

ture gave us. During that period, so many of our artists took their training there and looked to cues from the German painting school.

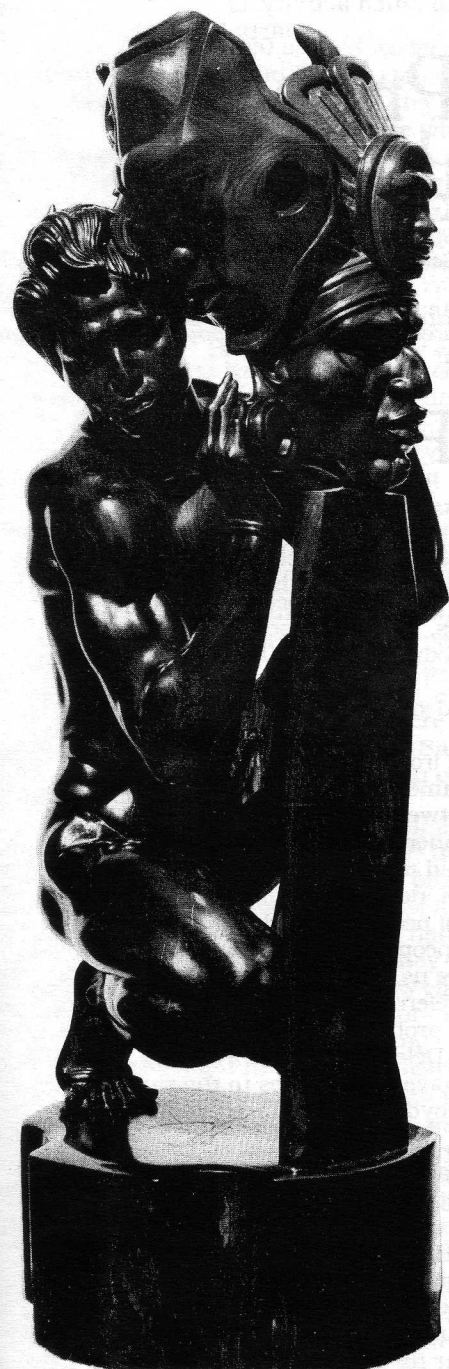
Maybe people were unprepared for Hord looking westward and not at the overpowering influence of Europe. The Pacific, China, Mexico, the American Indian, and the land of our Southwest were Hord's focus.

What his sculpture brings to mind are Mexican warriors, Chinese gods, Indian worship—not only in subject, but in the trees and stone he carved and gave new life to. His handling of stone reminds me of how the Chinese handled jade. Then add the very precious forces of nature: the earth, the

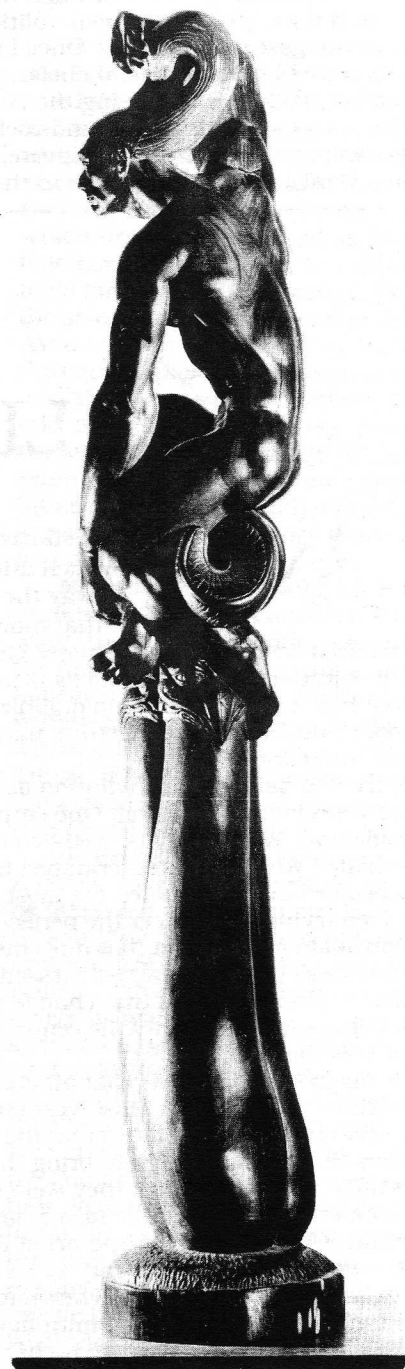
weather, rainstorms, the seas, and the wild grasses.

There is no question in my mind that his best work is a mature, clear statement of a unique vision. It is work that we should celebrate and can be proud of. □ James Hubbell

"Noctambulist"  
Rosewood, 1950



"Noonday Sun"  
Lignum Vitae, 1943



"West Wind"  
Rosewood, 1953



