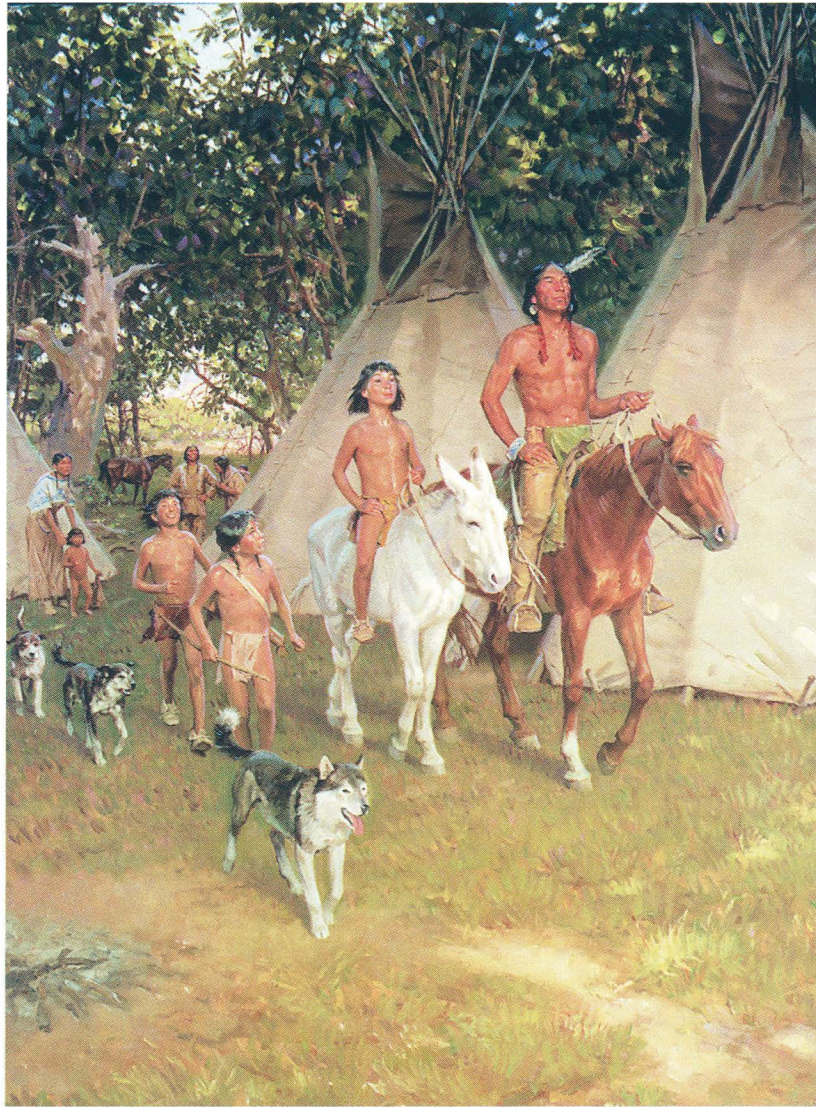


Art History

THE GIFT, BY TOM LOVELL © 1990, TOM LOVELL



TOM LOVELL PAINTS
A PICTURE OF AMERICA'S PAST.

COVER STORY

Tom Lovell's unyielding fascination with the American Indian dates back some 70 years to his childhood. He now pours this passion into his paintings, which depict his view of life in the Old West.

"I am a storyteller with a brush," says Lovell. "I try to place myself back in time and imagine situations that would make interesting and appealing pictures. My work comes from an intent to produce paintings that relate the human experience and our Western heritage."

Lovell's representation of the Old West, particularly that of the American Indian, has garnered him wide acclaim. It's also the focus of a new 160-page book, *The Art of Tom Lovell: An Invitation to History*. Published by the Greenwich Workshop, it features more than 100 works of art.

"The book is simply a record of some of the work I've done for 63 years," says Lovell, who received a bachelor's degree in art from Syracuse University in 1931 and now lives in Sante Fe, New Mexico. "It's a picture book that deals with pictures I've painted largely in the last 20 years, but it also includes some of my earlier illustration work."

Lovell's work has earned him a reputation as dean of Western art. He has won just about every major Western art prize there is, including those from the Cowboy Artists of America and the National Academy of Western Art. "Tom has been a cornerstone of contemporary Western art for 25 or 30 years," says Byron Price, executive director of the Cowboy Hall of Fame in Oklahoma City, Oklahoma. "His talent and his willingness to share his ideas with his fellow artists have really made him loved by everyone who knows him."

Lovell, who was voted into the Society of Illustrators in 1974, began his illustration career during his junior year at SU by working with pulp magazines. Soon after, his art began appearing in glossies such as *Life*, *McCall's*, *American*, *Collier's*, and *The Saturday Evening Post*. After serving with the Marines in World War II, Lovell illustrated for *True* magazine, painting pictures of the Civil War, among other events. In the 1950s, he was commissioned by *National Geographic* to paint historical renditions of the Crusades, the conquests of Alexander the Great, and the explorations of the Vikings.

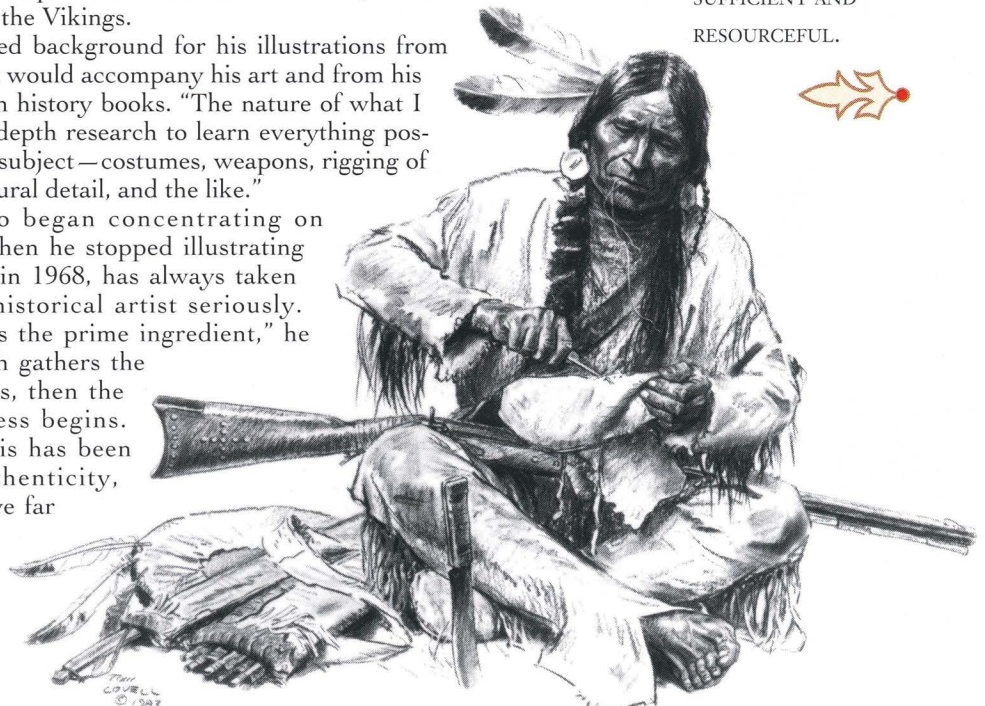
Lovell gleaned background for his illustrations from the articles that would accompany his art and from his own research in history books. "The nature of what I do requires in-depth research to learn everything possible about the subject—costumes, weapons, rigging of ships, architectural detail, and the like."

Lovell, who began concentrating on Western art when he stopped illustrating for magazines in 1968, has always taken his role as a historical artist seriously. "Imagination is the prime ingredient," he says. "Research gathers the building blocks, then the creative process begins. Much emphasis has been placed on authenticity, yet I would give far higher marks to mood, spirit, and strong design."

—ANDREA
C. MARSH

THE LONG WARPATH

WHEN AMERICAN INDIANS WARRED ON THE PLAINS, CHORES SUCH AS MENDING MOCCASINS WERE A DAILY EVENT. TREADING ON ENEMY SOIL MEANT EVERYONE NEEDED TO BE SELF-SUFFICIENT AND RESOURCEFUL.



THE LONG WARPATH, BY TOM LOVELL © 1987, TOM LOVELL



THE GIFT

AFTER RECEIVING THE GIFT OF A WHITE MULE, A YOUNG BOY PARADES THROUGH A CHEYENNE CAMP NEXT TO HIS FATHER. SUCH MOMENTS, FILLED WITH PRIDE FOR THE FATHER AND ANTICIPATION FOR THE SON, WERE CONSIDERED A BOY'S FIRST STEP TOWARD BECOMING A MAN.



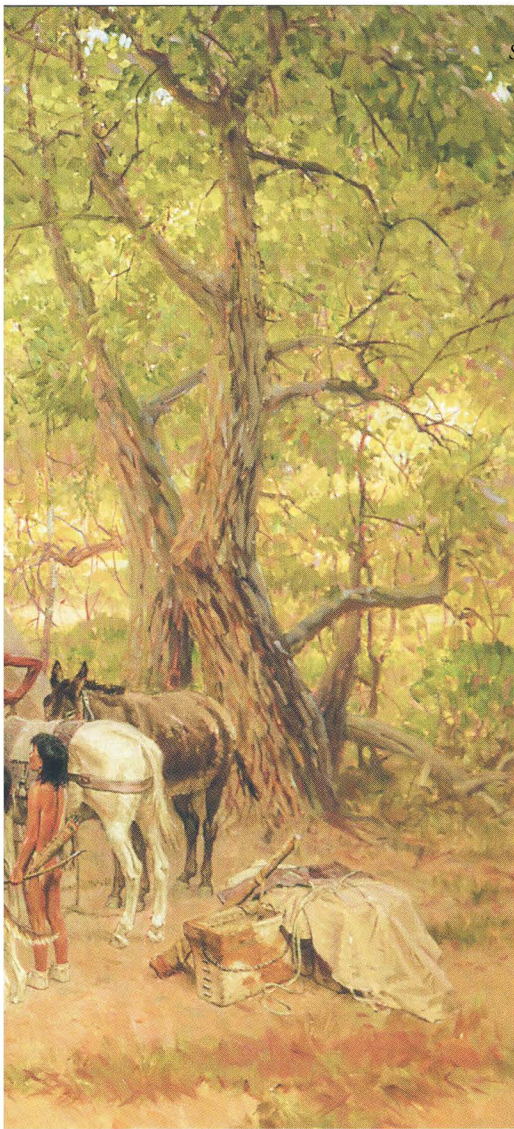


THE LARIAT MAKER, BY TOM LOVELL © 1987, TOM LOVELL



THE LARIAT MAKER

THE PASSING OF KNOWLEDGE FROM FATHER TO SON HAS ALWAYS BEEN IMPORTANT IN AMERICAN INDIAN LIFE. HERE, A BOY WATCHES ATTENTIVELY AND PATIENTLY AS HIS FATHER SHOWS HIM HOW TO BRAID THE RAWHIDE OF A BUFFALO INTO A LARIAT.



THE IRON SHIRT, BY TOM LOVELL © 1985, TOM LOVELL



THE IRON SHIRT

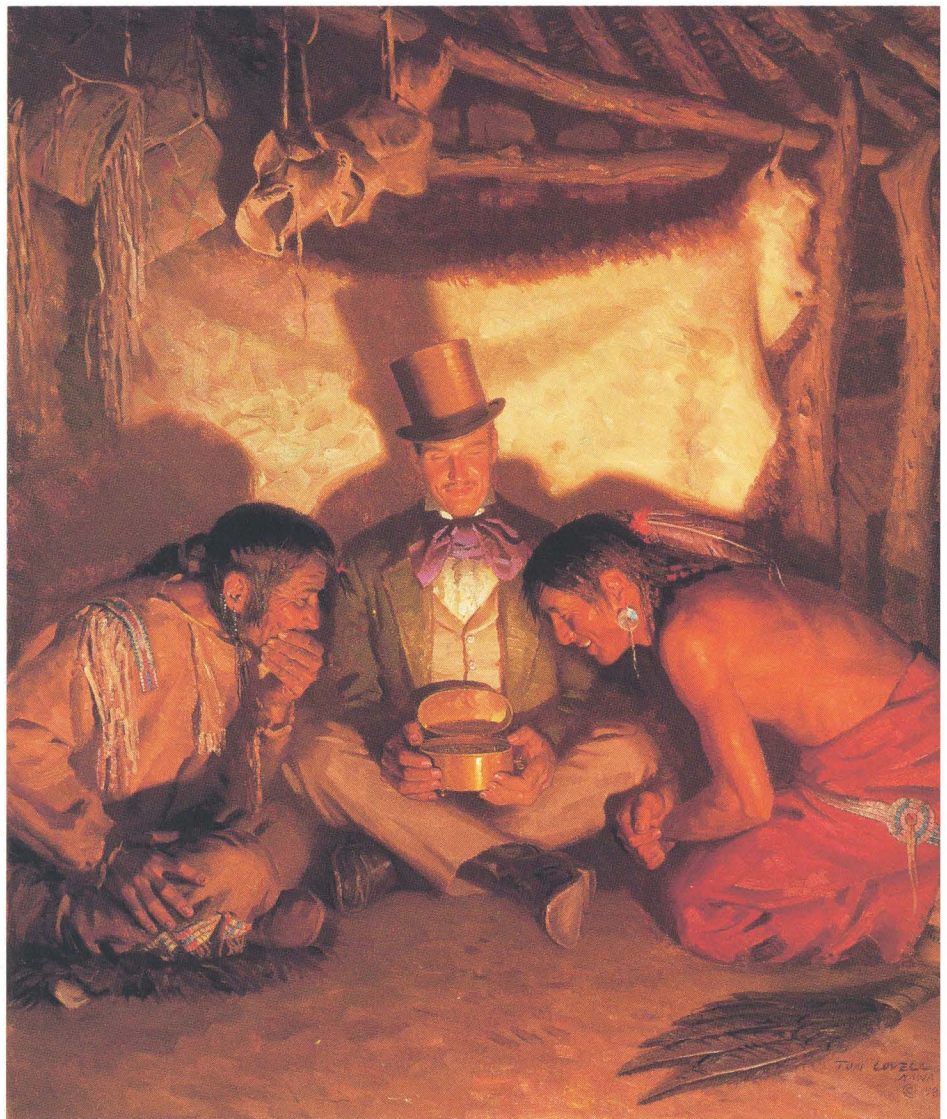
AN ARAPAHO INDIAN
EXAMINES A SHIRT OF
IRON ARMOR THAT A
MEXICAN TRADER IS
OFFERING IN EXCHANGE
FOR A WHITE MULE.
SPANISH *CONQUISTA-*
DORES BROUGHT ARMOR
NORTH OF THE RIO
GRANDE. AMERICAN
INDIANS INITIALLY FEARED
THESE MEN BECAUSE
THEIR ARROWS COULDN'T
PIERCE ARMOR.

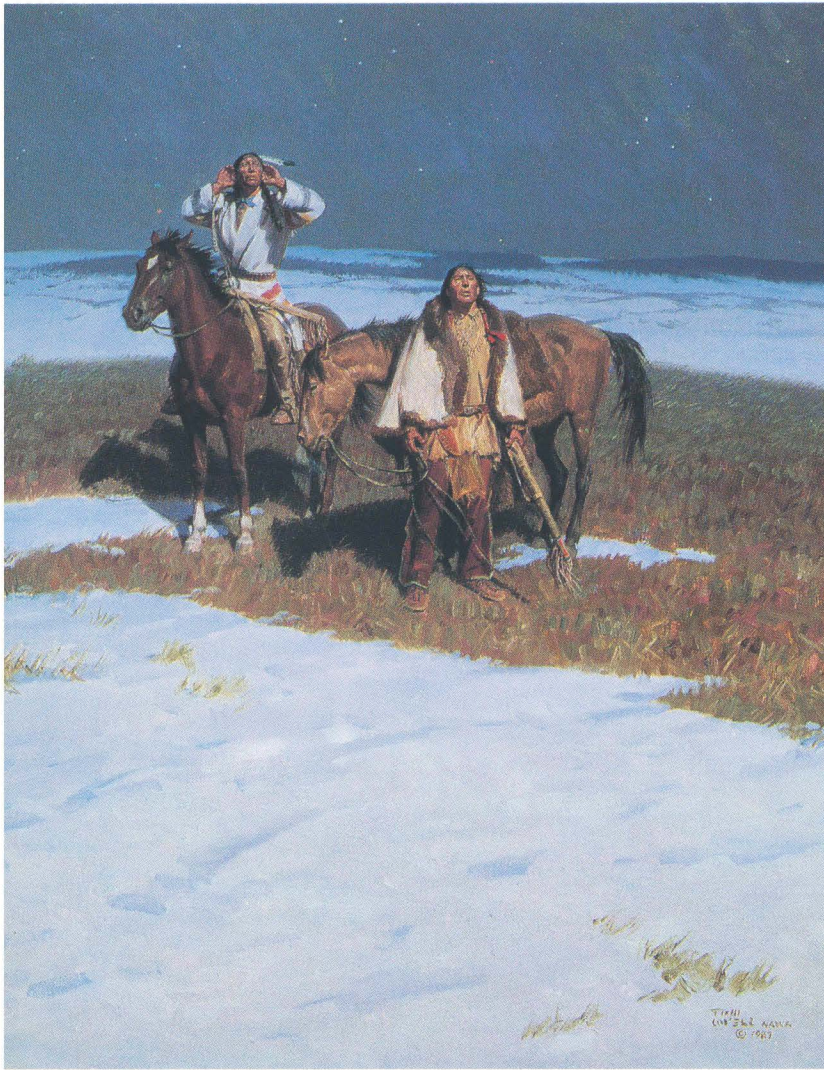


MR. BODMER'S MUSIC BOX

KARL BODMER OF
SWITZERLAND VEN-
TURED INTO THE PLAINS
IN 1883 TO PAINT LAND-
SCAPES, WILDLIFE, AND
AMERICAN INDIANS.
HERE, BODMER
DELIGHTS IN THE WON-
DER HIS NEW FRIENDS
FIND IN HIS MECHANICAL
MUSIC BOX.

MR. BODMER'S MUSIC BOX, BY TOM LOVELL © 1988, THE GREENWICH WORKSHOP, INC.





LISTENING FOR THE DRUMS, BY TOM LOVELL © 1987, TOM LOVELL



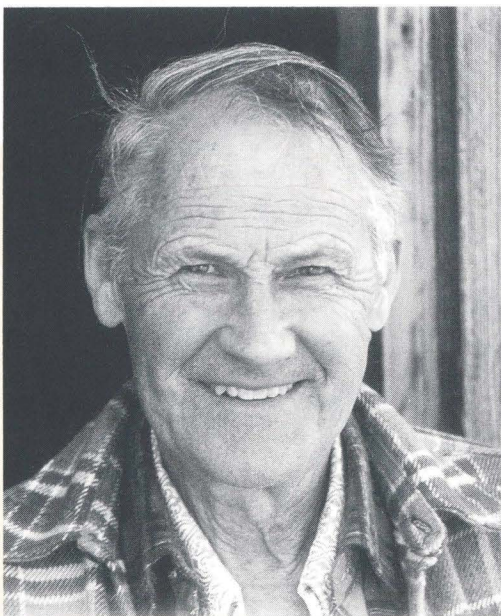
LISTENING FOR THE DRUMS

ON COLD WINTER NIGHTS WHILE BATTLING THE WHITE MAN, SCOUTS LISTENED CAREFULLY FOR DRUM SOUNDS TO GUIDE THEM THROUGH THE DARKNESS AND TO THEIR CAMPS, WHICH WERE MOVED OFTEN TO ELUDE THE ENEMY.



BLACKFEET WALL

AFTER A CONFRONTATION WITH MEMBERS OF THE LEWIS AND CLARK EXPEDITION, THE BLACKFEET TRIBE CONSIDERED THE WHITE MAN TO BE ITS ENEMY. THIS STALWART LINE OF MOUNTED WARRIORS ILLUSTRATES THEIR DETERMINATION TO DEFEND THEIR LAND.



TOM LOVELL

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For information on Tom Lovell's limited edition fine art prints call 1-800-243-4246.

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