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Thomas Scharf, Managing Editor

## Like the Ancients: The Art of Donal Hord

[By Bruce Kamerling](#)

[1999 Hord Exhibit](#) ~ [Outdoor works](#) ~ [Complete works](#) ~ [Chronology](#)

Donal Hord's first view of San Diego, from the deck of the steamship *Congress*, brought tears to his eyes. Unfortunately, these were not tears of joy. The previous winter in Seattle, the fourteen-year-old youth had been stricken by rheumatic fever, which left him with a permanently damaged heart. Knowing he would not survive another harsh northern winter, his doctors recommended moving to a warmer climate. When his mother asked him where he would like to live, he chose San Diego because it was close to Mexico. In his fertile imagination, he pictured the pyramids of the Aztecs and the temples of the Maya. Needless to say, San Diego in 1916 could not compare with the lush greenery of Seattle or the mysterious jungles of Mexico. It wasn't long, however, before Hord came to love the region, and the arid southwest became the inspiration for many of his sculptures.

He was the product of an unhappy marriage; the future artist's parents divorced when he was still a child, his mother taking him eventually to Seattle. At an early age, he developed an interest in ancient cultures, particularly those of the Orient and the Americas. Being an invalid for much of his youth, he was not able to attend regular school. Instead, he spent time at the library, educating himself in a wide variety of subjects including history, literature, music and art.

As a teenager, Hord began a modest collection of Oriental art objects using money saved from a small allowance. Thomas W. Furlong, who ran a curio shop on Fifth Street, encouraged the boy, and let him pay off his treasures at fifty cents a week. These beautifully crafted pieces helped develop a sense of connoisseurship in the budding artist which challenged him to strive for excellence in his own work.

As soon as he was strong enough, Hord began to attend craft classes at the San Diego Evening High School. Here he learned the rudiments of sculpture from Anna Valentien, a prominent artist

from Cincinnati, who had studied with Rodin in Paris. A chance meeting with a young sailor named Homer Dana in 1920 also had a major impact on his career. Being an invalid, Hord had little hope of advancing past the small clay figures he had been modeling. Having several interests in common, Hord and Dana developed a close personal friendship that later evolved into a remarkable working partnership. Hord's creativity combined with Dana's strength enabled them to produce a truly outstanding body of work.

Two incidents in particular helped shape the sculptor's attitude toward his own art. While studying with the Scottish sculptor Archibald Dawson at the Santa Barbara School of the Arts, the proud, young Donal Hord showed Dawson a piece with which he was particularly pleased. Dawson looked it and said, "It's a good start, lad, now go ahead and finish it." Later, while Hord was studying in Mexico, the great muralist Diego Rivera saw some of his sculptures and referred to them as "pretty toys." Both remarks stung the sensitive youth, but instilled in him the desire to produce the finest quality work he could with each endeavor. Excellence of workmanship and strength of conception eventually became the hallmarks of his style.

Hord felt the need to work in challenging materials, particularly if they were materials that had been used by the ancients. At a time when most sculptors were modeling clay for casting in bronze or having their marble pieces cut by professional stonecutters from plaster models, Hord preferred direct carving in such resistant stones as diorite, jade and obsidian. He also worked in tropical hardwoods such as mahogany, rosewood and lignum vitae. Occasionally he added polychrome to his wooden figures, a technique he had in the churches of Mexico. Except when requested by a client, Hord rarely made a model beforehand, and often used only a crude sketch on a scrap of paper to fix the idea in his mind. He let the properties of the material dictate the form, and let the piece grow and change as he worked.

As Hord reached the maturity of his style, his subjects became less literal, tending more toward abstract concepts and symbolic imagery. Titles such as *Descending Sun*, *Desert Night Wind*, and *Summer Rain* are indicative of his attempts to interpret nature's forms, moods and forces through idealized figures, often with strong ethnic features.

Hord knew that he was living on borrowed time, but refused to slow down. He continued to accept commissions and never lost sight of his self-imposed standards of excellence. When his heart condition finally prevented him from working, he was taken to the hospital where a heart attack ended his life on June 29, 1966.

Two of the most distinctive features of Hord's sculptures are the originality of his imagery and the excellence of his craftsmanship. The imagery came from deep within, and was often inspired by a natural event he had witnessed or perceived. In many ways, Hord could be considered a mystic, able to draw out the spiritual meaning of the natural phenomena about him. He interpreted in three-dimensional form aspects of things which might not be readily apparent to the emotions or intellect.

His sense of craftsmanship and quality of finish came from his training as well as his study of ancient work, particularly the products of Oriental artists. Dawson had advised him that if he wanted a significant result, he must treat all material as if it was precious. The Oriental bronzes, jades and various objects he studied and collected inspired him to match the work of those great artists. Attention to detail and luxury of surface, however, were never allowed to dominate or overpower his designs. Although he did produce a few busts, the majority of his pieces depict complete figures. Nowhere in his work does one find the truncated torsos so common in twentieth century figurative art.

Like so many others, Donal Hord originally came to San Diego for reasons of health. San Diego nurtured him, inspired him, and helped him fulfill his dreams. He, in turn, left San Diego and the world a legacy of beauty that, like the works of the ancients, will be an inspiration and source of wonder for centuries to come.

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### **Acknowledgements**

This article would have been impossible without the constant support and encouragement of Florence Hord and Homer Dana. Their answers to what must have seemed an endless series of questions were the foundation for the research. Mr. Dana's scrapbooks, papers, and priceless photographic record provided much of the source material for the project. Additionally, Mrs. Hord and Mr. Dana have made the San Diego History Center the repository for the sculptor's plaster models, working drawings, tools and other material.

The author would also like to thank Dorr Bothwell, the sculptor's first wife, as well as the many students, collectors, curators, and librarians who supplied data for the catalogue. Mavina McFeron, grandniece of Anna Valentien, supplied the photograph of the Santa Barbara School of the Arts. All other photographs were supplied by Homer Dana, most of which he took himself. The author would be interested in hearing from anyone knowing the whereabouts of works marked "unlocated" or any additional pieces not listed in the catalogue.

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### **For Further Reading:**

Dana, Homer, reminiscences by, *A Donal Hord Retrospective*, California First Bank, La Jolla, 1976

Ellsberg, Helen "Donal Hord: Interpreter of the Southwest" *American Art Review*, Vol. IV, No. 3, December 1977

Lovoos, Janice "The Sculpture of Donal Hord" *American Artist*, Vol. 23, No. 7, September, 1959

Miller, Dorothy C., ed. *Americans 1942*, Museum of Modern Art, New York, 1942

Sullivan, Catherine "Donal Hord" *American Artist*, Vol. 14, No. 8, October, 1950

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**About the Author** [this was not published in the original Journal article]

**Bruce Kamerling** was Curator of Collections at the San Diego Historical Society from 1980-1996. He published several articles on the history of local arts and artists. He was President of the Save Our Heritage Organisation, a member of the San Diego Historical Site Board and trustee of the Balboa Art Conservation Center from 1981-1993. He wrote numerous articles on San Diego's cultural history and published two books, *100 Years of Art in San Diego* and *Irving J. Gill, Architect*. Through his efforts, many of the works of sculptor Donal Hord were located and catalogued. They can be seen in our on-line exhibit of Hord's sculpture [Transcending the Solid: A Body of Work by Donal Hord](#). Kamerling died in October, 1995.



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## The Sculpture of Donal Hord

[Hord Exhibit](#) ~ [Public Works](#) ~ [Complete works](#) ~ [Chronology](#)



See all of [Donal Hord's sculpture on-line](#) ~ or buy the full-color exhibition catalog in our gift shop, packed with color photographs of the works displayed in our 1999 exhibit (more than half of Hord's life work) including pieces never before exhibited to the public. You can also [visit Hord's public sculpture](#) in and around San Diego.

## About the artist



Donal Hord was born in 1902 as Donald Albert Horr in Prentice, Wisconsin. He moved to San Diego in 1916 where he was raised and resided until his death in 1966. Donal Hord was a San Diego artist who could make the hardest substances into flowing, life-like and spiritual forms. He studied sculpture with Anna Valentien, a student of Rodin's, and spent two years studying bronze casting at the Santa Barbara School of the Arts with Archibald Dawson and Amory Simons.



Hord spent a year in Mexico, where he studied traditional Olmec and Zapotec art and carving on a Gould scholarship. He was fascinated with Teotihuacan civilization, which was one of monumental sculpture depicting symbolized natural phenomena such as fire, thunder, rain and celestial objects. As with Zapotec art and symbolism, Hord was also intrigued with the art of China and one can see influences from the carved reliefs of the Wei Dynasty and the polychrome earthenware of the T'ang Dynasty.

Right: El Cargador, Rosewood

Hord expressed through his work an intense understanding of the human form and the materials with which he worked. During the depression of the 1930's, he created numerous figures as part of the Work Project Administration, which can be seen throughout San Diego. The WPA figures tend to be stoic representations of the era in which they were created. It is not until Donal Hord's later work that we see a freer use of imagery and sensuality. His marriage of materials with form is a sensual and textural union.

Hord met his lifelong assistant and friend Homer Dana in 1920. Dana's physical strength and knowledge of sculpting helped to bring life to Hord's visions in even the most difficult materials.

Much of the information in this on-line exhibit is from Bruce Kamerling's article "[Like the Ancients: The Art of Donal Hord](#)" published in the Summer 1985 Journal of San Diego History.

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# Donal Hord: A Body of Work

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This index of all known projects by Donal Hord is adapted from the Bruce Kamerling article "[Like the Ancients: The Art of Donal Hord](#)" published in the Summer 1985 Journal of San Diego History. Many of the images are available in large format so that the viewer can see the wonderful details such as wood grain. [See photography credits.](#)

	<a href="#">Watercolor 1</a>	watercolor 4" x 8"	1914
	<a href="#">Watercolor 2</a>	watercolor	1914
	<a href="#">Watercolor 3</a>	watercolor	1915
1	<a href="#">Sphinx</a>	sandstone	1916
2	<a href="#">Profile Relief of Woman's Head</a>	plaster, 5 3/4" sq.	1916
3	<a href="#">Bust of a Bearded Man</a>	plaster, 7 1/2" h.	1918
4	<a href="#">Creeping Indian</a>	terra cotta, 4 3/4" h.	1918
5	<a href="#">Laura (Hord's mother)</a>	bronze, 6 1/4" h.	1919
6	Tenochtitlan	terra cotta	1919
7	<a href="#">Earnest Hill</a>	unfired clay	1920
8	<a href="#">Mike</a>	plaster, 5 1/4" h.	1922
	<a href="#">A. Two Wrestlers</a>		
	<a href="#">B. Captives</a>		
	C. Gargoyle		
	<a href="#">D. Takquitch</a>		
9	E. Sleeping Figure	terra cotta	early 1920s
	F. Standing Figure		
	<a href="#">G. Salome</a>		
	H. Kneeling Male Figure		
	<a href="#">I. Bearded Head w. Smaller Figure</a>		
10	<a href="#">El Cacique</a>	bronze & mahogany, 14 1/4" high	1926
			1926
10	<a href="#">El Cacique</a>	bronze 8 5/8" high	
11	Nahua	bronze, appr. 9" h.	1926
12	<a href="#">Stand with 4 Kneeling Indians (same stand with bowl)</a>	bronze, 10" h.	1926-27
13	<a href="#">Stand with 6 Female Figures</a>	bronze, 10" h.	1926
14	<a href="#">Chalchuihnetzin</a>	bronze and eucalyptus wood	1927
15	<a href="#">Dying Warriors</a> ~ <a href="#">back</a> ~ <a href="#">side</a>	bronze, 9 1/2" h.	1927
16	<a href="#">Study of a Chumash</a>	may be this piece in Santa Barbara	1927

		Museum of Natural History	
17	Plaque and Oil lamp	bronze	1927
18	Pair of Flower Vases	bronze	1927
19	Flower Pot Holder	bronze	1927
20	<a href="#">Cuy-a-ho-mar</a> ~ <a href="#">large</a>	bronze on wooden base, 23" h.	1928
21	<a href="#">Ku-Kul-Kan</a> ~ <a href="#">large</a>	bronze on oak base, 16" h.	1928
22	<a href="#">Chaup</a>	tinted plaster	1928
23	<a href="#">Standing Indian and Crouching Figure</a>	bronze, 18" h.	1928
24	Rhesus Monkey	bronze	1928
25	Relief Panel	eucalyptus wood	1928
26	<a href="#">Moon &amp; Sea</a>	Tobasco mahogany relief, 30" h.	1928
27	Wotan	teak, appr. 14" h.	1928
28	Woman and Child	black walnut	1928
29	<a href="#">Chumash Shaman</a>	mahogany	1928
30	<a href="#">Vieja</a>	mahogany	1928
31	<a href="#">Tezcatlipoca (Smoking Mirror Dance)</a>	tropical hardwood, 12" h.	1928
32	<a href="#">Ome-Tochtli</a>	tropical hardwood	1928
33	<a href="#">Tlaloc</a>	obsidian, appr. 7" h.	1928
34	<a href="#">Canec</a>	rosewood w. ebony base, 10" h.	1929
35	<a href="#">Desert Sun</a> preliminary?	Tobasco mahogany relief, 35" h.	1929
35	<a href="#">Desert Sun</a>	Tobasco mahogany relief, 35" h.	1929
36	<a href="#">Frio</a>	ebony, appr. 12" h.	1929
37	<a href="#">Swordfish Dancers</a>	Tobasco mahogany relief	1930
38	<a href="#">Chumash Fisherman</a>	Tobasco mahogany relief, 57" h.	1930
39	<a href="#">The Sprit of the Whirlwinds</a>	Tobasco mahogany relief, 56" h.	1930
40	<a href="#">The Spirit of the Hills</a>	Tobasco mahogany relief, 56" h.	1930
41	<a href="#">Channel Wind</a>	Tobasco mahogany relief, 36" h.	1930
42	<a href="#">HurraKan</a>	Mexican rosewood, 12" h.	1930
43	<a href="#">Culua</a> ~ <a href="#">right</a> ~ <a href="#">left</a>	Mexican rosewood & mahogany, 13 3/4" h.	1930
43	<a href="#">Culua model</a>	plaster	1930
44	<a href="#">Anthropological Heads</a>	terra cotta, 7 1/2" & 8 1/4" h	1930
45	<a href="#">Young Maize</a> ~ <a href="#">large</a>	Mexican rosewood, 30" h.	1931
46	<a href="#">Noon</a>	Mexican rosewood	1931
47	<a href="#">Burden of Earth</a> ~ <a href="#">large</a>	Mexican hardwood, 27" h.	1931
48	<a href="#">Dream of Summer</a>	rosewood, 21" h.	1931
49	<a href="#">Ramiletta</a>	polychromed mahogany	1932

50	<a href="#">Desert Night</a>	polychromed mahogany, 36" h.	1932
51	<a href="#">Desert Sunrise ~ side view</a>	Mexican hardwood, 40" h.	1932
52	<a href="#">Oracion</a>	polychromed mahogany	1932
53	<a href="#">Family on the Curb</a>	terra cotta	1932-33
54	<a href="#">Peon Praying</a>	terra cotta, 12 3/4" h.	1932-33
55	<a href="#">Figure</a>	Mexican rosewood	1933
56	<a href="#">Aztec Bride ~ large</a>	polychromed mahogany mask, 21" h.	1933
57	<a href="#">Mayan Mask</a>	polychromed mahogany, 14 3/4" h.	1933
58	<a href="#">Door Panels of Mexican Man &amp; Woman</a>	mahogany, 71½" h.	1933
59	Four Ornamental Praying Figures	mahogany	1933
60	<a href="#">Tropic Cycle ~ large</a>	polychrome	1933
61	Carbonero	ceramic	1933
62	<a href="#">C.C.C. Workers</a>	plaster relief	1934
63	<a href="#">Man With a Sheaf of Wheat</a>	ceramic	1934
64	<a href="#">Wheel of Industry</a>	cast stone	1934
65	<a href="#">Rhumba Dancers</a>	polychrome	1935
66	<a href="#">La Tehuana</a>	Indiana limestone	1935
67	<a href="#">Virgin of Guadaloupe</a>	mahogany, rosewood, ebony and polychrome	1935
68	<a href="#">Dr. Edward Hardy</a>	bronze relief	1935
69	<a href="#">Indian Father and Son ~ side</a>	Mexican rosewood	1935
70	<a href="#">Father Serra ~ back</a>	plaster	1935
71	<a href="#">Three Ornamental Monkeys</a>	redwood 4" x 4"	1936
72	<a href="#">Siesta at Noon</a>	Mexican rosewood	1936
	<a href="#">Female figure</a>	pencil on paper 11" x 14"	1936
	Transportation of the Mail		
	<a href="#">Riverboat</a>		
73	<a href="#">Stagecoach 1850</a>	5 pencil drawings for	
	<a href="#">Pony Express 1860</a>	Santa Barbara Post Office	1936
	<a href="#">Railroad 1868</a>	(never executed)	
	<a href="#">Airplane 1936</a>		
74	<a href="#">Aztec ~ Aztec model</a>	black diorite	1936-37
75	Study of Sam Lewis	terra cotta	1937
	<a href="#">Male nude figure</a>	pencil on paper 11" x 14"	1937
	<a href="#">Male figure</a>	pencil on paper 11" x 14"	1937
76	<a href="#">Study of Fred Sietz</a>	glazed ceramic	1937
77	<a href="#">Men Working on a Road</a>	mahogany	1937
78	<a href="#">Guardian of Water models</a>	plaster	1937-39

78	<a href="#">Guardian of Water</a>	granite	1937-39
79	<a href="#">La Cubana ~ side view</a>	obsidian	1937
80	<a href="#">unfinished piece ~ another</a>	obsidian	
81	<a href="#">Mexican Mother and Child</a>	marble	1938
82	<a href="#">Mexican Beggar Woman</a>	marble	1938
83	<a href="#">Veiled Figure</a>	marble	1942
84	<a href="#">Swordfish Dancer ~ large</a>	lignum vitae	1939
	<a href="#">Male nude figure</a>	pencil on paper 8 1/2" x 11"	1939
85	<a href="#">Fruits of the Earth</a> (woven by Marian Kendall)	Tapestry, 59" h.	1939
86	<a href="#">Legend of California</a>	Indiana limestone incised relief	1939
87	<a href="#">Rest on the Flight to Egypt</a>	black diorite, 30" h.	1939
88	<a href="#">Girl Reading</a>	model	1940
88	<a href="#">Girl Reading</a>	Mexican onyx, 30½" h.	1940
89	<a href="#">Sad Woman</a>	limestone, 14" h.	1941
90	<a href="#">Kit Carson school</a> <a href="#">panel A ~ panel B</a>	incised concrete relief	1942
91	<a href="#">Corn Goddess</a>	lignum vitae, 40" h.	1942
92	<a href="#">Kneeling Male Figure</a>	clay, appr. 24" h.	1942
93	<a href="#">Silas St. John Memorial</a>	bronze relief, 24" sq.	1941-42
94	<a href="#">Vernal Sun ~ large</a>	lignum vitae, 42" h.	1942
95	<a href="#">Midday Sun ~ large</a>	lignum vitae, 47" h.	1942
96	<a href="#">Descending Sun ~ large</a>	lignum vitae, 42" h.	1943
97	<a href="#">Desert Night Wind</a>	lignum vitae, 43" h.	1944
98	<a href="#">Primavera</a>	Tennessee pink marble, 36" h.	1944
99	<a href="#">Desert Sand Wind ~ torso</a>	lignum vitae, 42" h.	1945
100	<a href="#">El Colorado</a>	diorite, 53" h.	1945-46
101	<a href="#">Study of Wally Silberhorn</a>	terra cotta, 14" h.	1945
102	<a href="#">Summer Rain ~ large</a>	lignum vitae, 48" h.	1946
103	<a href="#">Thunder</a>	dark green nephrite jade, 20" h.	1946
104	<a href="#">Spring Stirring (model)</a>		1947-48
104	<a href="#">Spring Stirring</a>	glazed ceramic	1947-48
104	<a href="#">Spring Stirring</a>	black diorite, 46" h.	1947-48
105	<a href="#">Annunciation</a>	lignum vitae, 44½" h.	1949
106	<a href="#">Man must sow to reap</a>	bronze medal, 3" diam.	1949
107	<a href="#">Yang Kwei Fei</a>	apple green nephrite, 21½" h.	1949
108	<a href="#">Peon Game (4 pieces)</a>	plaster	1950
109	<a href="#">Autumn Wind ~ large</a>	rosewood, 42" h.	1950

110	<a href="#">Harvest Spirit ~ large</a>	rosewood, 51" h.	1951
111	<a href="#">Pastoral ~ large</a>	rosewood, 34½" h.	1951
112	<a href="#">architectural panels San Diego Public Library</a>	cast stone relief, 10' h.	1953
113	<a href="#">West Wind</a>	rosewood, 45" h.	1953
114	<a href="#">Baby Chris</a>	bronze	1954
115	<a href="#">The Spring</a>	bronze, 33" h.	1955
116	<a href="#">Young bather ~ large ~ front back ~ 3-fish fountain base</a>	bronze, 31½" h.	1955
117	<a href="#">Good Samaritan</a>	bronze medal, 4" diam.	1955
118	<a href="#">Rhumba Dancers ~ large</a>	bronze, 8½" and 9" h.	1955
119	<a href="#">St. Francis ~ large</a>	bronze, 29" h.	1955
120	<a href="#">Morning</a>	black diorite, 6'3" h.	1951-56
121	<a href="#">Justice</a>	glazed ceramic, 24' sq.	1956
122	<a href="#">El Cargador</a>	rosewood, 45" h.	1956
123	<a href="#">Angel of Peace Angel of Peace model</a>	bronze, 12' h.	1956-58
124	<a href="#">Kneeling Figure on a Cloud</a>	bronze, 8" h.	1957
125	<a href="#">Wind Figure</a>	bronze, 11½" h.	1957
126	<a href="#">Aeolus</a>	bronze, 10½" h.	1957
127	<a href="#">Seated Male nude</a>	bronze, 9" h.	1958
128	<a href="#">Winds around the Moon at Tule Mountain ~ large</a>	bronze	1958
129	<a href="#">Leaping Figure</a>	bronze	1958
130	<a href="#">Sleeper in a Dream</a>	bronze	1958
131	<a href="#">American Institute of Architects Industrial arts medal back of medal</a>	bronze, 2" diam.	1959
132	<a href="#">Feast Day of a Saint</a>	rosewood, 46" h.	1958-59
133	Marston Testimonial	never executed	1959
134	<a href="#">Mourning Woman</a>	granite, 53½" high	1959
134	<a href="#">Mourning Woman</a>	terra cotta, 26" high	1959
135	<a href="#">American Eagle 1 American Eagle 2 American Eagle 3 American Eagle 4</a>	sketches for the San Diego Yokohama Sister City Society (never executed)	1959-60
136	<a href="#">Noctambulist ~ large</a>	rosewood	1959-60
137	<a href="#">Nagual in Moonlight</a>	rosewood 42" high	1960
138	<a href="#">Confederate Memorial Competition</a>	plaster	1961-62

	<a href="#">Model of Robert E. Lee</a>		
138	<a href="#">Confederate Memorial Competition</a>		1961-62
139	<a href="#">Spring Rain</a>	bronze	1963
140	<a href="#">Man With a Mask</a>	bronze	1963
141	<a href="#">Day of the Judases</a>	rosewood	1963
	<a href="#">Listener</a>	bronze from terra cotta original	1963
142	<a href="#">Descending Sun ~ large</a>	bronze	1964
143	<a href="#">Award of Swedish Swimming Federation</a>	plaster model	1964
143	<a href="#">Award of Swedish Swimming Federation</a>	bronze	1964
144	<a href="#">Seated Male Life Study side view</a>	tinted terra cotta	1964
145	<a href="#">Reclining Life Study</a>	plaster	1964
146	<a href="#">Standing Life Study</a>	terra cotta	1964
147	<a href="#">Daybreak ~ large ~ more views</a>	rosewood	1965
148	<a href="#">Summer Rain ~ large</a>	bronze	1966
	<a href="#">Unfinished head</a>		date unknown



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## Donal Hord Chronology

**1902** February 26 - born Donald Albert Horr at Prentice, Wisconsin, son of Riley Merton Horr and Laraire "Laura" Beaudin Horr

**1909** parents separate, taken by mother to Victor, Montana, and later to Seattle, Washington; spelling of last name changed

**1915** studies watercolor in Seattle

**1916** Winter - develops rheumatic fever, permanently damaging heart; Summer - arrives in San Diego on steamship *Congress*

**1917** studies sculpture under Anna Valentien, San Diego Evening High School

**1920** meets Homer Dana

**1926** September through June 1928 - studies bronze casting at the Santa Barbara School of the Arts with Archibald Dawson and Amory Simons

**1928** September through June 1929 - Gould scholarship allows eleven months study in Mexico

**1929** Summer - becomes youngest member of the Contemporary Artists of San Diego; Fall - Gould scholarship allows one semester study at the Pennsylvania Academy of Fine Arts with Walker Hancock and others

**1930** Winter - Gould scholarship allows one semester study at the Beaux Arts Institute, New York returning from New York visits father in Lemmon, South Dakota, who gives money to build Pascoe St. studio

**1931** *Culua* receives merit award at the Los Angeles County Museum annual exhibit; *Young Maize* receives purchase award at the Southern California Art Exhibit of the San Diego Fine Arts Gallery

**1932** June 19 - marries Dorr Bothwell in San Diego; makes three month trip to Mexico with Francis Cooke

**1933** April - first one-man show, Dalzell Hatfield Gallery, Los Angeles

**1934** does first work for government art programs; October 23 - separated from Dorr Bothwell

**1935** completes fountain figure for California Pacific Exposition and exhibits *Mayan Mask*, *Tropic Cycle*, *Young Maize*, *Man with a Sheaf of Wheat*; awarded gold medal for "Sculptural

Excellence" at California Pacific International Exposition; July - moves into new studio in Pacific Beach; October - begins writing "Art & Artists" column for the San Diego Sun

**1936** August 20 - final divorce from Dorr Bothwell

**1939** December 16 - marries Florence Silberhorn Norse in Salome, Arizona

**1942** elected Associate of the National Sculpture Society; exhibits five pieces in the "Americans 1942" show at the Museum of Modern Art, New York

**1943** February 15 - named Associate of the National Academy of Design; suffers heart attack, urged by doctors to stop sculpture work

**1945** receives Guggenheim fellowship to further his work in hard sculpture

**1947** Summer - begins teaching at the Coronado School of Fine Arts; receives second Guggenheim fellowship

**1948** May 21 - receives Award of Merit Medal of the American Academy of Arts and Letters

**1949** exhibits *Spring Stirring* at the Philadelphia Museum of Art's Third Sculpture International

**1950** May 26 - named member of the National Institute of Arts and Letters

**1951** April 25 - named full Academician of the National Academy Design; Fall - begins teaching at the Art Center in La Jolla; December through February 1952 - *Thunder* exhibited at the National Sculpture Show, Metropolitan Museum of Art, New York

**1952** January 21 - elected honorary member of the San Diego Chapter of the American Institute of Architects

**1953** June 16 - receives Fine Arts Medal of the American Institute of Architects; October 17 - receives Fine Arts Award of the California Council of Architects

**1954** Fall through July 1955 - first trip abroad (London, Paris, Rome, Florence, Egypt, Istanbul, Athens)

**1956** commissioned by the American Battle Monuments Commission to a figure for the American Cemetery at Henri-Chapelle, Belgium

**1957** May - leaves for Italy to model figure for Battle Monument

**1958** January 9 - named Fellow of the National Sculpture Society

**1959** designs Industrial Arts Medal for the American Institute of Architects; finishes last stone sculpture *Mourning Woman*

**1960** concrete replica of *Guardian of Water* sent to Yokohama, Japan, as part of the Sister Cities program, sculptor not consulted about replica idea and disapproves

**1962** one of three finalists in the competition for the Stone Mountain Memorial, Georgia Walker Hancock gets commission

**1964** receives commission for large trophy figure for the Swedish Swimming Federation - returns to Italy in Spring to supervise casting of figure

**1965** finishes last wooden figure *Daybreak*

**1966** June 29 - suffers fatal heart attack before final work, enlarged version of *Summer Rain*, is cast in bronze

**1968** Dana returns to Italy to supervise casting of *Summer Rain*



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## Donal Hord Self-Guided Outdoor Tour

[Hord Exhibit](#) ~ [Public Works](#) ~ [Complete works](#) ~ [Chronology](#)

Many of Hord's sculptures are readily accessible for public viewing in and around San Diego. Most widely recognized, at the west entrance to the San Diego County Administration Building, is the towering 16-ton "[Guardian of the Waters](#)". At 23 feet, it is his largest sculpture in the U.S. A replica was presented in 1960 to Yokohama, Japan, San Diego's sister city.

Hord's "[Woman of Tehuantepec](#)" is another popular San Diego treasure, recently restored along with the House of Hospitality in Balboa Park, where she presides over the courtyard fountain. Doors may be locked during evening hours.

Hord's "[Aztec](#)", nicknamed "Montezuma" by San Diego State University students, is the origin of SDSU's mascot. Take College Ave. south from I-8 and proceed up the hill to campus. The sculpture has been moved to the Prospective Student Center, inside the glass pyramid-like entrance of the building. If you have some time for a walk while at SDSU, head north through the mission-style building and visit Hord's small bronze relief of former [SDSU President Dr. Edward Hardy](#) on the Hardy Memorial Tower at the School of Public Health.

Two architectural "[Literature](#)" panels flank the entrance to the [San Diego Public Library](#) at 820 E Street downtown. A friend of the San Diego central library, Hord bequeathed to the library his lifelong collection of books and several sculptures. You can see these two panels from the street, but the library also has Hord's "[West Wind](#)" on exhibit in the Wangenheim Room on the second floor. Check special hours for the Wangenheim room.

Hord's sculpture "[Morning](#)" is at Marina Park adjacent to Seaport Village, near downtown. Take Pacific Highway or Kettner downtown, just south of Harbor Drive.

Across the Coronado Bridge, near downtown Coronado, is the Coronado Public Library at 640 Orange Ave. Plan your visit during library hours, as you must go inside to see Hord's [Mourning Woman](#).

A short walk from the Coronado Public Library, on 7th just north of Orange, Coronado High School hosts [The Legend of California](#), seven architectural panels which depict the mythical Amazonian Queen Calafia, after whom California was named, and the various ethnic groups that have made up the population of the state.

Hord's incised concrete [bas relief panels adorn the Kit Carson Elementary School](#), located in the Linda Vista area of San Diego at 6905 Kramer St., San Diego, CA 92111. Take Linda Vista Road to Kramer or, from Friars Road, take Ulric North to David St, turn left onto David and continue on to Kramer.

["Spring Stirring"](#) overlooks the Pacific from the University of California's Scripps Institute of Oceanography. A bit difficult to find, it is well worth seeking out. Take La Jolla Shores to Biological Grade. This road meets La Jolla Shores twice. It is easier to take the upper road, through a parking lot, to the Cecil and Ida Green Institute of Geophysics and Planetary Physics. On the ocean side, park in the parking lot for the Munk Laboratory and walk toward the ocean. The black diorite sculpture is on the north side of the Munk Laboratory.

San Diego County Administration Building	<a href="#">Guardian of Water</a> c.1937–39	Granite
House of Hospitality Balboa Park, San Diego	<a href="#">Woman of Tehuantepec</a> 1935	Indiana limestone
San Diego State University	<a href="#">Aztec</a> c.1936-1937	Black Diorite
San Diego State University	<a href="#">Dr. Edward Hardy Plaque</a> 1935	Bronze
San Diego Public Library	<a href="#">Architectural Panels</a> 1953	Cast Stone
San Diego Embarcadero Marina Park/Seaport Village	<a href="#">Morning</a> 1951-1956	Black Diorite
Coronado High School Library	<a href="#">Legend of California</a> c.1939	Indiana limestone relief
Coronado Public Library	<a href="#">Mourning Woman</a> 1959	Granite
Kit Carson Elementary School, San Diego	<a href="#">Architectural Panels</a> 1942 <a href="#">panel 1</a> <a href="#">panel 2</a>	Incised concrete
Scripps Institute	<a href="#">Spring Stirring</a> 1947-	Black diorite

These beautiful works are all in the San Diego area and accessible to the public.

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