of hard work and invaluable advice and counsel from Dean Cornwell, Don produced some samples and began making the rounds of the magazines. His first job was for *Everybody's Magazine* and later the *Delineator*, both published by the Butterick Company.

With the proceeds from these jobs Teague took off for Colorado for a working cow ranch in Yampa where he worked with his father and brother. Returning to New York he found himself working for *St. Nicholas* magazine for children.

"I worked for *St. Nicholas*, then finally got a job with the *Saturday Evening Post*. Their art editor, Pete Martin, had seen some of my stuff, stopped by my studio and asked me, 'How would you like to do something for the *Post*?' From that point on I didn't have any trouble getting work. There were so many things that happened so fortunately for me that I was blessed. I illustrated for 37 years, and that's quite a run. I was never without a job!" Teague remembers.

“Most of the jobs were interesting to me because they were outdoor types of things rather than he-and-she things. Some of my early years had been spent on a real cow ranch out in Colorado with my brother and my father, so I learned to paint the western scene from real life. When I moved out here, everybody thought I was going to be a western painter. I think that my background got me in love with the West and its stories.

“I did an awful lot of western things for the *Post* and for *Collier's*. I was in a great place to do it, living just outside of Hollywood. There was a guy named Fat Jones who supplied all kinds of gear, wagons, any of that kind of thing that was a part of western life, and rented them out to the movie studios. So, I could take models down to his place and pose them in the authentic setting. I got to know a lot of the boys who were shooting them down at the pass. Wild Bill Hickock was one of my favorites and he enjoyed posing for me. These things tied in over the years and worked together to help me paint a lot of different kinds of pictures. A lot of people liked my work because I always tried to get things right. One of them looked at one of my figures and after a couple of minutes, he turned to me and said, ‘you know, them’s ridin’ wrinkles!’

“I illustrated up until the year 1958 when *Collier's* folded.

I thought at that time it would be a good idea for me to try the other field. Carmel was a traveling town in those days and once I put some of my foreign things in a gallery here, people began to buy them. They’re scattered around in the houses here even today.

“A lot of these things just happened to occur at the right time for me, and I did the best I could to take advantage of them.”

From the days of that first trip to England, Donald Teague has devoted himself to painting watercolors of his travels, of landscapes and cityscapes in Europe, Africa, and the Far East, in addition to many, many paintings of boats and water over the years.

Those paintings have earned Teague membership in the most prestigious of art organizations, including the National Academy of Design, the American Watercolor Society, the Bohemian Club and the National Academy of Western Art. He is also an honorary member of the Salmagundi Club, the Cowboy Artists of America, and is an honorary Fellow of the American Watercolor Society.

The national television audience learned of Teague’s work through the Public Broadcasting System’s program on the artist featured in the PBS popular “Profiles in American Art” series.

Donald Teague, “The Courtship,” 20 inches by 30 inches, watercolor





Donald Teague, "Night Passage," 18½ inches by 24 inches, watercolor

And his paintings are found in many private and public collections across the nation, including those of the State of California in Sacramento; the Collection of the U.S. Air Force, Colorado Springs; Mills College Art Gallery, Oakland, California; the University of Oregon, Eugene; the University of Kansas, Lawrence; Utah University, Salt Lake City; Phoenix Art Museum, Phoenix; and the National Cowboy Hall of Fame, Oklahoma City. ☐

MAJOR AWARDS

J. Francis Murphy Memorial Prize, National Academy, 1932
 Grand Prize, New Rochelle Art Association, 1935
 Thumb Box Prize, Salmagundi Club, 1936
 Isador Watercolor Prize, 1939
 Zabriskie Prize, National Academy, 1944
 Windsor and Newton Prize, American Watercolor Society, 1954
 Newcastle Memorial Prize, 1955
 American Watercolor Society, 1955
 First Prize for Watercolor, National Academy, 1947, 1949, 1952, 1959, 1965
 First Prize Watercolor, California State Fair, 1952
 First Prize Watercolor, Society Western Artists, 1952, 1953, 1954
 Gold Medal Honor, American Watercolor Society, 1953
 First Prize Watercolor, California Statewide Exhibit, Santa Cruz, 1955
 American Artist Magazine Medal of Honor, American Watercolor Society, 1957

Painting Award, Madonna Festival, Los Angeles, 1965
 Silver Medal of Honor, American Watercolor Society, 1961
 The S.F.B. Morse Gold Medal, National Academy, 1962
 Certificate of Merit, National Academy, 1963
 Certificate of Merit, American Watercolor Society, 1962
 Grand Award and Gold Medal of Honor, American Watercolor Society, 1964
 Resolution of Commendation, Senate of State of California, 1964
 Butler Award, American Watercolor Society, 1966
 Saportas Award, American Watercolor Society, 1967
 Oehlar Award, American Watercolor Society, 1968
 Jurors Special Mention, First International Exhibition, Marietta College, 1968
 O brig Prize, National Academy, 1969
 Lanmann Award, American Watercolor Society, 1969
 Keane Award for Best in Show, Society of Western Artists, 1969
 Bronze Medal for Merit, American Watercolor Society, 1971
 Silver Medal for Watercolor, Cowboy Artists of America, 1971
 William A. Paton Award, National Academy, 1972
 Award for Excellence, International Exhibition, Marietta College, 1972
 Gold Medal for Watercolor, Cowboy Artists of America, 1972
 Gold Medal for Watercolor, National Cowboy Hall of Fame, 1973, 1975
 Gold Medal for Western Art, Franklin Mint, 1973, 1974, 1975
 Bronze Medal for Acrylic, National Academy of Western Art, 1976
 Silver Medal for Watercolor, National Academy of Western Art, 1977
 Gold Medal for Watercolor, Cowboy Artists of America, 1977
 Silver Medal, Mixed Media, Cowboy Artists of America, 1978
 Gold Medal for Watercolor, National Academy of Western Art, 1980
 Trustees Gold Medal, National Academy of Western Art, 1980
 Silver Medal for Watercolor, National Academy of Western Art, 1982, 1983
 The Benjamin West Clindinst Gold Medal, Artists' Fellowship, 1984



John Teague, "Waiting for the Sultan," 20 inches by 30 inches, watercolor.

John Clymer, Tom Lovell and Donald Teague at Gilcrease

Paintings in the Gilcrease Exhibition

The exhibition, "John Clymer, Tom Lovell and Donald Teague at Gilcrease," will include some 65 retrospective works chosen by the three artists themselves, and lent to the exhibition by friends of the museum and of the artists across the nation.

This is the only exhibition of the three friends' paintings ever held together, and the first major retrospective exhibition for each artist. Many of the paintings are lent from the artists' own collections.

Gilcrease Museum wishes to acknowledge the kindness of the collectors who, by lending the Clymer, Lovell and Teague works, have made this important exhibition possible.

It will be on display at Gilcrease February 21 through April 24, 1987.

John Clymer

Exhibition/Retrospective Paintings

- "Alouette," oil on canvas
lent anonymously
- "The Boys at Bent's Fort," oil on canvas
lent by Wayne and Barbara Rumley, Tulsa, Oklahoma
- "Captain Clark-Buffalow Gangue," oil on canvas
lent anonymously
- "Hunt at Crowheart," oil on canvas
lent anonymously
- "Long Cold Winter," oil on canvas
lent by Mr. and Mrs. William R. Nash, Tulsa, Oklahoma
- "Métis Brigade," oil on canvas
lent anonymously
- "Moccasin Trail," oil on canvas
lent anonymously
- "Night Guard," oil on canvas
lent anonymously
- "Night Visitors," oil on canvas
lent anonymously
- "Out of the Silence," oil on canvas
lent from the National Cowboy Hall of Fame Collection,
Oklahoma City, Oklahoma
- "Sacajawea at the Big Water," oil on canvas
lent anonymously
- "Salt Makers (Lewis and Clark Expedition, 1806),"
oil on canvas
lent anonymously
- "Trading on the Columbia," oil on canvas
lent anonymously
- "The Uninvited," oil on canvas
lent anonymously

Tom Lovell

Exhibition/Retrospective Paintings

- "Battle of the Crater," oil on canvas
lent by the artist
- "The Blackfeet Wall," oil on canvas
lent by the artist
- "Captain Freemont's Howitzer," oil on canvas
lent by the Pan Arabian Corporation, Houston, Texas
- "Culture at Silver City," oil on canvas
lent by Mr. and Mrs. Charles W. Hogan, Ardmore,
Oklahoma
- "The Deceiver," oil on canvas
lent anonymously
- "The Handwarmer," oil on board
lent from the National Cowboy Hall of Fame Collection,
Oklahoma City, Oklahoma
- "The Iron Shirt," oil on canvas
lent by Mr. John T. Hill, Dallas, Texas
- "The Mud Owl's Warning," oil on canvas
lent by Mr. John H. Hill, Dallas, Texas
- "Mr. Bodmer's Music Box," oil on canvas
lent by the Museum of Western Art, Denver, Colorado
- "Oliver Hanna and the Tree-Top Hay," oil on canvas
lent by Wayne and Barbara Rumley, Tulsa, Oklahoma
- "The Robe Traders," oil on canvas
lent from the John F. Eulich Collection, Dallas, Texas
- "Salvage of the Laurentic," oil on canvas
lent anonymously
- "Shotgun Toll," oil on canvas
lent by Mrs. Victor H. Zoller, Midland, Texas
- "Surrender at Appomattox," casein
lent from the National Geographic Society,
Washington, D.C.
- "Target Practice," oil on canvas
lent from the National Cowboy Hall of Fame Collection,
Oklahoma City, Oklahoma
- "The Wolfman," oil on canvas

Donald Teague Exhibition/Retrospective Paintings

- "Appointment in Town," watercolor
lent by Donna and Al Mengert, Carefree, Arizona
- "Arab Market," watercolor
lent by the Pan Arabian Corporation, Houston, Texas
- "Arrival by Night," watercolor
lent by Wayne and Barbara Rumley, Tulsa, Oklahoma
- "Brightening Sky, Honfleur," watercolor
lent by member of the Teague family
- "Ceremony on a Bali Beach," watercolor
lent by Mr. J.O. Barber, Bakersfield, California
- "Conversation About Cock Fighting," watercolor
lent by the artist
- "The Courtship," watercolor
lent by Wayne and Barbara Rumley, Tulsa, Oklahoma
- "Don Quixote Country," watercolor
lent by the artist
- "El Jefe," watercolor
lent from the National Cowboy Hall of Fame Collection,
Oklahoma City, Oklahoma
- "Facade," watercolor
lent by the artist
- "Flamenco in Granada," watercolor
lent by the artist
- "Gypsies Resting," watercolor
lent anonymously
- "Harbor at Grau Du Roi, Provence," watercolor
lent by Gail and Neal Elliott, Gig Harbor, Washington
- "Los No Invitados," watercolor
lent by Mr. and Mrs. Bob Hixson, Newport Beach,
California
- "Market in Old Bali," oil on canvas
lent by the artist
- "New Girl in Town," watercolor
lent by Mr. Clifton Cassidy, Jr., Richardson Savings and
Loan, Richardson, Texas
- "The Night Mail" (study), watercolor
lent by Dr. and Mrs. H.T. Stotler, Monterey, California
- "The Night Mail," watercolor
lent by Donna and Al Mengert, Carefree, Arizona
- "Night Passage," watercolor
lent by The Phoenix Art Museum (museum purchase with
funds provided by the Western Art Associates),
Phoenix, Arizona
- "Old Bali Market," watercolor
lent anonymously
- "On the River Domme," watercolor
lent by Mr. and Mrs. John L. Hendry III, San Antonio, Texas
- "Parish Priest," watercolor
lent by the artist
- "Pool of London," watercolor
lent by Mrs. Robert L. Clarke
- "Rain Over Wuhsi," watercolor
lent by Mr. and Mrs. John L. Hendry III, San Antonio, Texas
- "Red, White and Blue," watercolor
lent from a private collection
- "Roadside Market Bali," watercolor
lent by the artist
- "Roman Bridge and Arab Mill, Cordoba," watercolor
lent by Josephine B. Musselman, San Antonio, Texas
- "Sol Y Sombra," watercolor
lent by the artist
- "Spanish Evening," mixed media
lent by the artist
- "Spanish Morning," watercolor
lent by Mr. and Mrs. W. Webster Downer
- "The Spode Pitcher," oil on canvas
lent anonymously
- "Toledo," watercolor
lent by the artist
- "Waiting for the Sultan," watercolor
lent anonymously
- "Waiting for Trouble," watercolor
lent from the National Cowboy Hall of Fame Collection,
Oklahoma City, Oklahoma
- "White on White," watercolor
lent by Josephine B. Musselman, San Antonio, Texas

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FRONT COVER:

"The Night Mail," watercolor by Donald Teague, lent to the "John Clymer, Tom Lovell and Donald Teague at Gilcrease" exhibition by Donna and Al Mengert, Carefree, Arizona.

BACK COVER:

"Taos War Chief," oil by Bettina Steinke, to be lent to the Rendezvous exhibition by Mr. and Mrs. Thomas J. Carson, Carson-Siple Gallery, Denver, Colorado.

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The ninth annual Gilcrease Rendezvous celebration will feature an exhibition of paintings by Bettina Steinke of Santa Fe and Western sculpture by Fritz White of Loveland, Colorado. This special exhibition will be previewed with a dinner and wall sale at Gilcrease Museum on May 1. Two days of Rendezvous Fair will follow with Indian dancers, muzzle loading rifle demonstrations, corn stalk shoots, a Native American fashion show, fiddlin' contests, and demonstrations of frontier arts and crafts. On Saturday evening, May 2, the Rendezvous barbecue for Gilcrease members will feature quick draw artists Tom and Barbara Hill.

**Gilcrease
Rendezvous
1987**

