

6 March 2026

## **Hank Tyler, Wood Sculptor**

### **Biography, Sculpting History and Personal Recollections**

Hank Tyler comes from families with long histories in Massachusetts. His father, Harry Raymond Tyler, was born in Milton, Massachusetts, and descended from Job Tyler, one of the founders of Andover, Massachusetts. His mother, Elizabeth Woodward Prouty, was born in Holyoke, Massachusetts and is descended from early settlers in the Connecticut River valley. Hank was born in Springfield, Massachusetts on 29 April 1944, and is of the 13<sup>th</sup> Tyler generation born in Massachusetts. The Tyler family moved to Turner, Maine, in the autumn of 1945, then to Auburn, Maine, in 1946, and to Brunswick in the early 1950s.

Hank's first introduction to bird art was in the early 1950s when Hank's mother Betty purchased several unfinished pine wood duck decoys in Freeport from a decoy manufacturer. Betty painted a mallard and pintail duck, and Hank was photographed holding the two painted decoys on the steps of the Bowdoin apartments in Brunswick when he was 7 or 8.



Hank on the steps of Bowdoin Court apartments in Brunswick in the early 1950s holding two wooded ducks that Hank's mother had recently painted. This was Hank's first introduction to bird art.

Around 1952, the Tylers moved to 12 Belmont Street in Brunswick near the Bowdoin College campus. The basement had a substantial workbench that Harry equipped with tools and supplied

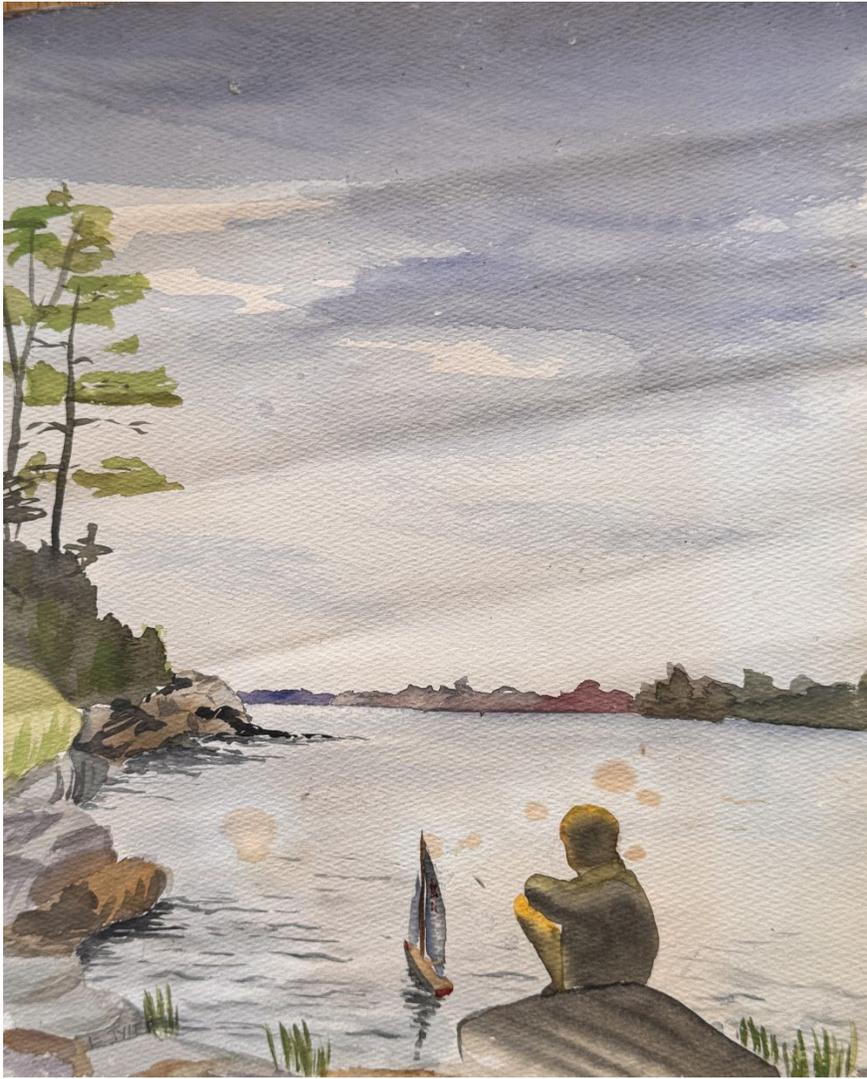
with pine wood. The bench was high, so WWI metal chests were used to stand on – this was Hank’s beginning as a woodworker.

Retired ornithology professor Alfred O. Gross lived one house block behind and diagonally across from the Tylers. Dr. Gross property was large and contained several large bird cages where he kept owls and Herring and Black-backed Gulls. Hank along with other neighborhood boys would secretly crawl around the fence or sneak up the driveway for a close look at the owls and gulls – he knew this was a special place. The Tylers had their first bird feeder at 12 Belmont, and Uncle Burt Whitman would teach the family bird identification. During the winter feeding Evening Grosbeaks and Purple Finches was a treat

In 1956, the Tyler family moved to the new house they built on property purchased from Betty’s second cousin Burt Whitman on Merepoint Road, Brunswick, on a peninsula in Casco Bay on the Atlantic Ocean. Living in a rural, coastal environment shaped Hank’s interest in nature. In addition, there was an active group of birdwatchers in Brunswick. Chippy Chase, a well-known Maine bird sculptor, lived about two miles from the Tyler house. Together, these elements created an ideal environment for Hank to begin sculpting birds in wood.

Hank’s father, Harry Tyler, sold woodworking supplies to businesses in Maine. The family home had a woodworking bench in the basement and a supply of wood. In the later 1950s, Hank and neighborhood boys made model sailboats from pine. He found shaping a symmetrical hull with a plane and rasp easy and enjoyed the creativity and working with hand tools. Harry brought him small to moderate-sized pieces of Brazilian Rosewood from a client, the Tebbets Mill in Locke Mills, Maine. At the same time, Chippy Chase would routinely bring recently completed bird sculptures to show neighbors on Merepoint, including the Tylers. Thus, the stage was set for Hank to begin wood sculpture.

Hank and neighborhood boys made model sailboats from pine. He found shaping a symmetrical hull with a plane and rasp easy and enjoyed the creativity and working with hand tools.



Betty Tyler’s watercolor of Hank and Sailboat in 1959.

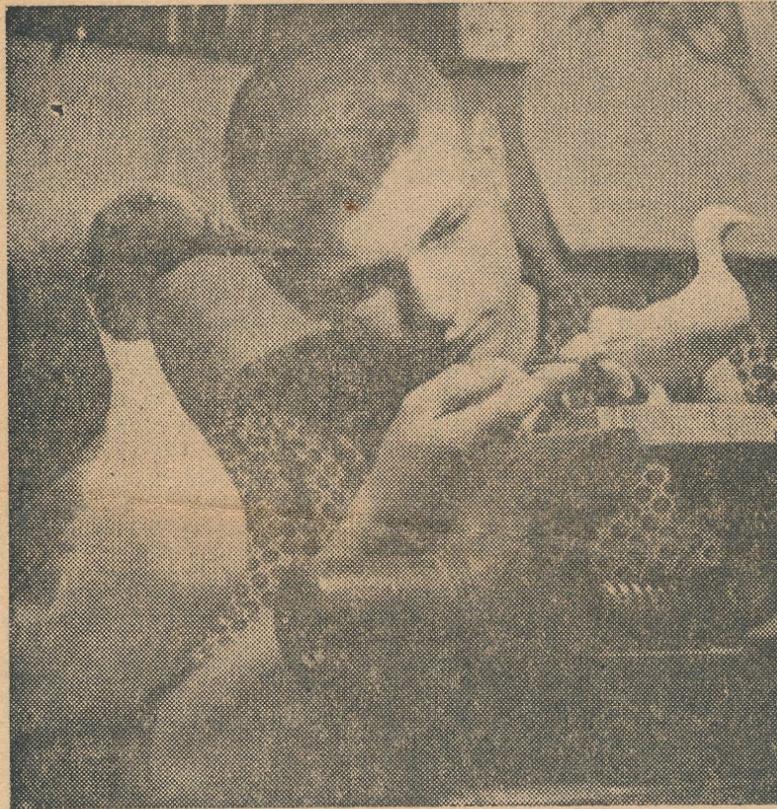
In the autumn of 1957, Burt and Bibbo Whitman took Hank with them in their new station wagon on a family and birding trip to Texas to see the very rare Whooping Crane at the Aransas Wildlife Refuge – an adventure that stimulated Hank’s lifelong interest in birds.



Hank, Bibbo Whitman, and Burt Whitman, 1957, Matamoros, Mexico.

During the winter of 1960, Hank’s first bird sculpture came to fruition, a Long-tailed Duck in white pine. His second sculpture, a Ruddy Duck in Brazilian Rosewood, was quickly purchased by a family friend and neighbor. Chippy offered encouraging comments on these early sculptures and gave Hank small pieces of wood. A Pintail Duck in Bermuda Cedar was the fourth sculpture, and a Petrel in Ebony, the fifth. Hank followed Chippy’s protocol of inscribing the date and number of the sculpture on the sculpture’s underside.

A small outbuilding next to the Tylers house was converted to a small woodworking shop.



**ARTIST SON** — Wood carver Hank Tyler at work transforming a block of wood to a statuette of a wild bird. (Record Photos by Paul Downing)

Hank in 1960 sanding his 4<sup>th</sup> sculpture of a Pintail Duck in Bermuda Cedar that Chippy gave him an off cut from a Tropicbird sculpture that Chippy was working on at the time.

Hank's mother and Chippy encouraged Hank to enter the art exhibition for young artists at the MacKenzie Gallery in Brunswick. In the spring of 1960, Hank the "Tern flying over a Wave" in Birch wood and won first prize at an art exhibition at the MacKenzie Gallery in Brunswick. Later that year, Georgie Chase bought the Tern as a Christmas present for Chippy.



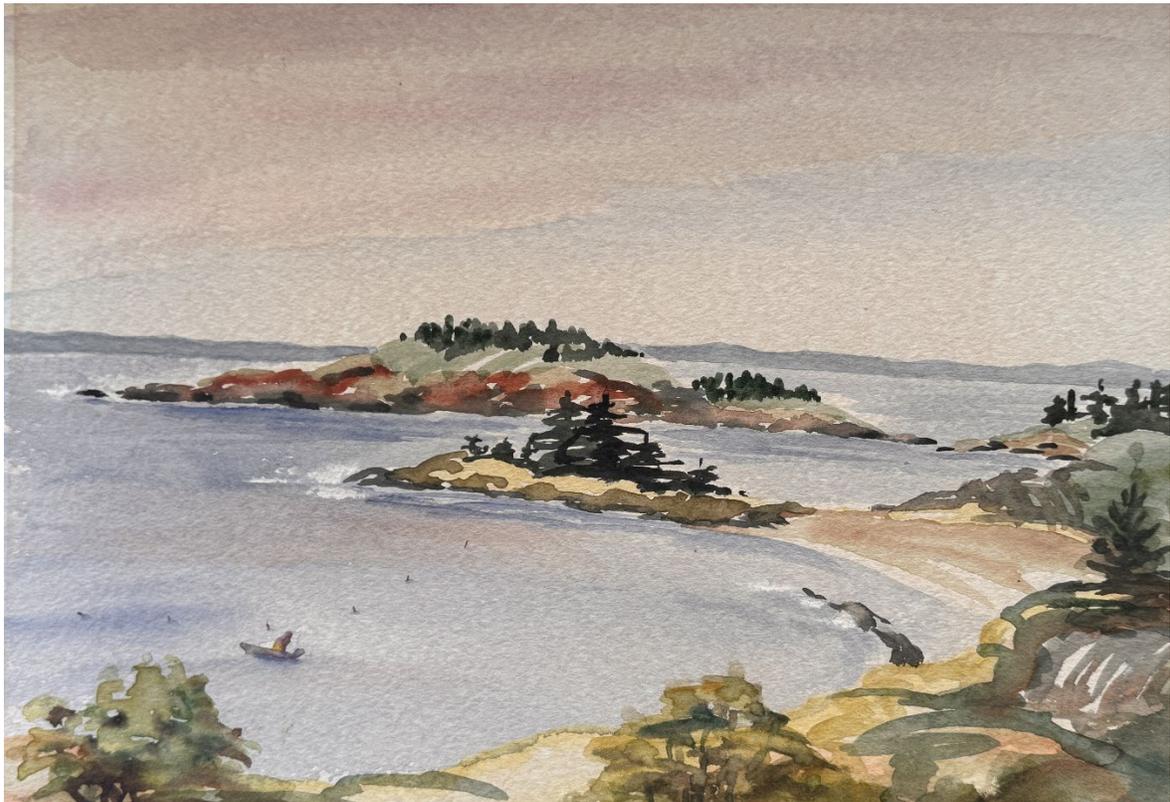
Hank sanding Atlantic Puffin #11 in Brazilian Rosewood in 1962 in the small woodworking building next to the Tyler home.



Hank sitting on the front steps of the Merepoint home holding the recently completed Ring-necked Pheasant in Brazilian Rosewood in the summer of 1963.



Hank holding Cormorant # 18 in Brazilian Rosewood, and Long-billed Curlew in Brazilian Rosewood on the ground in 1963.



Watercolor of Casco Bay Islands by Betty Tyer.

Hank's mother, Betty Tyler, was a gifted artist, an avid sketcher, a watercolor painter, a silhouette cutter and, in later life, an extremely creative hand-quilter. During Hank's high school years, she was active in the Harpswell Artists Group. One summer, probably 1963, Betty encourage Hank to enter a Cormorant sculpture in Brazilian Rosewood in the summer show. Luck was with Hank and Betty when they visited the show's ending as William Zorach, a well-known painter and sculptor who had moved to Maine in the 1920s was also there to pick up his sculpture. Zorach made positive and encouraging comments on Hank's Cormorant sculpture. Hank remembers being very shy as a teenager, but did engage in a conversation with Zorach. When Hank asked him how he dealt with cracks in the wood, Zorach replied that he soaked the wood in oil to retard cracking before he began sculpting. It is interesting that when Hank and D.D. settled into living in Maine, they both became very close friends with Zorach's daughter, Dahlov Ipcar.

During the 1960s, Hank spent much time with Chippy Chase in a variety of activities including cutting a trail in the woods on Miller's Point along the shoreline; early morning birding in May around Merepoint with next door neighbor and uncle, Burt Whitman; smelt fishing, a small anadromous fish, in April in Miller's Creek; Christmas Bird counts; taking birding trips around Merrymeeting Bay in April, an area rich in migratory waterfowl; trips to Prouts Neck beaches and adjacent Scarborough Marsh to observe shorebirds; bird banding trips to Stratton Island off Prouts Neck; birding at Camp Chewonki near Wiscasset and meeting with founder and director, Clarence Allen; birding trips to Matinicus Island out from Rockland; a birding/banding trip to Little Green Island in Penobscot Bay, owned by Sherwood Cook, a bird carver and ornithologist; and once sailing with Chippy and his father-in-law, Mortimer Pratt, from Prouts Neck to Boothbay Harbor with overnight anchorage between Allen and Benner Islands south of Port Clyde.



Chippy Chase introduced Hank to “Birds in Art” in the early 1980s and encouraged him to enter. This photo was taken at one of the “Bird in Art” exhibitions in the 1980s.

Hank first met Chippy Chase in 1958 when Burt Whitman took Hank along on a birding trip with Chippy. They met at Chippy’s family sea captain mansion on High Street in Wiscasset where Hank met Davis Pratt, Chippy’s brother-in-law, and was taken to see Chippy’s nearby workshop where he was working on a Black Skimmer in walnut. Several years later Davis purchased Hank’s sculpture of a tern mobile in birch wood.

Hank visited the Pratts a number of times in the 1960s, and when they returned to Maine in 1974 became very close friends with Herb and his wife Pat and visited with them many times in Cambridge and their summer home on Prouts Neck.



Herbert Pratt, Chippy's brother-in-law, with Chippy's Scarlet Ibis sculpture done in 1979 in Bubinga wood in Pratt's home in Cambridge Massachusetts. The Pratt family donate this sculpture to the Massachusetts Audubon Society's Museum of American Bird Art. Hank and D.D. became very close friends of Herb and his wife Pat for over forty years.

During Hank's high school years, [1959–1963] he completed thirty sculptures and sold most of them. Harry continued to supply large logs of Brazilian Rosewood that made for very appealing sculptures. Chippy Chase was a frequent visitor to the Tyler household.

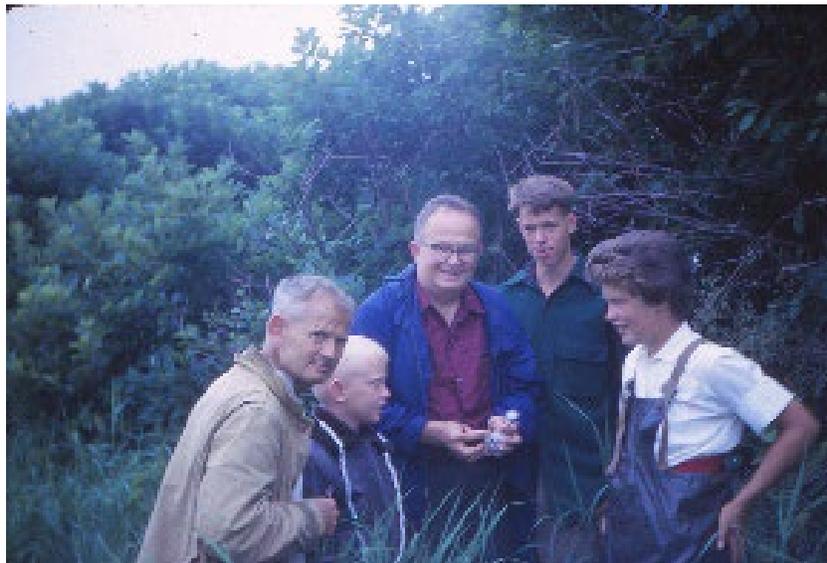


Hank holding a Razor-billed Auk in early 1960s with the old Chicken-Coop that was used as a bird banding headquarters.

Hank also became involved in bird banding with Burt Whitman his neighbor and uncle on Merepoint. Burt Whitman reactivated his bird banding permit from the US Fish and Wildlife Service Hank and high school friend Chris Livesay both obtained bird banding sub-permits under Burt Whitman's permit. Burt Whitman who grew up in Boston and when in high school had worked at the Oliver Austin Ornithological Research Station in the early 1930s played a major role in teaching Hank about birds.

Hank and Chris renamed an old chicken coop the "Merepoint Ornithological Research Station" and use this building as their base of operation. Mist-nets were set up on the Tyler-Whitman property for capturing land birds. Shorebirds were caught with mist-nets in the salt marshes at the head of Maquoit Bay. Seabird nestlings were banded on numerous islands in Casco Bay. This bird banding experience gave Hank a knowledge of bird identification and scientific research as well as close up experience with many species of birds. Seabirds and shorebirds were his favorites. This early exposure with shorebirds lead to a life-long fascination with sandpipers in particular, and the subject of most of his sculptures.

Hank's formative years of living on the shores of saltwater and having a small motor boat to explore the waters, islands and saltmarshes of Casco Bay lead to education in marine biology and oceanography and a life-long interest in shorebirds and sandpipers as subjects of his sculptures.

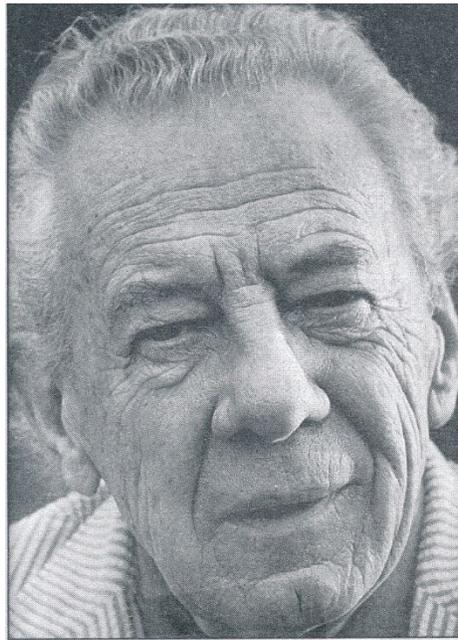


Chippy Chase, Toby Ross, Burt Whitman, Phil Sharples and Esther Lombard in July 1963 banding a Snowy Egret chick.

During spring birding trips Burt and Chippy would usually become engaged in discussing the Boston Red Sox since both were raised in Boston and closely followed the Red Sox. Burt's father was former sports editor of the Boston Herald, and very popular in Boston. Hank's grandfather Parker Tyler was raised Boston and his lifetime work involved sports and athletics. None of this interest in sports sank into Hank or was in his genes - and he remained ambivalent about following sport teams or sporting events.

Hank went to the University of New Hampshire in Durham, on the shores of Great Bay, a tidal estuary. When Harry and Betty drove him to the University of New Hampshire for his freshman year in September, 1963, they stopped at the Ogunquit Museum of Art to see an exhibit. By chance, William Muir, the Maine wood sculptor, was visiting, and Hank had a brief conversation with him. Hank did not realize it at the time, but meeting well known Maine wood sculptors planted seeds of interest in his mind.

Hank studied biology, and quickly became friends with Dr. Arthur Borrer, a zoology professor, who recognized his talent as a bird sculptor, and hired him to prepare scientific bird study skins for the UNH collection. When he took an introductory botany class with Dr. Albion Hodgdon, they discovered they were very distantly related through the Boothbay Harbor- Westport Island Tyler branch of the family. Dr. Hodgdon introduced Hank to Dr. Radcliffe Pike, horticulturalist UNH who was from Lubec. Hank became good friends with them, and both stimulated Hank's interest in botany.



*Dr. Radcliffe Pike*

Horticulturalist at the University of New Hampshire and native of Lubec, Maine. Rad Pike helped Hank during the summer of 1965 when he working on Grand Manan Island by introducing Hank to a number of island residents.

Again, luck was on Hank's side. Art Department had its woodworking studio in a building adjacent to the Zoology Department. Dan Valenza, the woodshop director, was a sharp-tongued but welcoming instructor who allowed Hank to use the woodshop. He made frequent use of the shop, sculpting many birds that sold quickly, paying for many of his university expenses. By his

senior year in 1967, Hank had a key to the workshop, and spent more time there than did most of the art students. During his final year, the chairman of the Art Department commissioned Hank to sculpt a gull for one of the new dormitories. A Herring Gull sculpture in Maple was quickly completed.

Throughout his college years, Hank was very active in UNH's Outing Club and president of the Rock-Climbing Club, giving him an opportunity to explore and enjoy the White Mountains. This experience fed his love of the outdoors and nature for the rest of his life.

In the 1960s, Harry arranged for Hank and Chippy to obtain Bubinga wood from Africa and Brazilian Rosewood from Brazil, through the Tebbets Mill at Locke Mills. Many of Hank's early sculptures were in Brazilian Rosewood, a beautiful and highly prized wood, which is now very difficult to obtain for sculptures. Chippy used the Rosewood for sculptures of Ring-necked Pheasants and Ruffed Grouse.



Marble Godwit # 47 in Brazilian Rosewood was sculpted in the UNH art department woodworking shop in spring of 1967.

During his university years, Hank worked summer jobs at Hog Island in Maine, a National Audubon educational camp (1964) where he was book store manager; Garrish House Society on Grand Manan Island, New Brunswick (1965) and Sunbury Arts and Nature Center, St. Andrews, New Brunswick (1966) where he taught nature studies at programs for young children. During

the spring of 1967, he applied and was accepted into the master's program of oceanography at Oregon State University.



1965, Hank with his students on a boat trip from Grand Manan Island to Kent Island, Bowdoin College's research station at the mouth of the Bay of Fundy.

During the 1960s and 1970s Hank became friends with Bowdoin College ornithologist professor Charles Huntington and zoologist James Moulton – both encouraged Hank's interest in biology and nature. Dr. James Moulton and Hank's mother were good friends since they both went to High School together in Springfield, Massachusetts -and, the Moulton were frequent visitors to the Tyler home on Merepoint where marine life was explored at low tide, and during springtime frog eggs were collected at a nearby pond. Dr. Moulton wrote a convincing letter of recommendation to support Hank's application for a 1967 summer fellowship to Woods Hole Oceanographic Institution.

During the summer of 1967, Hank had a summer fellowship at the Woods Hole Oceanographic Institute (WHOI) in Massachusetts studying mid-water fish with Dr. Richard Backus and Dr. James Craddock. Dick Backus, chair of WHOI's biology department, enjoyed being with Hank and in future years included Hank in several WHOI research cruises in the North Atlantic. Dick Backus and Hank also shared a common interest in botany and birds.

While at WHOI, Hank made the acquaintance of Dr. William Schevill and William Watkins whale biologists who were just beginning their studies in whale vocalizations. Little did Hank realize that eight years later his whale biologist contacts would be useful to D.D. when she

worked on the *Field Guide to the Wales and Seals of the Gulf of Maine* that was published in 1975.

In August 1967, Hank joined an oceanographic cruise from Woods Hole south into the Gulf Stream as an introduction to oceanography as part of his Summer Fellowship – one of the highlights of this cruise was spotting Sperm Whales blowing, and listening to whale calls picked up on hydrophones.



Hank with Captain David Castle on board the R/V Crawford in the Gulf of Maine, July 1967.

From 1967 to 1969, Hank lived in Corvallis Oregon attending Oregon State University studying oceanography. During oceanographic research cruises off the Oregon coast gave Hank an opportunity to see and study seabirds of the Pacific including several species of albatross. During weekends, he explored and birded in special natural areas in Washington state, Oregon and northern California. During December 1967 with several friends, he birded in southern California and Arizona and participated in a Winter Christmas Bird Count with an Audubon Society in southern California. While living in Oregon Hank explored the high desert sagebrush county, the Cascade mountains with Pondarosa Pines on the eastern slope, and enjoyed exploring the temperate rain forests of Oregon and Washington with their exceptional old-growth Douglas Fir forests. Only a few sculptures were completed during the two years he studied in Oregon because most of his time was devoted to oceanographic studies.

Hank knew he was a bit hard of hearing because he could not hear the very high frequency of many bird calls including warblers. When in the summer of 1968 when he was living in Oregon, he received a notice from the U.S Army to appear in Portland, Oregon for a medical checkup. After the hearing test, and much to Hank's surprise, he was told that the rest of the medical testing would not be completed because he failed the hearing test.

## Brunswick, Maine 1970 - 1972

Hank's father had been in failing health in the late 1960s. Hank returned to Maine in 1969 during which time his father, Harry, died. He spent the next two and a half years living on Merepoint with his mother, and younger brothers John and Tim, and sister Tish. Hank finished converting a very small building (about 8 feet by 12 feet) into a year round small workshop where he continued with the development of his sculpting and created a number of his early best sculptures.

Chippy Chase arranged for him to have a solo art exhibition with Wendell Hadlock, the director, at the Farnsworth Art Museum in Rockland that was held in June 1971- several sculptures were sold.



Hank displaying his sculptures of Hawk with Snake # 57 in Brazilian Rosewood and Yellowlegs #65 in Maple in the Brunswick area art exhibition in the early 1970s,



Petrel # 61, 1970 is one of Hank's dramatic early seabird sculptures that is in an unknown hardwood given to Hank by Chippy. This sculpture was in the Farnsworth Museum's 1970 exhibition.

Hank had maintained his contacts at Woods Hole and, in the autumn of 1971, Dr. Richard Backus invited Hank to join an oceanographic cruise in the North Atlantic to study mid-water fishes. Hank had to join the R/V Atlantis on the island of Maderia that gave him an opportunity to visit Europe. He purchased a one-month Euro Rail pass and explored Europe for a month before joining the R/V Atlantis on the Island of Maderia.

In Brunswick, Maine, Hank became active in environmental organizations. He was founding president of Merrymeeting Audubon Society, a chapter of National Audubon, and a board member of the Maine Natural Resources Council.

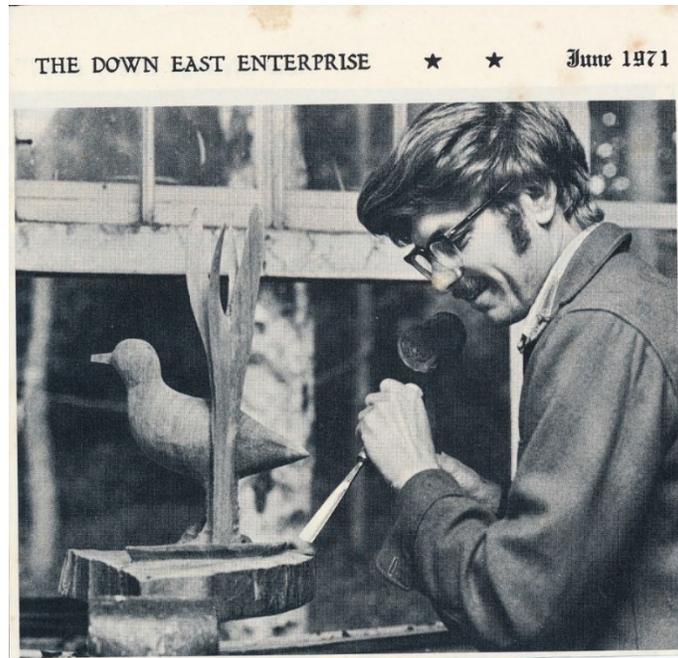


Chippy Chase, Hank, Dr. James Moulton and Dr. Charles Huntington discussing Merrymeeting Audubon Society issues in 1971.

In 1970 and 1971, Hank worked part time for an Environmental Consulting Firm on a natural areas inventory of special biological and geological features in Maine. Working with Dr. Albion Hodgdon and Dr. Radcliffe Pine of the University of New Hampshire, he was instrumental in the disbursement of about 30,000 botanical specimens from the Portland Museum of Natural History being donated to the Botany Department's Herbarium at the University of New Hampshire. This early environmental work laid the groundwork for a future career in environmental conservation work in Maine.

In the early 1970s, Hank and Chippy purchased seven tons of Bubinga wood from the Tebbets Mill – a supply that lasted for Chippy's lifetime and until Hank had to sell his stockpile in 2014, unable to bring it to his new home in Australia.

During the three years from 1970 to 1972, Hank produced some of his best sculptures: a single Petrel (# 61, 1970), a pair of Dowitchers in Bubinga, (# 106, 1972), and a pair of Leach's Storm Petrels in Lignum Vitae (# 111, 1972).



1970, Hank chiseling Black-bellied Plover #71 Walnut in the small woodworking building next to the Tyler property on Merepoint.



In the spring of 1970 Hank completed a Pair of Dowitchers #68 in Bubinga wood, which was one of his all-time favorite shore bird sculptures that he kept for many decades, and finally donated it to the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin in 2014.

In early 1972, Connie Hartman, a family friend commissioned Hank to create three Pintail Ducks sculptures in Bubinga wood for the McCollum Center at the Harvard Business School in Cambridge, Massachusetts.

Hank had no formal art school training, and is a self-taught sculptor. Chippy Chase, similarly, self-taught, made a few comments about sculpting techniques and gave Hank different species of wood to use, but was more of a mentor than a teacher. Tyler has the facility to design sculptures in his head, without sketching, and clearly thinks in three dimensions when matching up a piece of wood for sculpture his subjects. He takes a flexible approach when beginning each work, giving himself time and space in roughing out the sculpture to make adjustments in the design as the piece progresses. His style mirrors Chippy's artistic approach of choosing woods with attractive colors and grain patterns, finely sanding the piece and, to display the woods color and grain, applying a clear finish.



1980s

Hank working in Great Blue Heron #118 in Black Walnut, 1974.

Hank's favorite subjects are the ocean birds, waders and shorebirds observed during his birding experiences on the Maine coast, and his oceanographic schooling and work in the North Atlantic and the Pacific Ocean off the coast of Oregon.

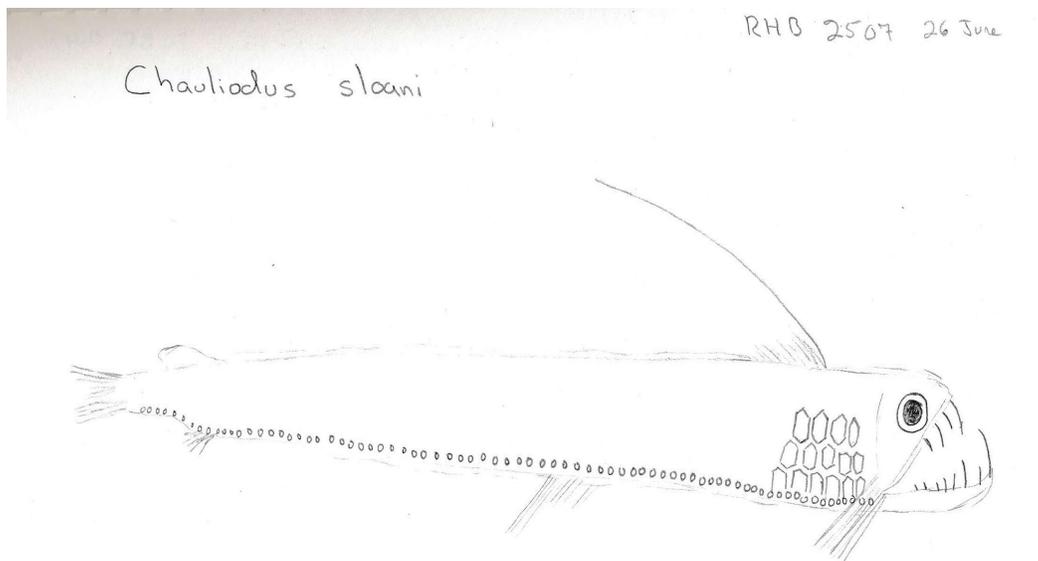
In April of 1972, Hank and Diana McAbee (known as D.D.) both attended an Audubon Screen in Bath where Chippy was hosting the guest speaker. Afterwards, Chippy suggested that that a small group go to the nearby New Meadows Inn for a drink, and that is where Hank was introduced to D.D.

Hank noted that D.D. was energetic and a real adventurer since she had just returned from a winter trip to Newfoundland to study seals with several of her marine mammal friends. D.D. and Hank were perfectly matched because of mutual interest in nature, art and exploration and quickly became friends, spending time exploring Maine's coast, inland lakes and mountains.

In about six weeks in May and June, Hank and D.D. canoed in Casco Bay and explored the Great Blue Heron rookery on Upper Goose Island; dug quahogs and picked mussels in Maquoit Bay; canoed Attean Lake near the Quebec border during black fly season, and made maple syrup ice cream with friends living on the shore of the Kennebec River; and spent Memorial Day weekend as a guest of Rosie Kennison, Buckminster Fuller's sister, on the Bear Island in Penobscot Bay. They warmed themselves in Bucky's "dome" on the island, and spotted Harbor Seal pups on rocky beaches. As Hank was preparing to leave in June for Newfoundland to join an oceanographic cruise, Hank invited D.D. to join him in Oslo, Norway in October – giving D.D. an issue to think over.

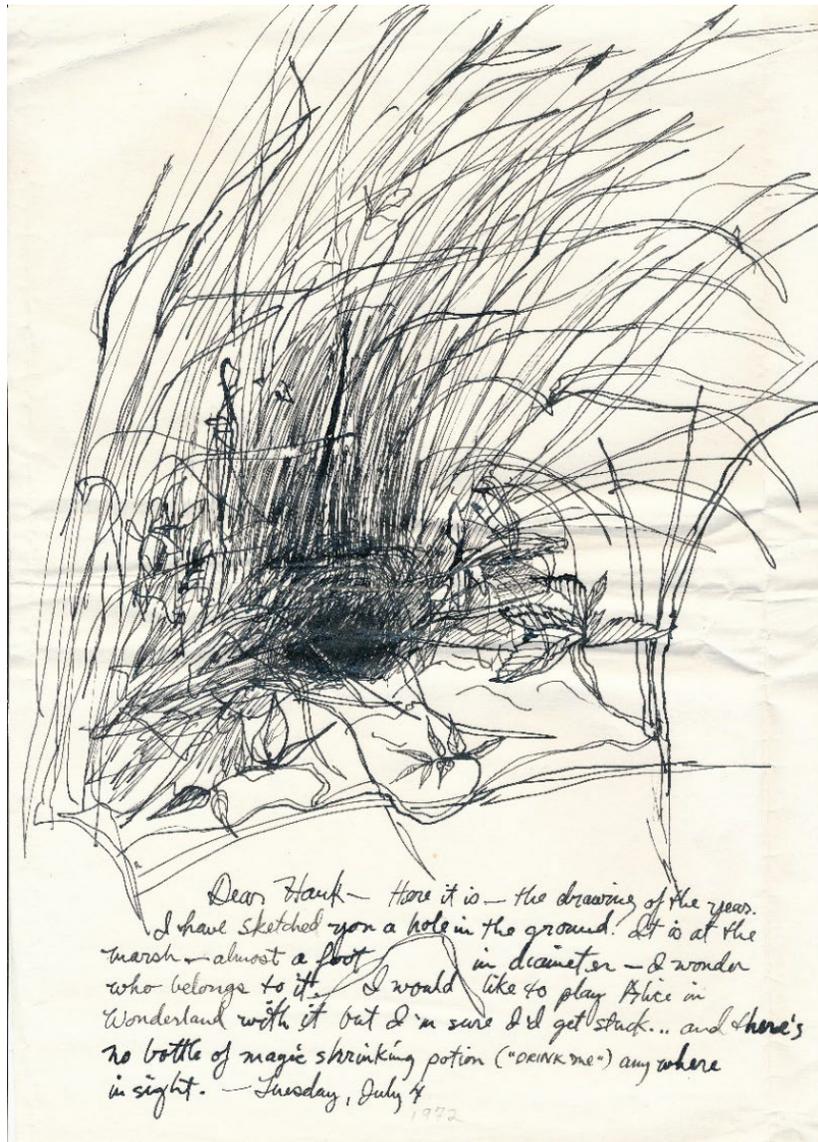
### International Travel 1972-1974

In June 1972, Hank joined a Woods Hole Oceanographic Institute research cruise in Newfoundland to study mid-water fishes in the North Atlantic, and departed the cruise in Cork, Ireland in early August. During this North Atlantic cruise, Hank created two sculptures: Petrel Pair in Lignum Vitae, and Sooty Shearwater in Walnut. On this cruise Hank filled his notebook with sketches – Hank never followed up sketching in notebooks.



Hank's pencil sketch of mid-water fish *Cheloids sloani*, a Viperfish, June 26, 1972, in North Atlantic.

D.D. send Hank a letter to Lisbon, Portugal where the R/V Chain had a port call, saying she was coming to Oslo.

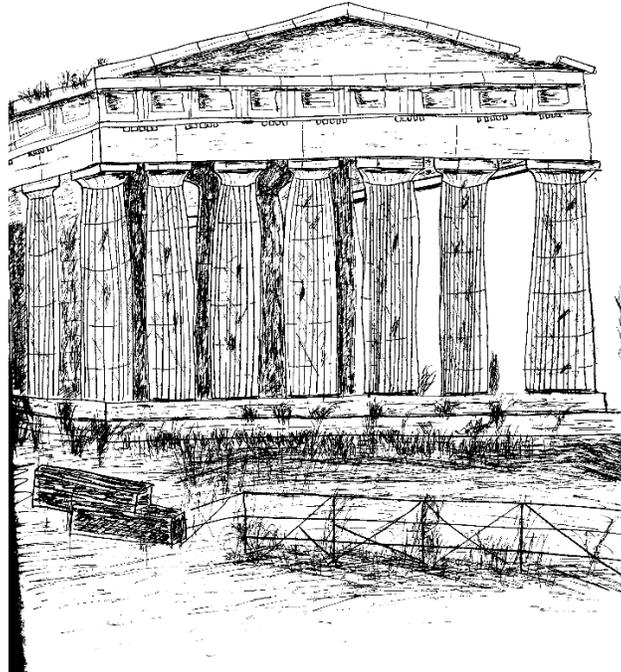




Leach's storm Petrel in Lignum Vitae #111, This sculpture was executed in July 1972 aboard the R/V Chain in the North Atlantic and was one of Hank's favorite sculptures. In 2014, Hank donated it to the Leigh Yawley Woodson Art Museum in Wausau, Wisconsin.

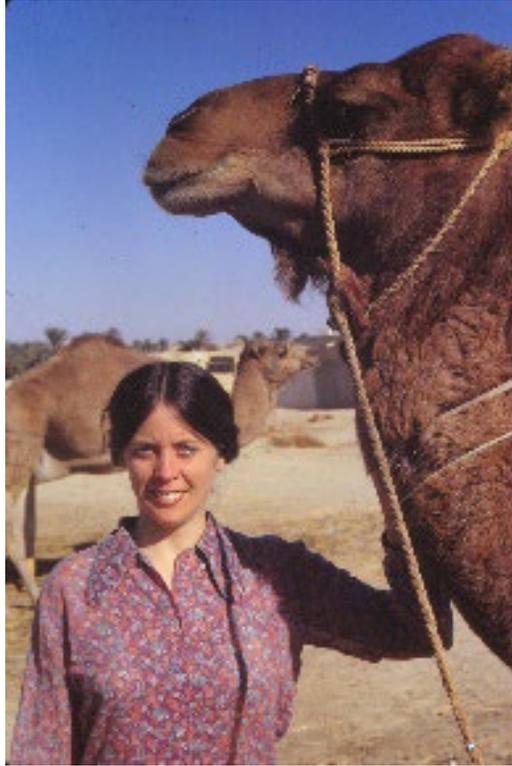
Meeting D.D. sparked Hank's interest in sketching and keeping a journal. D.D., a gifted artist specializing in pen and ink illustrations, gave Hank a few tips in sketching that he used for a couple of years.

In October 1973, D.D. quit her job at *Maine Times*, and joined Hank in Oslo, Norway. They traveled for the next eighteen months, ultimately circling the globe. Until the end of the year, they traveled parts of Europe and Tunisia as backpackers primarily staying in youth hostels.



Ancient Greek Temple in Paestum, southern Italy – one of Hank’s early sketches. Even though Hank watched his mother Betty and future wife D.D. sketch and drawn for decades, he never took to field sketching. He commented that he could “remember the field images we wanted to incorporate into sculptures. During their international travels, Hank and D.D. kept daily diaries that have been deposited at the Schlesinger Library in Elizabeth W. Tyler’s archives.

Audubon friends of Hank in Maine gave him a letter of introduction to British bird artist Robert Gillmor who Hank and D.D. visited in Reading in 'December. When arriving at Gillmor’s house, Robert informed them that they would be joining Robert and Susan that day on a trip to Slimbridge where Robert had a meeting with famous British bird artist and waterfowl conservationist Peter Scott who had just learned that he was on the Queen’s Honor list to be knighted. Peter greeted them in the main living room with a huge window overlooking a small lake full of swans, served them a sherry, and Hank and D.D. were told to stand by the window watching the swans with Susan while Peter and Robert had their meeting.



D.D. In Tunisia on the edge of the Sahara Desert, 1972.

In January 1973, Hank and D.D. flew to Singapore and joined the ship the *Eastern Queen* to Fremantle Australia on the Indian Ocean. They explored national parks, camping and hitching around much of the Australian coast. They spent two weeks on the Great Barrier Reef at the University of Queensland's Heron Island Biological Station followed by six weeks in New Zealand.



Hank and D.D. in Victoria, Australia March, 2073.



D. D.'s watercolor of Hank in New Zealand 1973.



Hank's sketch of a Tui in New Zealand in 1973.



Hank and D.D.'s wedding, August 7, 1973, Bali, Indonesia.

In August 1973, Hank and D.D. were married in a Protestant church ceremony on the island of Bali, Indonesia. Owing to frugal traveling habits, camping and cooking their own food, they had sufficient funds to spend a year exploring Asia.

A few of their highlights were spending two weeks on Heron Island on the Great Barrier Reef; marriage in Bali, Indonesia; spending their honeymoon trekking about 1,000 kms in the Himalayas in Nepal; visiting parks and local birders in India, Burma, Thailand and Japan. In Thailand in 1974, they purchased tickets on Korean Airlines, the start of a journey that took them to Hong Kong, Taiwan, Japan, South Korea, and Hawaii.

This travel adventure gave Hank and D.D. numerous experiences that they drew upon during the next fifty years of their lives – lifelong friendships were formed; numerous stories retold; new friendships formed with many international colleagues; a willingness to embrace colleagues from countries around the world; and an introduction to Australia that has lasted a lifetime



Hank and D.D. in Japan, June 1974.

Hank and D.D. arrived in California in June 1974. D.D.'s mom and brother, Russell, drove from Kansas to San Francisco to meet them and take them back to Kansas, where they spent the month of July.

During July in Kansas, Hank discovered Osage Orange wood and created three "bean shaped" abstract sculptures that highlighted the wood's unique color and grain.

During their year and a half of travel, Hank and D.D. kept separate journals with sketches and details of their experiences and adventures. These journals have been deposited at Schlesinger Library, Harvard University, Cambridge, Massachusetts as additions to Elizabeth W. Tyler's collection.

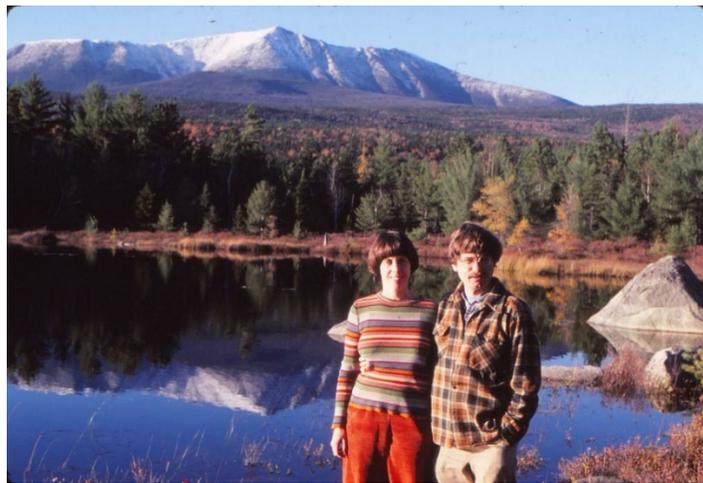
This global trip exploring cultures, parks and natural history gave them many experiences and memories that they used in their social and professional lives. They explored parts of the world before tour guidebooks were written and published, and before the commercial nature tour businesses had been established.

Little did Hank and D.D. know at the time, that fifty years of collaboration on art and nature projects lay ahead.



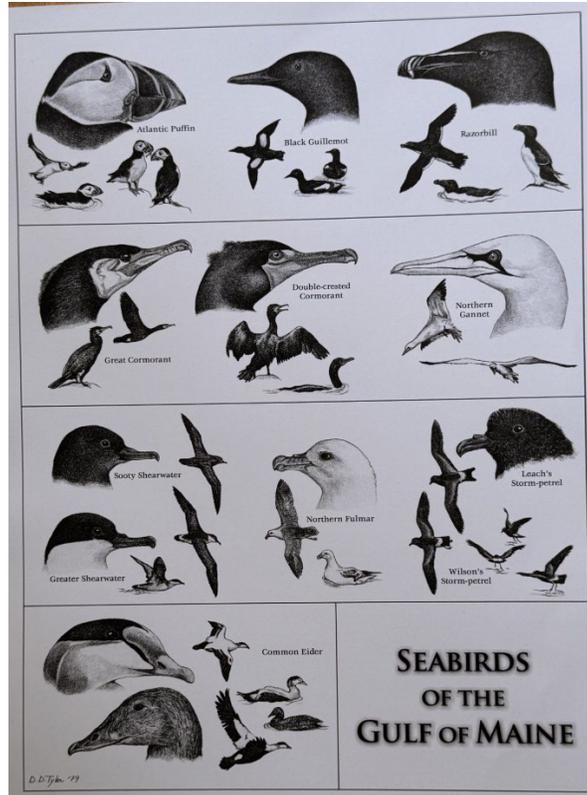
Hank and D.D. in July of 1974 departing Kansas for a new life together in Maine.

Hank and D.D. arrived back in Maine in August 1974, with no money, no work and no place to live. In September, Chippy Chase's wife, Doris Lojahn-Chase, offered them the use of one of her houses on Westport Island, which became their home for four years. In September 1974, Hank was hired by Maine State Planning Office to head the Critical Areas Program, a new statewide environmental program. Its goal was to inventory the State's 20 million acres, specifically to identify outstanding zoologic, botanic, geologic and scenic areas. One of Hank's major accomplishments at the Critical Areas Program was relocating many rare plant locations, and writing and organizing support to pass legislation establishing Maine's Rare Plant List.



Baxter State Park, late 1970s.





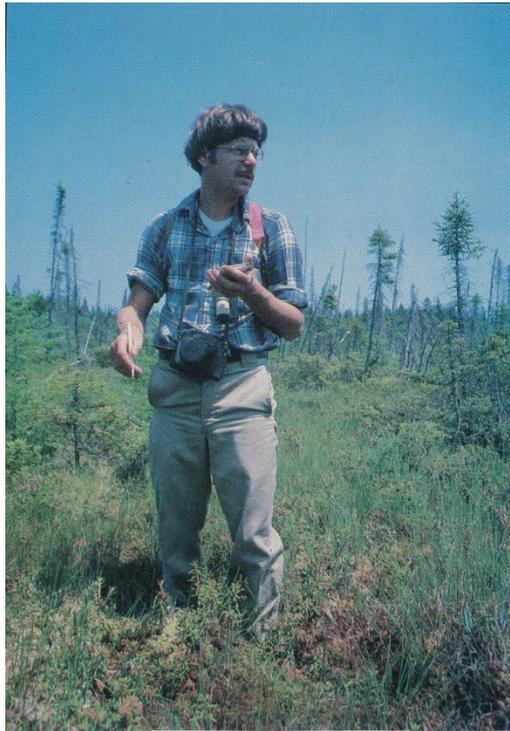
D.D. Tyler's Seabirds of Gulf of Maine poster.



1977 Westport Island, with young Zachary, finishing the sculpture of a Harbor Seal that D.D. began in 1972, and with Hank's help finished in 1977.

In the late 1970s, Hank worked on several large commissions: four life-sized Pintail Ducks in Bubinga, similar to the ones at McCollum Center at Harvard Business School, for a businessman in Buffalo, New York. And a life-size American Bald Eagle in flight in Black Walnut was created for Eastern Maine Medical Center in Bangor, Maine. Hank also reestablished contact with the Frost Gully Gallery in Freeport and Priscilla Hartley Gallery in Kennebunkport.

Working on the Critical Areas Program, Hank reestablished contact with many botanists and zoologists in Maine. He became active in The Nature Conservancy, Maine Chapter, and the Natural Resources Council of Maine. D.D. joined Hank on a number of trips to inventory critical areas. Hank initiated the formation of new conservation commissions during the years he lived in the towns of Brunswick, Westport Island and Hallowell.



Early 1980s

For twenty-five years, Hank managed the State of Maine's Critical Areas Program charged with identifying Maine special botanical, zoological and scenic areas. Here, Hank in the early 1980, is documenting the large peatland, Number 5 Bog, near the Quebec boarder.

In the 1984, Hank worked with Paul Bofinger of the Forest Society of New Hampshire and the Coburn Family protecting several thousand acres of forest land including a very large peatland and islands in Attean Pond in Somerset County, Maine near the Quebec border that resulted in the formation of the Forest Society of Maine. In the 40 years since its founding, the Forest Society has protected over one million acres of forest land.

Son Zachary was born in 1977 and two years later the Tylers purchased a house in Augusta near the State Planning Office. This house's location allowed Hank to walk to work, and to usually have lunch at home. He set up a small workbench in the basement of their new home and continued to sculpt birds in his free time.

Daughter Kate was born in 1981 and in 1983, the Tylers purchased a house and five acres on Perkins Lane in Hallowell, abutting the 200-acre Vaughan woods – this was the Tyler's home and-workplace for the next thirty years.



In September 1983, the Tylers purchased this home on five acres in Hallowell adjacent to the 200 acre privately owned Vaughan Wood Nature Preserve. D.D. and Hank established a large garden on the side and in front of the house. In the late 1990s, a garage and upstairs workshop space for Hank was added. And in the mid-2000s, a ground level studio space was added for D.D. They have many fond memories of living here from 1983 to 2014. Hank served as the Vaughan Woods forester from 2008 to 2014.

Hank set up a small workbench on the ground floor next to windows opening to the south at the front of the house. A Russian Fireplace on the ground floor heated Hank's workspace during the winter.



Hank's workbench in the Perkins Lane house, Hallowell 1984.



Hank working on Great Blue Heron in Black Walnut at the Hallowell house in 1990s.

Together, Hank and D.D. established an organic garden next to the house, and over the years expanded it to include numerous fruit trees, blackberry and raspberry bushes, and oak logs growing shitake mushrooms. A large organic composting operation supplied abundant organic compost to the garden.



Perkins Lane House, Hallowell where Hank and D.D. lived, worked and gardened for 31 years (1983 -2014) . D.D. studio was on the basement floor under the bay windows. Hank's workshop was over the garage on the main floor. D.D. was primarily responsible for organizing their organic garden that produced a significant of the Tyler's summer and autumn fresh vegetables, while Hank maintain up to 14 compost cribs. August 2014 photo.



D.D. talking with Chandi Prasad Bhatt at Reid State Park, Georgetown, Maine 1986.

Hank participated in a number of environmental meetings and seminars sponsored by The Atlantic Center for the Environment. In 1986 when attending an environmental meeting in Vermont, he met Chandi Prasad Bhatt of Gopeshwar, India who Hank invited to Hallowell for the weekend visit. Bhatt is world famous for his pioneering work in the founding of the “Chipko Movement.” Bhatt was awarded the Ramon Magsaysay Award in 1982 and the Ghandi Peace Prize in 2013.

During the 1980s and 1990s Hank produced a steady stream of sculptures – most were sold privately or through galleries. He had some commissioned work as well during this period. Most of his sculptures were of shorebirds and ocean birds. He developed several themes that he repeated in different woods: Partridge eating apples, Petrel skimming over ocean wave, Ruddy Turnstone feeding among beach stones. Most of Hank’s sculptures were of shorebirds.



2012 in Hank’s Hallowell workshop beginning a sandpiper sculpture in Brazilian Rosewood.



2012 Hank's side workbench in Hallowell House displaying a number of sculptures: left to right: Leach's storm Petrel in Lignum Vitae (#111), Sandpiper Pair in Osage Orange, Petrel in Brazilian Rosewood (# 201 ), Partridge in Black Walnut (#197 ), Ruddy Turnstone Pair in Brazilian Rosewood , Sandpiper Pair in Bubinga (# 230), in back Sandpiper Pair in Bubinga. Top shelf left: Single Sandpiper in Bubinga, and Marble Godwit in Bubinga.

D.D had her illustration of the whales of the Gulf of Maine printed as a poster, and she began selling it along the coast of Maine. During the 1980s, she expanded the concept and created a poster series to include seals, fishes and seabirds. She also illustrated 12 children books.



D.D. working at her drawing table in Hallowell 1990s.



D.D. displaying many of the t-shirt designs she created in the 1990s.

Hank and D.D.'s mutual interest in wildlife and art manifested itself for over fifty years in numerous collaborative efforts. They were always asking each other about wildlife and art issues. Over the years they have built up a large, shared library of wildlife books. Most of all their trips together involved visiting wildlife areas. Nature photography was a passion both enjoyed. They would critique each other's artwork. They were a wildlife art team.

Hank always enjoyed photography, and in the early 1960s Harry and Betty gave him a 35 mm Argus camera that helped shape his photographic skills. He began taking photos of most of his sculptures.

In 1980 took a course in black and white photography at the University of Maine in Augusta, and in the 1990s had a darkroom in Hallowell house.



Winter snow along in Vaughan Woods abutting the Tyler's home in Hallowell.



Dunlin Sandpiper #244 in 2005, in Osage Orange wood, Private collection.



Ruffed Grouse #260, 2008 in Bengé wood. Tyler Family Collection, Australia.

As a part-time artist, Hank never had a large enough inventory of completed works for a major gallery or museum exhibition.

Occasionally, Hank branched out to a few different subjects – a coyote in Bengé wood, seal heads in Black Walnut, and several abstracts in Bubinga wood. In the early 2000s he began making spoons and butter knives in Black Cherry and Black Walnut.



Abstract in Bubinga Wood, 1988. Tyler Family Collection, Australia.

Chippy encouraged Hank to submit a photo of his sculptures to the Leigh Yawkey Woodson Art Museum's annual "Bird in Art" exhibition. Hank was accepted in 1984 the same year that Chippy Chase was awarded the "Master Wildlife Artist" award.



In September 1984, Hank was juried into "Birds in Art" the same year when Chippy Chase was honored as Master Wildlife Artist. Left to Right. Walty Dudok van Heel, Hank Tyler, Chippy Chase.



Chippy and Hank next to Hank's Sooty Shearwater in Black Walnut #198 at the 1988 "Birds in Art." Hank donated this sculpture to the Museum of American Bird Art in 2014.



Hank at the 2012 "Birds in Art" exhibition with Sandpiper Family #299 that was donated to the Leigh Yawkey Woodson Art Museum.

In 1986, Hank was invited to become a founding member of Nature in Art, a wildlife art museum in Gloucester, England and donated a sandpiper sculpture to the museum. Hank has since donated eight sculptures to the museum.



“Three Resting Sandpipers” #274 in Bubinga wood, 2011, Nature in Art.



“Ruddy Turnstone” in Brazilian Rosewood #203. 1990, Nature in Art.

The 1990s were exciting, productive and profitable years for D.D. who focused on nature designs and illustrations that were produced and marketed by Liberty Graphics. Her t-shirt designs sold very well in the US, Europe and Japan, where she made several marketing trips. She added posters, prints, notecards, postcards and bookmarks and marketed them through Tyler Publishing. For twenty-five years D.D. had a booth at the Common Ground Fair that Hank staffed most of the time.



Hank at the Tyler Publishing booth at the Common Ground Fair in September 2014.

Hank became involved with the Natural Areas Association and served as president from 1996 to 1999. Hank organized international natural areas workshops that were held in Costa Rica, Ecuador and Venezuela. Separately in the 1990s, D.D. served as a nature guide on trips to Costa Rica and the Galapagos Islands in Ecuador.



Alvero Ugalde, founder of Costa Rica's National Park System, with Hank during a Natural Areas Association field trip to Costa Rica in the late 1990s.

D.D. and Hank both enjoyed nature as subjects of their artwork as well as exploring the natural beauty of Maine by hiking on mountain trails, canoeing Maine's numerous lakes, ponds and rivers, as well as canoe camping on coastal islands. During winter skating on frozen pond ice with friends was fun, as well as during the winter xc-skiing. The Tyler's home in Hallowell abutted the Vaughan Wood, 200 acres of privately protected woods with nature trails. Botany and wildflowers were of great interest to both Hank and D.D. and they participated in organized botanical outings as well as many short trips exploring numerous ecological settings to find interesting plants.



Hank and D.D. enjoyed xc-skiing in the Vaughan Woods adjacent to their home in Hallowell.



Hank and D.D. enjoyed hiking in Maine especially in the mountains and along the Appalachian Trail – Tumbledown Mountain, Weld.



Hank and D.D. had four canoes and greatly enjoyed canoeing Maine streams, rivers, lakes and especially along the Maine coast. A summertime treat was camping on Hell's Half Acre island off Stonington.



Hank and D.D. had many interesting and exciting outdoor and wildlife adventures during their forty years of living in Maine including joining Maine black bear biologists, Randy Cross, checking on a mother back bear and her cubs on a below Zero Fahrenheit day in March 2003.



The Tyler family home in Hallowell: Hank, Kate, D.D. and Zach.



Spring and summertime were spent botanizing Maine's special ecological habitats – exploring bog and spotting pitcher plants was always a treat.

Hank was invited and participated in land conservation exchanges in England in the late 1980s and Australia in the 1990s. In England, Hank participated in a land conservation exchange between the English Countryside Commission and the U.S. National Park conservation efforts in the northeastern U.S. In Australia, Hank shared his natural areas conservation experience with a working field examination of land conservation issues in New South Wales organized and hosted by the Australian Federal Government.

In 1998, Chippy Chase died at 89. Hank inherited his sculpting tools. Much of their joint wood inventory of Bubinga, Brazilian Rosewood and Black Walnut logs was moved to Hallowell

In April 2008, Hank retired from the Maine State Planning Office and took a part-time job with the Vaughan Homestead Foundation as forester for the 200-acre Vaughan Woods, adjacent to their home on Perkins Lane. The years from 2008 to 2014 were very productive for sculpture – he completed four separate large sculptures, titled “Sandpiper Families” three of which were later donated to wildlife museums.



Hank observing Owl Sculpture in granite by Maine sculptor Andreas von Huene. Hank enjoyed being active in an informal monthly meeting Maine sculptors in the 2,000s.

In 2013, the Tylers decided to move to Australia to live near their son Zachary, who had emigrated to the Melbourne area in the early 2000s. 2014 was devoted to carefully reviewing and dispersing their possessions accumulated over thirty years. D.D.'s original artwork and associated papers were donated to the Spencer Research Library at University of Kansas in Lawrence where she graduated.

Hank's mother's papers were donated to Schlesinger Library's special collection on the lives of American women at Harvard University in Cambridge based on recommendation by Maine book dealers. She had saved many of her papers, letters and writings from the 1930 to 1950s that were of historical interest to the Schlesinger Library.

(Collection reference <https://id.lib.harvard.edu/eas/sch01626/catalog>).

Hank donated sculptures to Leigh Yawkey Woodson Art Museum and the Museum of American Bird Art at Massachusetts Audubon Center in Canton, Massachusetts. He sold many of his tools at a steep discount to Maine sculptors, and sold the large inventory of Bubinga wood at bargain prices to fellow Maine sculptors.

In November 2014, the Tylers moved to Kansas so D.D. could spend time with her mother. They lived in Silver Lake, a small, rural town northwest of Topeka. Hank had a small workbench in Silver Lake and began sculpting owls in Black Cherry and Osage Orange wood. He also greatly expanded the design and creation of small knives, spatulas, spoons and bowls in Black Walnut and Black Cherry.

### **Kansas 2015 - 2019**

The Perkins Lane house was sold in October 2014, and household possessions were put into storage in Augusta. Hank and D.D. moved to the Topeka, Kansas area and lived in the small town of Silver Lake, D.D.'s home town, from 2015 to 2019, until arrangements were completed for their eventual move to Australia. They applied for a Permanent Resident Australian Visa in 2014. They rented an apartment from D. D.'s brother in a historic limestone building in Silver Lake, complete with a workspace on the ground floor. Hank had access to local woods of Osage Orange, Black Cherry and Black Walnut.

In 2015, Hank assisted with the formation of "Art for Nature" in Nepal and participated in programs in Nepal in 2015 and 2016. This organization's goal was to raise awareness of Nepal's special wildlife and promote conservation efforts for endangered species.

In Kansas, Hank began sculpting owls mostly from Osage Orange wood. He made a wide variety of spoons from Black Cherry and Black Walnut, and a few abstract sculptures from Osage Orange.

During 2015, Hank and D.D. visited the southwest in May and in July and August they enjoyed hiking in the Rockies in August and September.



Teton National Park, August 2015.

Hank and D.D. spent the Northern Hemisphere summer in Kansas visiting with D.D.'s mother and brothers. Northern Hemisphere winter was spent in Melbourne, Australia with son Zach, Bev, Nina and Noa.

In 2015, Hank sculpted his first owl in Cherry wood that would be a series of owls mostly in Osage Orange. This owl sculpture was donated to the "Art for Nature" program in Nepal in 2015.



Hank's first owl sculpture #333 in Cherry, 2015. In 2015 and 2016, Hank Participated in "Art for Nature" in Nepal.



Sandpiper Pair #366 in Osage Orange, 2019.

In 2016, Hank began volunteer as editor of the online nature photography magazine PT Explorer and served as editor until 2023.



Hank with Nisha Purushothaman, publisher of PT Explorers in Dubai in 2018 for PT Explorer's International Film Festival.



One of Hank's most enjoyable articles in PT Explorers was written by Leon Kluge, a third generation South African botanist, on the fynbos plant communities around the Cape Town region. Hank volunteered as editor of PT Explorers nature photography magazine from 2016 to 2023.

In 2018, the Tylers received the Australian Permanent Resident Visa that they'd applied for in 2014. The move to Australia could finally happen.

During 2019, the Tylers completed their artwork donations. D.D. sent additional original materials to Spencer Research Library at the University of Kansas. Hank gifted sculptures to Wendell Gilley Museum in Southwest Harbor, Maine; Ward Waterfowl Museum in Salisbury, Maryland; Cape Cod Museum of Natural History in Brewster, Massachusetts, the University of New Hampshire, and The James Museum of Western and Wildlife Art, St. Petersburg, Florida.



Owl #365 in Osage Orange, 2019.

### **Australia 2020 - 2024**

In November 2019, the Tylers loaded and shipped a 20-foot container for Australia and flew to Australia on a one-way ticket. In December, they were successful at an auction for a home with a large separate workshop building located in the northern suburb of Eltham, a community of about 18,000 noted for its artistic community and environmental awareness.

Three months later on 12 February 2020, they moved into their new home in Eltham. Their shipping container was delivered on 17 March. Coronavirus was spreading in Victoria, and statewide lockdown began at the end of March. Hank set up his workshop in the eight-by-eight-meter building in the back of their lot.

Australia's oldest art colony, Montsalvat, is in Eltham, a short distance from the Tyler's home. Living at the edge of a large metropolis of five million people afforded Hank a number of opportunities to interact with fellow sculptors and woodworkers in the area. He joined two nearby woodworking clubs – Manningham Woodworkers and Eltham District Woodworkers and began teaching at the Melbourne Guild of Fine Woodworking. He is also an active member of the International Wood Collecting Society and a member of the Association of Sculptors of Victoria.

In April 2021, he displayed six of his sandpiper sculptures as part of The Overwintering Project, an environmental art project to raise money to support research on migrating shorebirds, at the Mornington Regional Art Gallery. Four months later, *Australian Wood Review*, Volume 112, published an article about Hank's bird sculptures.



Hank looking over sculptures completed in 2021 in Australia.



Eider Duck #490 in Australian Lemon-scented Gum was a commission for a Maine couple that was completed in 2022 and shipped to Maine.

In 2022, Hank’s sculpture of a Barred Owl in Osage Orange won the Award for An Environmental Sculpture by the Association of Sculptors of Victoria. The next year, the same sculpture was juried into “Birds in Art” at the Leigh Yawkey Woodson Art Museum and later donated to the Wendell Gilley Museum in Southwest Harbor, Maine. Also at this time, Hank diversified his sculptures to include a number of “Abstracts.”



Barred Owl #389 in Osage Orange from Kansas USA was juried into the 2023 “Birds in Art” exhibition.

Hank’s preferred wood for sculpture in Australia is the North American tree Osage Orange (*Maclure pomifera*), a very hard wood with a yellow color that darkens over time. Osage Orange is noted for its highly polished luster finish. Hank was able to locate several sources of Osage Orange logs near Eltham.



Beginning in 2023, Hank created a series of “Small Handheld Abstracts” in Osage Orange wood procured from the grounds of the Heide Museum of Modern Art. These sculptures vary in sizes that range from 8 cm to 10 cm.



Sandpiper Pair #408 in Osage Orange from Kansas US was completed in December 2024 in Eltham, Victoria, Australia. The height is 23 cm (9 inches).



Hank and D.D. in 2021 in the workshop.



Exploring “Laughing Waters” an undeveloped State Park, on the banks of the Yarra River, about 2 km from their home in Eltham, 2021.

Hank and D.D. became very active in the local environmental organization, Nillambio, in their shire of Nillumbik.

Since moving to Eltham where Hank has a large workshop, a separate building from their house, he offers wood sculpting classes. He has about three to five students per year on a one-to-one basis.

Ever the scientist, in 2024 he became active in the Eltham and District Woodworkers project to identify mostly native woods and to build a reference collection of specimens.

From 2022 to 2024, Hank collaborated with Nancy Fenton of North Reading, Massachusetts on researching and compiling a history of Chippy Chase's life and sculpting career and his legacy to wildlife art. Their efforts produced about 50 pages of text, 240 captioned photos of sculptures, and 50 photos of Chippy himself.

From 2021 to 2024, Hank compiled his own history and annotated 300 photos of his sculptures. This digital archival material was donated to the Wendell Gilley Museum in Southwest Harbor, Maine, and the American Museum of Bird Art at the Massachusetts Audubon Society in Canton, Massachusetts.

As of January 2025, Hank had completed 410 numbered bird sculptures, one duplicate numbered and one unnumbered, plus two bronzes for a total of 413 bird sculptures. Forty-one bird sculptures were completed in Australia.

### **Sculpting Routine and Techniques**

Since Hank was 15, he always kept busy with bird sculpture. For about forty years he sculpted one piece at a time. Many of his sculptures during this period were commissioned pieces. Beginning around 2000, with more time to focus on sculpture and a dedicated workshop within the house, Hank began to work on multiple sculptures at the same time.

His workstyle was to select a bird species and then pick out a suitable type of wood, appropriate in color, size, and shape. During this time period, he had a generous supply of Black Walnut, Brazilian Rosewood and Bubinga wood from which to choose. He planned and designed the sculptures primarily in his head rather than through detailed measurements, plans and sketches. His sculpting was direct, often proceeding slowly, minimally carving into the wood at first and leaving sections to take advantage of colorful grain patterns, or to work around problems of cracks or knots.

Hank completely enjoyed the initial stages of roughing out the sculptures with chisels and gouges. Most of his sculpting was accomplished by hand and muscle. Occasionally he would use a grinder with cutting burs to thin wings or shape stones. He used Nicholson cabinet rasps and Italian Rifflers to shape and smooth the final forms.

For the first decade of his sculpting career, Hank followed Chippy's style of finishing each piece with shellac and wax. In the 1970s he began to use Tung Oil that was sold in various brands of Danish Oil. Tung Oil is a natural oil that hardens by polymerization leaving a clear, very hard finish that is stable, does not mold, is water resistant and does not yellow with age. Tung Oil constitutes most of the oil found in Danish Oils. Minute quantities of other oils are added to different commercial Danish Oil products for different types of finish- matte, satin or semi-gloss finish.

### **Artistic Style**

Bird sculptures from single pieces of hardwood displaying attractive wood grain patterns, sanded and finished to highlight the wood's color and grain, represent Hank's style. Each sculpture's base generally incorporates environmental and ecological elements of the bird's habitat. Shorebirds, oceanic birds and owls are his most frequent subjects. Most of his sculptures are life size.

During his sixty-five year career, he was consistent in his approach to sculpting birds in wood. He was not tempted to branch out into stone or bronze sculpture. The exception was two bronze castings of sandpipers in bronze that were not numbered, but were included in the Master Listing of Tyler's bird sculptures. Hank focused and specialized on large shorebirds and sandpipers.

### **“Birds in Art”**

Chippy Chase introduced Hank to the annual juried art exhibition “Birds in Art”, sponsored by the Leigh Yawkey Woodson Art Museum (LYWAM) in Wausau, Wisconsin. In 1984, Hank's sculpture of a xxx [which one?] was juried into the exhibition. It was the same year that Chippy was honored with the “Master Wildlife Artist” award. Hank and D.D. attended the exhibition and award ceremony. This was the beginning of a long and successful relationship with LYWAM. From 1984 through 2023, Hank was juried into 15 exhibitions. Through gifts and purchases there are now 11 of Hank's sculptures in the museum's permanent collection.



This Ruddy Turnstone sculpture (# 278) was in the 2011 “Birds in Art” exhibition and was donated to the Leigh Yawkey Woodson Art Museum.

### **Wildlife Art Museums**

For many years Hank kept many of his most favorite sculptures, and when planning for the move to Australia was underway, he began donating many of them to major wildlife art museums.

Tyler’s sculptures are in the permanent collections of eight museums: 11 sculptures at Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin; 11 sculptures at Museum of American Bird Art at Massachusetts Audubon, Canton, Massachusetts; eight sculptures in Nature in Art, Wallsworth Hall, Twigworth, Gloucester, England, UK; four sculptures at Wendell Gilley Museum, Southwest Harbor, Maine; two sculptures at Cape Cod Museum of Natural History, Brewster, Massachusetts; two sculptures at Ward Museum of Waterfowl Art, Salisbury, Maryland; one sculpture at The James Museum of Western and Wildlife Art, St. Petersburg, Florida; and one sculpture at University of New Hampshire’s Art Museum, Durham New Hampshire.

2025



Hank looking over five roughed out sculptures in December 2024 that he intends to finish in 2025. Left to Right: Raven in Black Walnut, Ruddy Turnstone Pair in Black Walnut; Owl in Osage Orange, Sandpiper Pair in Osage Orange, and Owl in Black Walnut. These were roughed out in Kansas in 2019, shipped to Australia in 2019, and now at 81 plans to finish in 2025.