



(image left)

"His Hair Flows Like a River," 1978, T.C. Cannon, Woodcut print on paper, Arthur & Shifra Silberman Native American Art Collection, National Cowboy & Western Heritage Museum, Museum purchase

It is my privilege to introduce Michael R. Grauer as the first guest writer for the Journal of the Print World, Western column. Grauer is the McCasland Chair of Cowboy Culture/Curator of Cowboy Collections and Western Art at the National Cowboy & Western Heritage

Museum in Oklahoma City, Oklahoma. During his storied career at the Panhandle Plains Historical Museum in Canyon, Texas, he was the driving force behind the establishment of what many consider to be among the finest Regionalist print collections in the United States. He is intent on building a similarly strong graphics collection for the National Cowboy Museum. And, I am gratified that, in an earlier email to me, he stated: "We would love to add Lawrence Tenney Stevens prints to this collection." John Faubion

John Faubion has researched, written and lectured about Lawrence Tenney Stevens since 1995. He was award-winning co-curator of a major 1996 Stevens retrospective exhibition at the Tempe Historical Museum in Arizona. His discoveries in the Stevens archives contributed to the preservation efforts of the 1936 Dallas Centennial Fair site, and led to the re-creation of three of Stevens's monumental sculptures there. He is writing a book about Stevens and is planning related exhibitions for 2019 and beyond. He established the Western column in the Journal of the Print World and welcomes your feedback and suggestions for future articles.


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LAWRENCE TENNEY STEVENS

(1896-1972)

Lawrence Tenney Stevens, "Rams," Linocut, c. 1935
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From a series of rare Western and wildlife linocut prints pulled from his own press by American sculptor Lawrence Tenney Stevens beginning in the spring of 1935. These are among discoveries in the Stevens archives that have compelled scholars to conclude that Stevens was "an undeniable progenitor of Cowboy High Style."



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