



F^{FOOT}TPRINTS



August 2024

"Every man must leave a track and it might as well be a good one." -Thomas Gilcrease



Although this treasure is safely packed away while our new museum is being built, I found myself wondering about the location depicted by Albert Bierstadt in this work titled *Point Lobos*. How might it have changed since he painted it in 1875? And, I remembered how Bierstadt liked to 'add' elements to his works such as the German deer or oak trees in *Sierra Nevada Morning*. So, I searched the internet to find current photos of Point Lobos, which is on the central coast of California.

Much to my delight, I learned that there is an absolutely beautiful website for Point Lobos State Natural Reserve. https://www.parks.ca.gov/?page_id=571 Also, there are docents who take guests through different areas of the park. Subsequently, I contacted one of the docents who forwarded my email inquiry to Cynthia Weick. She has done extensive research into the artwork done by artists that painted different locations at Point Lobos. Eureka!

- Kathe

With her permission, here is her email response:

Hi Kathe!

It sounds as though the 19th century Bierstadt painting is special to the Gilcrease museum. I hope to travel there to see it at some point, as well as your extensive Thomas and Mary Moran collections.

I am pretty well versed in this topic and feel confident offering some thoughts. Since I retired as a management professor seven years ago, I have immersed myself in the early California artists who cultivated the art colony here on the central Coast as well as the Hudson River School artists. The latter painters intrigue me because they were not only talented artists, they helped create America's early identity and were among our first environmentalists. For several years I have led a monthly public walk as a Point Lobos docent that takes visitors to spots where famous artists were inspired. I teach seminars on art history topics and give talks in our area. Just last week at the Carmel Foundation I discussed the HRS artists who came west to the Monterey Bay area.

I also gleaned insights from a knowledgeable and talented docent colleague, Fred Brown (copied here), who has photographed much of the Reserve. I included a couple of his photographs in the attachment to this email.

As you mention in your email, the HRS artists often used artistic license when crafting final pieces. They would create sketches on site, and from these they would paint a final composition. This composition (often very large) would bring together seminal elements of a landscape in a manner that was not purely representational.

My sense is that Bierstadt's beautiful painting likely used artistic license. The piece includes a rock archway, Monterey cypress trees and a beach with a sea lion. The most prominent arched rock at the Reserve is at the south end, near Bird

Island (see attachment). The shape of the passage in the rock roughly resembles that in the Bierstadt painting. However, note there are no Monterey cypress trees on top of the arch as in the painting, and there likely would not have been in the 19th century either, because these trees (native) have been concentrated at the northwest end of the Reserve for a few thousand years. In current photos, if you look way beyond the archway, Monterey cypress trees are visible, but these are in a residential area beyond the Reserve and were most certainly planted (see attachment). While native trees (like those in the NW end of the Reserve) can live over 200 years, planted trees normally live about 150 years or less. Note also in Bierstadt's painting, this arch is surrounded by water and likely also was when Bierstadt visited, so a sea lion would not have been perched there.

There is another arched rock at Point Lobos that may (also?) have inspired Bierstadt (see attachment). This is in a cove close to the one mentioned above. There is a beach in proximity, which tides influence. Once again, however, the Monterey cypress trees would not have grown there. Interesting - marine mammals often populate this beach, but mainly harbor seals, not often sea lions.

Two other more distant possibilities explain Bierstadt's painting. **One**, there may indeed be another arched rock along Point Lobos that is hidden from human view. For example, I have included a painting by Jules Tavernier (1844-1889) of an arch at Point Lobos. Tavernier, French by birth, is credited with starting the artist colony in our area. Note there are also a beach and Monterey cypress trees. I am guessing this piece may have been inspired mainly by the cove below the Pinnacle, which is at the NW end of the Reserve. This is now not accessible to visitors as well as docents, for conservation and safety reasons. However, artists in the 19th century would have been able to walk down there. Does this cove have an arch or did Tavernier envision/add this? I am not sure. Also, the passageway of this arch is not really the same shape as that in the Bierstadt painting. **Two**, to be comprehensive, there is an outside possibility that Bierstadt's painting was inspired not by Point Lobos on the central coast, but by another area that is also named "Point Lobos" in the San Francisco Bay area (see attachment). There are cypress trees in the general area as well as sea lions; but no beach is evident around the archway. Several years ago, I searched for quite a while to locate the site of a well-known painting of a rock arch by E. Charlton Fortune (1885-1969). An impressionist who used artistic license, I am undecided on the arch Fortune was inspired by - one in Point Lobos on the central coast or in San Francisco or somewhere else.

While Bierstadt likely spent time in San Francisco, it is interesting to note that he most certainly also was on the central coast, specifically Carmel. I have attached a photo of a painting attributed to Bierstadt for which little information is available; it uses a vantage point I see frequently when walking along the southern end of Scenic Road. Point Lobos is in the background.

Having said all of this, here are answers to the specific questions you posed.

(1) Q. I'm wondering if this area still exists. A. Point Lobos State Natural Reserve was established in the early 1930s and is thriving. We attract well over 500,000 visitors annually. As a Reserve the goal is to preserve the plants, animals, cultural history and geology of this unique 400 ac area in perpetuity.

(2) Q. How has it changed since he painted it in 1875? A. Natural environments always change - especially plants and animals. The geological formations - mostly especially the granodiorite that makes up a good deal of the Reserve - are relatively stable. The coves are eroded from Carmelo Formation (sedimentary rock), and can change over time. The native Monterey cypress trees remain in the Allan Memorial Grove (NW end of the Reserve), which is one of the last two remaining groves in the world. Only roughly 4,000 live Monterey cypress trees remain between the AMG and the Crocker Grove in Pebble beach. They are rare.

(3) Q. Can you still walk under the cliffs that we see here? A. As a conservation and safety measure, visitors now have to remain on designated paths. The walks are still beautiful and allow people to view the cliffs and coves well. For example, the two archways near Bird Island identified above are visible. There are exceptions - Gibson Beach, which is at the SW end of the Reserve - on which visitors can walk. They can also walk down to Hidden Beach, which is along the shore trail (and up from China Cove, where the one archway is). And Weston Beach is great for tide pooling.

(4) Q. Are the sea lions still in the area? Yes! Sea lions bark in abundance, especially on Sea Lion Point, which is a small island near the shore along the western shore trail, near the northern end of the Reserve.

This was fun! I am glad you reached out. If you have other questions, feel free to ask them. And if you are in our area, let me know and I would love to guide an art walk for you at the Reserve. I would learn a lot from you! And I would enjoy reading your article when it's available.

Sincerely,

Cynthia

Research on Gilcrease Museum Bierstadt Painting. 6/24



Arched rock at Pelican Point on the Bird Island Trail,
Photograph by Fred Brown (PLSNR docent)

Albert Bierstadt, 1875. Point Lobos,
California. Gilcrease Museum of Art,
Tulsa, OK

Residential
cypress trees
in background
currently



SOURCE: <https://www.flickr.com/photos/kswenson/2643071808/>

China Cove at PLSNR also has an arched rock/passageway



China Cove, Photograph by Fred Brown (PLSNR docent)



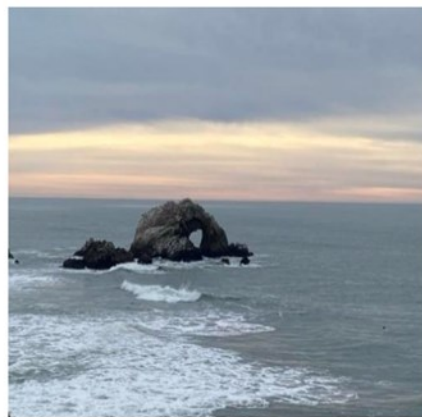
China Cove Archway Close-Up, Photograph by Fred Brown (PLSNR docent)

Another Arched Rock at PLSNR ???



Jules Tavernier, 1877, Point Lobos, Monterey California

Note – there is also a small area called “Point Lobos” in San Francisco, with an arched rock



Source: [Lands End - Golden Gate National Recreation Area \(U.S. National Park Service\) \(nps.gov\)](https://www.nps.gov/landsend/)

Even though the Fortune painting below is labelled as being in Point Lobos, after research, it may or may not have been inspired at the Reserve (it could have been named by someone else, especially the wording in the parentheses). She has another painting that was more clearly inspired at PLSNR.



E. Charlton Fortune, ND, Arched Rock (Pirate's Cove, Pt. Lobos), n.d.,
Oil on canvas, 12 in. x 16 in. Crocker Art Museum, gift of Richard Barancik, 2018.50.8

Albert Bierstadt did visit Monterey Bay...



Albert Bierstadt, ND, Bay of Monterey

(This is visible from the south end of Scenic Road from the beach. The northern end of Point Lobos is in the background (with Monterey cypress trees))

Did You Know?

Albert Bierstadt (1830-1902)



Multnomah Falls

Late 19th century

Oil on canvas



Mounted Trapper

Late 19th century

Oil on paper

Bierstadt was only two when his parents emigrated from Solingen, Germany in 1830 to New Bedford, Massachusetts.

In 1853 he traveled to Dusseldorf, Germany to study. Although he never enrolled in classes, he did associate with teachers and students. While there he was influenced by two other American artists, Eastman Johnson and Emanuel Leutze.

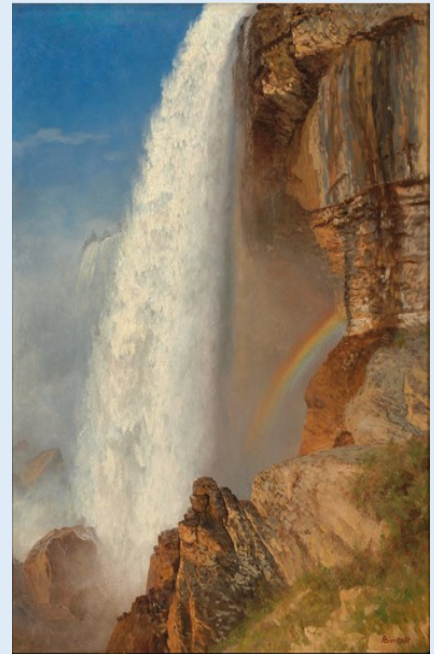
He became known for his style in the Dusseldorf manner which is perceived as “an emphasis upon techniques at the expense of imaginative content.” He was also considered a member of the Hudson River School.

Bierstadt was a leader in recognizing the aesthetic and commercial potential of images of the Far West, and despite the public’s call for factualism, they still wanted the mountain grandeur on the European scale. This he provided them, with his paintings of immense dimensions of subject.

He made his first trip West in 1859 with the Colonel Frederick W. Lander expedition.

He visited Yosemite in 1860 which became his signature subject.

In 1860, he was elected to the National Academy of Design.



Niagara Falls

Late 19th century

Oil on canvas

Source: Gillies Manual, 2017, Artist Biographies

Available on the Gillies website.

Places To Go



Birds in Art

Mabee-Gerrer Museum of Art

1900 W. MacArthur, Shawnee, OK

405-878-5300

Since 1976, the Leigh Yawkey Woodson Art Museum has organized **Birds in Art** annually, seeking to present the best contemporary artistic interpretations of birds and related subject matter. 60 artists are featured in this exhibit including national and international artists.

Reception and Talk by Mark Howery, Senior Wildlife Diversity Biologist at the Oklahoma Department of Wildlife Conservation – **Friday, August 9, 7pm**

This event is free and all are welcome. Reception provided by the MGMoA Friends. This exhibition is sponsored in part by Allied Arts, Oklahoma Arts

Council, National Endowment for the Arts, Avedis Foundation and the Mr. and Mrs. R.J. Wissinger Memorial Fund.

Founded in 1919, the Mabee-Gerrer Museum of Art is one of the oldest museums in the state of Oklahoma. Father Gregory Gerrer, for whom the museum is named, was a Benedictine monk of considerable artistic talent. During Father Gerrer's travels to Europe, Africa, and South America, he collected objects of artistic and ethological value.



New TFA Tour

West Side Deco:

Daniel Webster High School

August 31st @ 9:30



The Tulsa Foundation for Architecture Announces New Tour!

Go online to grab your tickets to this touring opportunity of Daniel Webster High School in Red Fork, the western counterpart to the renowned Will Rogers High School in the east.

Designed by the Ecole de Beaux Arts-educated architect John Duncasyth, this compelling Art Deco masterpiece features graceful lines and Greek motifs. Enjoy the grandeur of this unexpectedly elegant school as we explore both its interior and exterior.

Purchase tickets: <https://www.eventbrite.com/e/761468371397?aff=oddtcreator>

More Places To Go – By Cindy Strasheim Travel Chair

The Legacy of Jerome Tiger



The Five Civilized Tribes Museum in Muskogee will host “*The Legacy of Jerome Tiger*” through August 31. The artist is of Creek and Seminole heritage. His painting style is influential on contemporary art. This museum holds a large collection of Jerome Tiger art. Admission: \$3-\$6. If you have a reciprocal member card, there is no cost. 918.683.1701 www.fivetribes.org

Quanah Parker: One Man, Two Worlds

June 26 – August 12

Chisholm Trail Heritage Center at Duncan hosts the exhibition “*Quanah Parker: One Man, Two Worlds.*” In 1836, a Comanche raiding party took Cynthia Ann from her family. Over the following years, she became wife to a Comanche chief and mother to children, including Quanah. After Cynthia Ann was taken back by Texas Rangers, Quanah became one of the most important Comanche leaders both in war and peace. The photo exhibit tells the story of the lives of these two persons caught between two different worlds. Admission \$4-\$6 (580)252-6692



I would like to travel to this exhibit. If you are interested call or text Cindy Strasheim (402) 469.5357 or email cindy.strasheim@gmail.com

Note: **Willard Stone Museum** is currently raising funds to purchase a new building. Their GoFundMe page is <https://gofund.me/3e702c53>

Reminder: *Edith Head: Hollywood Costume Designer* will be on exhibit at **Oklahoma City Museum of Art** through September 29. Admission is \$10.95 for adults, \$8.95 seniors. (405) 236-3100 or okcmoa.com Looking for a day out? I would love for you to travel with me to see this exhibition. I know we have several textile artists in our Gillie organization. I feel a day trip coming on this one. (402) 469.5357 cindy.strasheim@gmail.com

I am working on a Fall Gillie Trip. I need a few committee members. Would you like to join my team? cindy.strasheim@gmail.com

Gillies Work Highlighted in Facebook Post

Art Conservation - Archival Boxes

Learn more about the work that goes on behind-the-scenes at Gilcrease! Our dedicated team puts immeasurable time and effort into preserving each piece of our collection with the utmost care.

- From Gilcrease Museum Facebook Post.

Gillie, **Robin Crowell**, has worked in Conservation for many years.

Watch the entire Facebook video here:

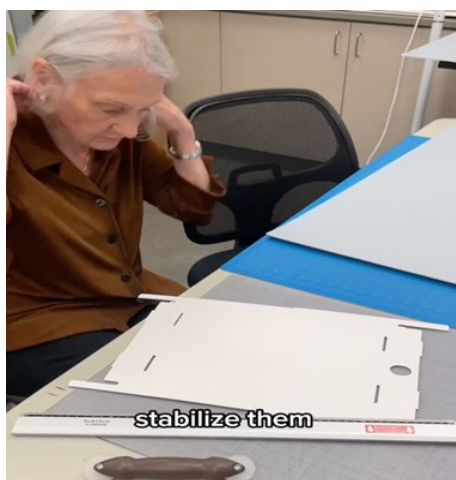
<https://www.facebook.com/GilcreaseMuseum/videos/1154135502574860>



"We recently had a wonderful project in Conservation to help rehouse the Spanish documents collection. Approximately 300 manuscripts were placed in over 40 personalized and hand-crafted boxes. Prior to the rehousing the documents were stored in metal filing cabinets and had been for years. Although that did keep them safe, what we have done is put them in archival boxes. The benefits are much better. Some of the problems you have with these documents are that you don't want high humidity,



you don't want light, and you don't want dust. Putting them in a box also stabilizes them in a better position than in the upright position in a file cabinet. It's taken us several months to get to this point but the collection is now in a much safer environment than it has been for years." - Robin Crowell



The photos show Robin Crowell at work making boxes.



More Gilcrease Facebook Posts



Gilcrease Museum

7 hours ago · 🌐



Spent a memorable day accompanying the Gilcrease Family through our state-of-the-art facility! We're so excited for you to experience the revamped Gilcrease Museum. Coming soon! 🏠🔍



Stepping into a world of color and creativity at our Alebrijes workshop! Here's a glimpse of our director, Brian Lee Whisenhunt, diving hands first into crafting the vibrant paper mache Alebrijes. 🎨🌈



Gilcrease Museum

about an hour ago · 🌐

When you're on vacation but Shark Week follows you everywhere. 🦈🌊 #sharkweek

Docent Corner

By Alana Trisler, Docent Chair

I hope this post finds everyone enjoying some fun and relaxing summer activities or at least finding some creative ways to escape the heat! Travel north, I say!

As Docent Chair for 2023-2024 and 2024-2025, I want to thank all who attend the docent meetings. As you know, these meetings are the organization's way of keeping you enthusiastically involved by sharing relevant topics about all things Gilcrease. Therefore, your attendance is important and wholeheartedly appreciated! We are *always* happy to see your smiles and to catch up with what's going on in your lives. So, I am pleased to announce that we have secured all our speakers for the remainder of our 2024 – 2025 Gillies organization year. Please mark your calendars with these dates:

2024

Friday, August 2 – Alison Rossi, Anne and Henry Zarrow Director of Learning and Community Engagement, will share the newest GIYN installation which is a photograph from the Eddie Faye Gates Tulsa Race Massacre collection.

Friday, October 4 – Mia Hoskison, Community Engagement Manager, will share her expertise on Diversity, Equity, and Inclusion – a topic about which our new director is passionate.

Friday, November 1 – Billy Smith, PhD., Helmerich Center for American Research Associate Director, will share his current research on the History of the Cherokee Hymnbook from 1829 to the present.

2025

Friday, January 3 – Kathe Crapster, Becky Hatchett, Sharon Patch, and Julie Gentz will share findings from their November trip to the National Docent Symposium in Atlanta.

Friday, February 7 – Laura Bryant, Anthropology Collections Manager, will catch us up on Gilcrease's work with NAGPRA.

Friday, April 4 – Jacinta Noble, Chief Conservator, will share a presentation on Japanese papermaking.

FABULOUS LEARNIG OPPORTUNITY AWAITS!

Great News: The number of docents allowed to attend the National Docent Symposium from a museum has been lifted. Speaking from experience, the symposium is a fabulous way to reset your docent clock! If you are interested in this powerful volunteer learning experience, please contact Kathe Crapster at kathecrapster@gmail.com.

I hope to see everyone at our next meeting on August 2nd!

Gillies General Membership Meeting and Forum

Friday, September 20, 2024

Oklahoma Joe's BBQ

6175 East 61st Street, Tulsa

(Enter the banquet room through the back door.)

Agenda

- 9:30 Meet and Greet (Hospitality will provide refreshments.)
- 10:00 Call to order: Kathy Horne will serve as Parliamentarian
Approval of the minutes of the General Membership Meeting, May 17th
Secretary's Membership Report – Julie Gentz
Treasurer's Report – Sharon Patch
Auditor's Report – Bob McCullough
- 10:20 Update from Brian Lee Whisenhunt
- 10:45 Speaker: Jan Doolittle Wilson, Ph.D.
- 12:00 Lunch

Buffet Menu

Chopped Brisket

Salad

Fried Okra

Barbeque Beans

Water

Iced Tea

Price: \$19.00 (includes tax and gratuity)

(If you would like a soft drink, you will need to purchase it separately.)

RSVP by September 18th to channonclark@prodigy.net

Forum Speaker

Submitted by Teresa Pena, Forum Chair



Dr. Jan Doolittle Wilson is a Wellspring professor of History and Women's and Gender Studies at the University of Tulsa. Her research and teaching interests focus on the history and study of gender, disability, feminism, and sexuality.

Her publications include her book *Becoming Disabled: Forging a Disability View of the World* (Rowan & Littlefield|2021), in which she uses a critical disability lens to interrogate and reimagine social, educational, and economic systems in order to promote disability justice and social cohesion.

She has given numerous talks, participated in podcasts, and hosted workshops on Universal Design for Learning at universities, conferences, and organizations in the US and Europe. Her TEDx talk, "Reimagining Disability and Inclusive Education through Universal Design for Learning," filmed at The University of Tulsa in 2015, has been used in classrooms and disability education and training programs across the nation.

Dr. Wilson lives in Tulsa, Oklahoma with her husband, Nathan, her children, Zoey and Connor.

MESSAGES:

Sympathy Cards sent to:

Ruth Weston concerning the death of her daughter in North Carolina.

Please send changes in contact information (address, phone, and email) as well as news about a Gillie who is ill to the Gillies Secretary Julie Gentz at julie.gentz55@gmail.com.



August

August 2

8:30: Executive Committee (HCAR)
9:30: Docent Meeting (All Gillies Welcome)
9:30: Coffee & Fellowship
10:00: Program begins in HCAR

August 8

10:00: Board of Directors meeting via Zoom

September

September 5

10:00: Executive Committee via Zoom

September 12

10:00: Board of Directors via Zoom

September 20

General Membership Meeting & The Forum

9:30: Coffee and Fellowship
10:00: General Membership Meeting
10:30: The Forum
11:30: Buffet Lunch

RSVP by September 18 to channonclark@prodigy.net



*Editor: Kathe Crapster,
Gillies President
Publisher: Rod Schneider*

