

Bonhams



The L.D. “Brink” Brinkman Collection

Los Angeles | February 8, 2019















The L.D. “Brink” Brinkman Collection

Los Angeles | Friday February 8, 2019 at 12pm

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046
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PREVIEW

Los Angeles

Saturday February 2
12pm to 5pm
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10am to 5pm
Wednesday February 6
10am to 5pm
Thursday February 7
10am to 5pm
Friday February 8
9am to 12pm

SALE NUMBER: 25476

Lots 1 - 170

CATALOG: \$35

ILLUSTRATIONS

Front cover: Lot 31
Opposite: Lot 82
Back cover: Lot 19
Session page: Lot 14

We wish to thank Kathryn (Kat) Carlson for her kind assistance with this catalogue. We are grateful for her contributions to the provenance published herein.

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The L.D. “Brink” Brinkman Collection

Los Angeles



Scot Levitt
Vice President, Director

Kathy Wong
Specialist

San Francisco



Aaron Bastian
Director

New York



Jennifer Jacobsen
Director

Liz Goodridge
Head of Sale

Trusts & Estates

New York



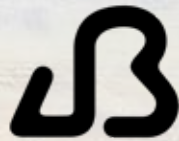
Sherri Cohen
Vice President,
Trusts & Estates

Los Angeles



Leslie Wright
Deputy Chairman
Trusts & Estates





‘Western art is an original American subject of expression. It depicts the development of a great section of our country and requires unique talents and experiences. The pioneers of Western art, many of whom are still living, initially struggled to survive because their talents received slow recognition. They strive to perpetuate the memory and culture of the Old West as typified by the late Frederic Remington and Charles Russell, and to ensure authentic representation of the life of the West as it was and is. Today their works are eagerly sought by many avid collectors. I hope you enjoy this sample of some of the best Western artists.’¹

– L.D. “Brink” Brinkman

¹ Preface to The *L.D. Brinkman Collection of Western Art* exhibition booklet, C.W. Woods Art Gallery, University of Southern Mississippi Museum of Art, January 10-29, 1982.



Bonhams is honored to be representing the L.D. “Brink” Brinkman Collection of Western Paintings and Sculpture. I had the good fortune of visiting the Brinkman corporate headquarters in Kerrville, Texas on a beautiful, cool day this past Spring. There I found a jewel of an estate, high on a hill beyond a manicured winding road. Inside was one of the most extraordinary collections of paintings and sculpture that I have ever seen. The house immediately felt like it had belonged to a visionary and sure enough, it did. L.D. Brinkman, “Brink” to his friends, was truly a larger than life Texan.

Although born on a Montana homestead, Brink spent his formative years in Mississippi, attending college on a football scholarship and graduating with a degree in Marketing, before calling Texas his home. He entered the flooring business with the Armstrong Cork Company in 1953, which set him on his path. Rising quickly through the corporate ranks, he started his own flooring business several years later in Dallas, Texas, which would become the largest distributor in the country. He moved to Kerrville and eventually bought the historic Louis Schreiner Mansion, built in 1920. Brink did a major renovation of the Renaissance Revival house, which had sat empty for many years, and turned it into the L.D. Brinkman Corporation headquarters. He also raised Quarter Horses and Brangus cattle on several ranches around Texas. Brink is still recognized by cattlemen today for his innovative use of embryo transfer to efficiently produce top-quality Brangus

stock. Possessing a keen eye for potential, he was a founding investor in Home Depot and owned a chain of successful restaurants throughout several central and southern states.

Along the way in his storied professional endeavors, Brink also developed an eye for Western art. Perhaps it was rooted in growing up seeing old calendar illustrations in the garage or the covers of pulp fiction or Western novels. But Brink fell in love with Western art and the spirit of the West. His earliest purchases were two paintings by G. Harvey, an artist from neighboring Fredericksburg who went on to become a close friend. From there, Brink caught the bug and sought to learn as much about Western art as possible. This was the late 1970s and early 1980s, so the availability of top quality works was high, and fortunately Brink took advantage of this and bought many top works by artists from the 1880s to the 1980s.

At the same time, he became enamored with a group of contemporary artists devoted to the traditions and history of the American West. These artists originally formed in 1965 and called their modest group the Cowboy Artists of America (CAA). Soon enough other artists were asking to join and the group quickly expanded from the original four to several dozen painters and sculptors. Today many of these CAA artists have become some of the most sought-after artists in the Western art market. Brink developed close personal friendships with several of them, many of whom lived in Texas. Joe Beeler, Ken Carlson, G. Harvey, Jim Reynolds, Howard Terpning, Douglas Van Howd and Olaf Wieghorst all became friends and Brink hosted many of them in his homes and corporate offices. He bought directly from these and other artists as well as through many of the dealers and auctions actively selling Western art. In addition, as patrons of art have done for centuries, Brink commissioned works from certain artists. Brink inspired and challenged these artists to go beyond previous limits in creating these commissions, while leaving the art itself to the artist. Some of these commissioned pieces now rank among the top works produced by such artists.

Although not an artist himself, Brink did become an honorary member of the CAA. In 1983, along with other like-minded enthusiasts, Brink helped found the CAA Museum in Kerrville. His patronage and enthusiasm helped propel interest in Western art. That interest continues to this day as a testament to Brink’s vision.

As I speak to people around the country about the L.D. Brinkman Collection, I am struck by how many collectors, dealers and museum curators knew Brink and have thoughtful, colorful stories to tell about his generosity, energy and enthusiasm. Many visited the collection in Kerrville and can still remember where paintings hung and sculptures stood. I was also lucky enough to recently walk through the collection with Don Hedgpeth, a legend in the Western art community and a former curator of the then-named Buffalo Bill Historical Center in Cody, Wyoming. We shared stories about Brink, his ‘eye’ and his legacy as a collector. It reminded me of why, through the passion and vision of collectors like L.D. Brinkman, we have such a love for what we do in the art business. L.D. Brinkman was truly a larger-than-life individual and we are so honored to be representing his magnificent collection.

Scot M. Levitt
Director, Fine Arts



‘The L.D. Brinkman Collection represents a remarkable cultural accomplishment; a monument to a remarkable man who was comfortable in his cowboy boots and in his confident sense of himself. Texas is proud to have claimed Brink as one of its own.’

Texas has always been a special place unlike any other...home to heroes and a land of legends. L.D. ‘Brink’ Brinkman was a perfect fit here...Although he was born in Montana and raised in Mississippi, he was Texan to the core, a big man with big ideas.

Brink was riding high in the 1970s when the whole world seemed fascinated by everything Texas. *Dallas* was the number one show on television; the Dallas Cowboys were ‘America’s Team’; Urban Cowboy was soon to be a box office hit; and most important of all, the price of Texas oil was hitting all-time highs. Well-heeled Texans like Brink had money to spend and spend they did...Like his peers, Brink owned the obligatory Texas ranch and raised purebred cattle and horses. He also had an appetite for art, the kind of art that celebrated the history and heritage of the American West.

Artists went West early in the 19th century, lured beyond the frontier fringe by the epic adventures of the Lewis and Clark expedition. These pioneer painters found an eager Eastern audience for their depictions of exotic aboriginal life and the natural wonders of Western wilderness.

By the middle of the 19th century, Western art was critically acclaimed and recognized as a legitimate genre of American art. But art history is a tale of ever-changing tastes and trends. By the early 20th century, Western art had fallen into critical disfavor as French Impressionism became all the rage. When Frederic Remington and Charles M. Russell died in 1909 and 1926 respectively, it was as if Western art had been buried with them.

For the better part of a half a century, Western artists labored and languished in regional obscurity. They found little demand for their works other than for commercial illustration commissions for greeting cards, calendars and pulp fiction periodicals.



American culture underwent seismic shifts in the 1960s. The Eastern art establishment began to lose its grip as the arbiter of public tastes. Western painters shucked the shackles of commercial illustration and boldly pronounced themselves artists, and just like one of those old Western movies, Brink and a bunch of like-minded others came riding to the rescue. Without the advantage of critical imprimatur, and motivated only by their own aesthetic instincts, they bought Western art, and they did so for the best of all reasons...because they liked it.

As a patron in the classical sense, Brink was a key figure in the movement to validate the work of Contemporary Western artists and resurrect the reputations of all those early artists who had sought and found inspiration in the Western art renaissance.

The L.D. Brinkman Collection represents a remarkable cultural accomplishment; a monument to a remarkable man who was comfortable in his cowboy boots and in his confident sense of himself. Texas is proud to have claimed Brink as one of its own.

Don Hedgpeth
Medina, Texas



The L.D. "Brink" Brinkman Collection

Lots 1-170





1

1
LAVERNE NELSON BLACK (1887-1938)

Taos Scout
 signed 'Laverne Nelson Black' (lower left)
 oil on canvas
 11 x 9in

\$6,000 - 8,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 7.
 Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 66, illustrated.



2

2
OLAF CARL SELTZER (1877-1957)

Portrait of an Indian
 signed and dated 'O.C. Seltzer. / 1915' (lower right)
 watercolor on paper
 13 x 10in
 Executed in 1915.

\$5,000 - 7,000

Provenance

Texas Art Gallery, Dallas, Texas.
 Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 38, illustrated.



3

LAVERNE NELSON BLACK (1887-1938)

Indian on Horseback
signed 'LaVerne Nelson Black' (lower left)
gouache on paper
13 1/2 x 12 1/2in

\$4,000 - 6,000

Provenance

Sale, Jim Fowler's Period Gallery West, October 23, 1983, lot 41.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 67, illustrated.



3

4

NICK EGGENHOFER (1897-1985)

Navajo Scout: A Double Sided Work
signed 'N.EGGENHOFER' (lower right)
gouache on paper
9 x 9in

\$3,000 - 5,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 14, 1981, lot 11.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 113, illustrated.



4



(reverse)



5

HENRY CORNELIUS BALINK (1882-1963)

Apaches on Horseback
signed 'HENRY. C. BALINK.' (lower left)
oil on canvas
16 x 20in

\$10,000 - 15,000

Provenance

Altermann Art Gallery, Dallas, Texas.
Acquired by the late owner from the above, 1985.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 61, illustrated.



6

EANGER IRVING COUSE (1866-1936)

The Knife Grinder
signed 'E.I. COUSE' (lower right)
oil on canvas laid down on board
16 x 22in

\$20,000 - 30,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, March 21, 1985, lot 32.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 72, illustrated.

This painting will be included in Virginia Couse Leavitt's forthcoming
catalogue raisonné of the artist's work.



7

7
EDGAR S. PAXSON (1885-1982)

Chief Sorrel Horse
 signed and dated 'E. S. Paxson / 1915' (lower right)
 watercolor and pencil on paper
 20 x 14in
 Executed in 1915.

\$10,000 - 15,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, May 15, 1986, lot 52.
 Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 30, illustrated.



8

8
EDGAR S. PAXSON (1885-1982)

Cree from the North
 signed and dated 'E. S. Paxson / 1913' (lower right)
 watercolor on paper
 11 x 7 3/4in
 Executed in 1913.

\$4,000 - 6,000

Provenance

Biltmore Galleries, Scottsdale, Arizona.
 Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 29, illustrated.

9

PHILIP RUSSELL GOODWIN (1882-1935)

Letter to Charles Marion Russell: A Pair of Double Sided Works
 depicting four vignettes, including illustrations of a moose, a stag,
 the 'Matagni Brigade' and 'Makin' Camp'
 signed 'Philip R. Goodwin' (within body of the letter)
 each, ink and watercolor on paper
 each, 8 1/2 x 10 3/4in

\$8,000 - 12,000

Provenance

(probably) Jim Fowler's Period Gallery West, Scottsdale, Arizona.
 Acquired by the late owner, by 1981.

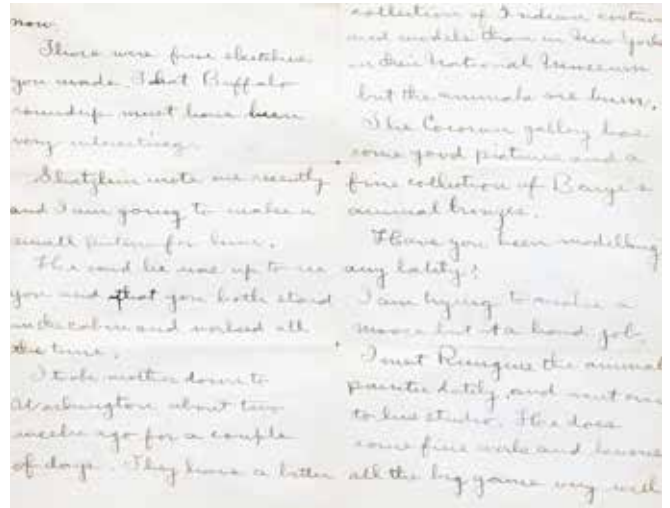
Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 247, illustrated.





9A (front)



9A (reverse)



9B (front)



9B (reverse)

The pair of letters in the present lot contain the following text:

"Dear Russell, / Your last letter came some little time ago so I guess I will answer it now. / Those were fine sketches you made. That Buffalo roundup must have been very interesting. / Shatzlein wrote me recently and I am going to make a small picture for him. / He said he was up to see you and that you both staid [sic] in the cabin and worked all the time. / I took mother down to Washington about two weeks ago for a couple of days. They have a better collection of Indian costumes and models than in New York in their National Museum, but the animals are bum. / The Corcoran gallery has some good pictures and a fine collection of Barye's animal bronzes. / Have you been modelling [sic] any lately? / I am trying to make a moose but it [sic] a hard job. / I met Rungius the animal painter lately and went over to his studio. He does some fine works and knows all the big game very well."

"Rungius has been to Alaska and Wyoming and to new Brunswick 6 times. He has a great collection of heads and horns most of which he shot himself. He knows the animals but rarely does anything in violent action. / Bigelow was in and ordered a couple of pictures last week. He said he was up to the lake with you last year. / I have been very busy and have got lots of work on hand. / Am going to make the cover designs for 'Fishing and Shooting' a phamlet [sic] gotten out by the C.P. Ry. And am going to get transportation to British Columbia out of them in part payment for the work. / I want to do a whole lot of sketching of mountain scenery this summer if I go their [sic], it may be that I can run down to Montana for a little while. / At any rate I am going to sketch from nature and expect to make a lot of color studies as I need to do it the west way. We have none of that here and we Eastern fellows have to bring ours home with us. / Dunton has a boy now, that makes two. / I hope you will write again."

ALBERT BIERSTADT (1830-1902)

Mount St. Helens, Columbia River, Oregon
 signed with conjoined initials 'ABierstadt' (lower left)
 oil on canvas
 18 x 32 1/2in
 Painted in 1889.

\$500,000 - 700,000

Provenance

Sale, Sotheby Parke Bernet, New York, April 25, 1980, lot 170A.
 (probably) Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 4, illustrated.

We wish to thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her kind assistance in cataloguing this lot. This painting will be included in her forthcoming *catalogue raisonné* on the artist's work and she has prepared the following essay:

*Mount St. Helens, Columbia River, Oregon*¹ depicts one of the distinctive volcanoes in the Cascades, a western mountain range that extends from British Columbia, Canada, through the states of Washington and Oregon to Northern California. Albert Bierstadt visited the Columbia River and the Northwest at least twice during his career. The first time was in 1863 with fellow traveler Fitz Hugh Ludlow when they headed to Oregon from California and then, via the Columbia River, they ascended to the mouth of the Snake River. His second trip came in the fall of 1889. After visiting Alaska in the summer, he traveled to Oregon and Washington to make sketches of the great looming volcanoes seen from the Columbia River. *Mount St. Helens, Columbia River, Oregon* most likely dates from this second trip.

1889 was an eventful year for Bierstadt. By this time, he was a highly successful, well-established artist with a national and international reputation. As one newspaper article stated on March 3, 1889, "Albert Bierstadt is a fixture in New York, moves along the upper crust of society and no longer has to work for a living with the brush."² Another article this same year said that the artist was "one of America's greatest painters," and that he was "a tireless worker and had made a fortune."³

Bierstadt was an indefatigable traveler. He set sail for Europe in March 1889, to oversee the hanging of *The Last of the Buffalo* at the Paris Salon. An art committee of his peers rejected this monumental painting for exhibition at the Paris Exposition Universelle, but Bierstadt was not about to let their rejection deter him from making sure his painting was seen. On view in Paris at the Salon, the painting, now considered to be one of the artist's finest works, hung there during the Exposition so that anyone visiting Paris for the exhibition could still see his painting.

By July Bierstadt was back home and preparing for three months of travel in the West to make studies for paintings. In late July Bierstadt left for Canada by railroad traveling to Banff, Alberta, and then by steamer in August to Loring Bay, Alaska. From there he traveled back

to Canada, to Vancouver, and then, perhaps encouraged by the sale of one of his Mount Hood paintings earlier that year, traveled south to Washington Territory and Oregon in September and October to sketch Mount Rainier, Mount Hood and Mount St. Helens.

Mount St. Helens, Columbia River, Oregon is a superb example of Bierstadt's skill as a landscapist. The viewer approaches the painting from the left where the top of a sloping hill offers firm footing. The colors of fall are seen in the foliage of the deciduous trees as two deer nestle in the deep grass. From there, the vista falls off into the valley below, where the Columbia River snakes its way through an intervening atmospheric haze. In the distance, bright and clear, the top of Mount St. Helens is covered in fresh snow.

Bierstadt was enamored of the Northwest's snowy, iconic peaks, painting at least two dozen views of the volcanoes that dot the region. In *Mount St. Helens, Columbia River, Oregon*, Bierstadt's vantage point is from Mt. Mitchell, a smaller peak near Mount St. Helens. To the right is Mount Rainier and to the far right is Glacier Peak.⁴ A steel engraving by Clohessy and Strengele from 1890 shows a similar depiction of Mount St. Helens (fig. 1). Theirs includes the city of Portland in the foreground. Still an active volcano, Mount St. Helens erupted in 1980. Much of the northern face of the mountain collapsed creating a huge crater, changing forever the mountain's profile as preserved in Bierstadt's 1889 majestic scene.

¹ That Bierstadt may have titled the painting Oregon is not unusual. It was common for easterners to view the Pacific Northwest as Oregon, and Washington did not become a state until November, 1889, after Bierstadt had returned home to New York from his 1889 trip.

² *San Francisco Chronicle*, March 3, 1889, p. 14.

³ *St. Johnsbury Republican*, St. Johnsbury, VT, August 1, 1889, p. 4.

⁴ Cheryl Mack, retired archaeologist for the Gifford Pinchot National Forest, identified the vantage point and confirmed the peaks depicted.



Figure 1: *Portland, Oregon, Mount St. Helens, Wash., Columbia River and Willamette River (Detail)*, 1890, Clohessy and Strengele, steel engraving, Library of Congress.





11

GEORGE PHIPPEN (1915-1966)

The Roundup

signed and inscribed with artist's device 'Geo Phippen ©' (lower left)

oil on canvas

30 x 40in

\$40,000 - 60,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 137, illustrated.



12

JOE NEIL BEELER (1931-2006)

Thanks for the Rain
signed 'Joe Beeler' (lower right)
oil on canvas
24 x 36in
Painted in 1966.

\$40,000 - 60,000

Provenance

The artist.
Sale, Texas Art Gallery, Dallas, Texas, September 15, 1984, lot 5.
Acquired by the late owner from the above.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, *CA Retrospective 1995: Joe Beeler and John Hampton*, January 20-April 3, 1995.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 89, illustrated.

13

WILLIAM ROBINSON LEIGH (1866-1955)

The War Chief

signed, dated and inscribed 'W.R. Leigh / N.Y. 1913.' (lower right)

oil on canvas laid down on board

24 1/2 x 18 1/4in

Painted in 1913.

\$150,000 - 250,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 48.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 21, illustrated.

William Robinson Leigh was a contemporary of Charles Marion Russell and Frederic Remington and his name is often associated with them, but he did not find fame until quite late in his long career. Perhaps even more improbable was that he didn't come face-to-face with his most famous subject, the West, until he was 40 years old. Leigh was born in Berkeley County, West Virginia in 1866 just a year after the end of the Civil War. While his family was aristocratic in prior years, post-war they were in dramatic decline. He spent much of his life short on the funds he needed to live the life he wanted to lead, including his education. Art took hold of him early. He was so focused on art that, by some accounts, he was too stubborn to even learn how to read properly. At age 14, Leigh enrolled in classes at the Maryland Institute, Baltimore, and spent three years there forming his artistic foundation. From Maryland, Leigh traveled to Munich, where he studied at the Royal Academy for over a decade. While at the Academy, he won the annual medal for painting six times in a row. In 1895, Leigh moved to New York. While possessed of a prodigious talent, even financial stability eluded him. Out of duress, rather than choice, Leigh took up illustration. His fastidious eye for detail and masterful technique were a natural fit and he did a great deal of work for both *Scribner's* and *Collier's* magazines.

In 1906, Leigh accepted an invitation from fellow artist Albert Groll, a Munich classmate, to visit Laguna, New Mexico. To fund his trip, he arranged a trade with the Santa Fe Railroad in the form of paintings of the Grand Canyon for their advertising. The fruitful trip

yielded additional paintings which they purchased as well and more importantly it sparked numerous trips throughout the West. Leigh painted the Southwest in particular nearly every summer between 1912 and 1926.

Leigh was known colloquially as the "Sagebrush Rembrandt" due to his combination of rigorous technical skill, Western subject matter and at times daring coloration. The composition is meticulously planned. The Chief is twisted in the saddle, his eyes tracing the path his weary horse is taking. With his squinty glare he seems to be almost daring someone to follow him on a route no one would take outside of necessity. Leigh's knowledge of anatomy allows him to exaggerate the horse's stride for narrative effect, just like the facial expression of the Chief. The Chief's whole body is underpainted in dark brown with gray and blue tones superimposed to sculpt the figure out of the light. It is with masterful economy that he captures the chief's oblique stomach with one irregular blue tinted highlight above the strong shadow of the gun. Similarly, the viewer feels the tension in the moment through the corded musculature of the Chief's forearm, defined by a few blue tinged highlights over the underpainting, as he tightly grips the gun. The same technique is applied to the horse. Unlike the War Chief and his steed, the background and the sky are treated very differently. Here Leigh utilizes yellows and creamy whites broadly around the carefully delineated figures—even the purple-hued shadow on the side of the ravine has a quick, loose feel. A pointillist blue sky peaks around the bend in the rocks. *The War Chief*, by Leigh's skill with brush and color, tells a story with a glance.





14

EANGER IRVING COUSE (1866-1936)

Pictographs

signed and inscribed 'E-I-COUSE · N-A-' (lower right)

oil on canvas

20 x 36in

Painted in 1934.

\$120,000 - 160,000

Provenance

Jim Fowler's Period Gallery West, Scottsdale, Arizona, 1979.

(probably) Acquired by the late owner from the above, by 1996.

Literature

N. Woloshuk, *E. Irving Couse*, Santa Fe, New Mexico, 1976, p. 99, illustrated.

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 69, illustrated.

We wish to thank Virginia Couse Leavitt for her kind assistance in cataloguing this lot. This painting will be included in her forthcoming *catalogue raisonné* of the artist's work and she has prepared the following essay:

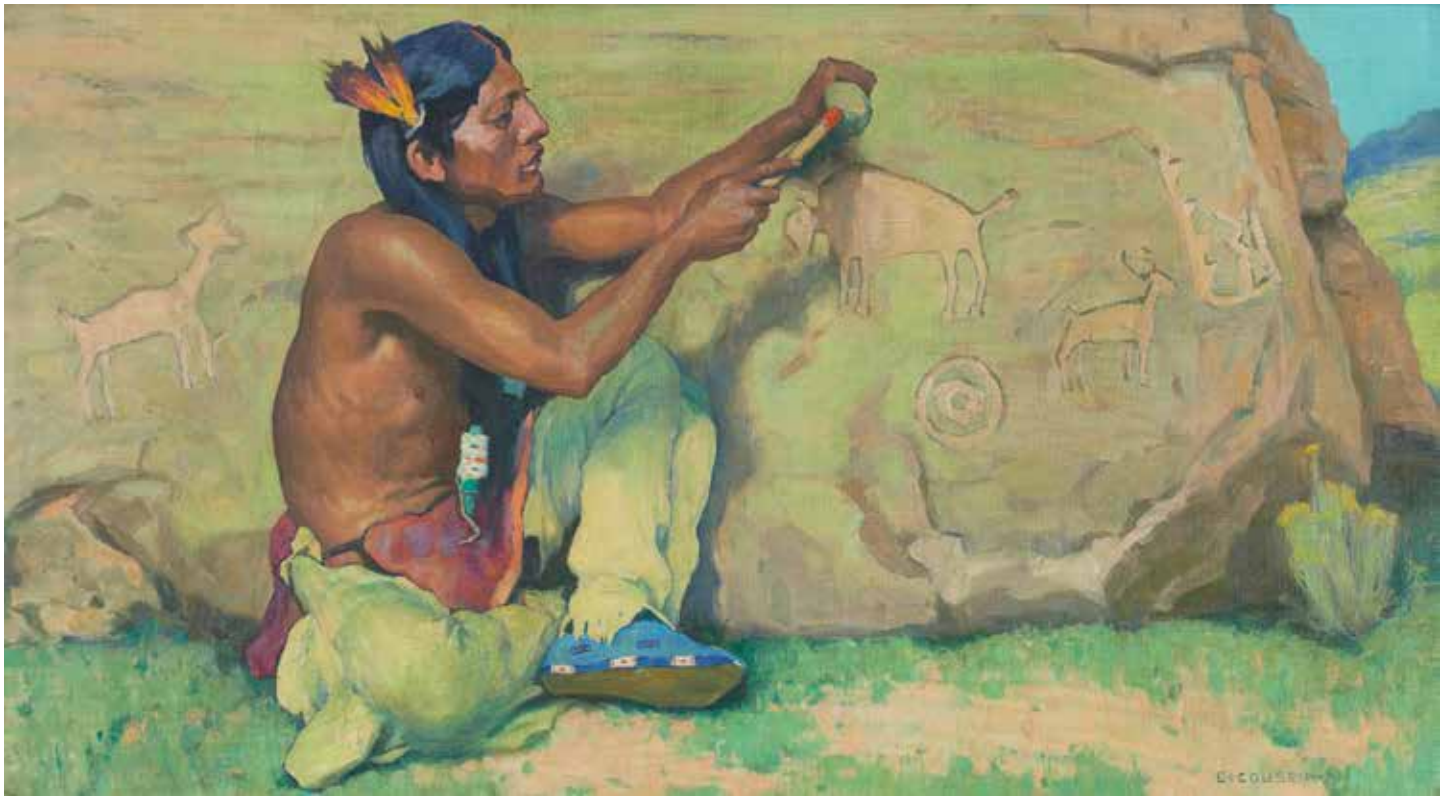
In his 1934 painting titled *Pictographs* Couse depicts his model Jerry Mirabal seated cross legged at the base of a rock cliff. Numerous ancient images appear on the rock surface behind him. Jerry is shown chiseling a new image into the surface and he appears much like one of the petroglyphs himself. In describing this subject Couse wrote, "The Rocky Mountain region abounds in pictographs cut into the rocks by the ancient Indians representing figures of men & animals & symbols of natural phenomenon. Having no written language the Indians depicted their deeds & legends by pictorial representation on skin or the rocks...."

Couse had painted numerous pictograph subjects earlier. This 1934 painting, however, differs dramatically from previous paintings due to its elongated format. It was painted specifically for the American

Lithographic Co. (ALCO) to use on their calendar. In 1914 ALCO began publishing Couse paintings for the Santa Fe Railway calendars, but in 1916 it also began using Couse paintings on its own calendar series. These were distinctive because of the elongated format preferred by ALCO.

The paintings used by the Santa Fe, and those originally used by ALCO, were reproduced from 24 x 29 inch paintings. In order for ALCO to accommodate its elongated format, it was necessary in the printing process to crop and lengthen the image. Over the years, Couse and A. Robert Nelson, the art director at ALCO, developed a flawless relationship. Nelson's correspondence expressed total confidence in the artist and always ended with an expression of appreciation. In the late 1920s, Couse began to paint subjects with ALCO in mind, using their elongated format. *Pictographs*, painted in 1934, is an outstanding example. ALCO bought the copyright for this painting in 1935 and used it on that year's calendar. Couse retained the painting and it was later sold.







15

JOE NEIL BEELER (1931-2006)

Little or No Chance
signed, dated and inscribed 'JOE BEELER / 1980 © CA' (lower left)
oil on canvas
24 x 40in
Painted in 1980.

\$30,000 - 50,000

Provenance

The artist.
Overland Trail Galleries, Scottsdale, Arizona, 1984.
Acquired by the late owner from the above, 1984.

Exhibited

Washington, D.C., Smithsonian Institution, and elsewhere, *America's Star: The U.S. Marshals (1789-1989)*, December 9, 1988-May 5, 1991.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 99, illustrated.

The traveling exhibition, *America's Star*, hosted by the Smithsonian Institution, Washington, D.C., was a traveling exhibit organized by the U.S. Marshals Service of the U.S. Department of Justice. It was held to commemorate their 200 year history, traveling to thirteen different cities in the United States over a period of two and a half years. The present work was included in this show.



16

OLAF CARL WIEGHORST (1899-1988)

Montana Pack Train
signed and inscribed with artist's device 'O-Wieghorst ©' (lower left)
oil on canvas
28 x 38in
Painted in 1964.

\$60,000 - 80,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 102.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 51, illustrated.



17

GILBERT GAUL (1855-1919)

Portrait of the Cowboy
signed 'Gilbert Gaul.' (lower left)
oil on board
26 x 22in

\$10,000 - 15,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, March 21, 1985, lot 52.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 12, illustrated.



18

GEORGE PHIPPEN (1915-1966)

Pleasant Bedground

signed and inscribed with artist's device 'Geo Phippen' (lower left)

oil on canvas

28 x 36in

\$20,000 - 30,000

Provenance

Don Hedgpeth, Medina, Texas.

Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 138, illustrated.

ERNEST MARTIN HENNINGS (1886-1956)

The Taos Twins

signed 'E. Martin Hennings' (lower left)

oil on canvas

45 x 50in

Painted circa 1923.

\$500,000 - 700,000**Provenance**

Sale, Texas Art Gallery, Dallas, Texas, March 21, 1985, lot 67.

Acquired by the late owner from the above.

LiteratureR.R. White, *The Lithographs and Etchings of E. Martin Hennings*,

Santa Fe, New Mexico, 1978, n.p., illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"**Brinkman Collection*, Kerrville, Texas, 2003, p. 77, illustrated.

Ernest Martin Hennings found his greatest sources of inspiration in the people and landscape of Taos, New Mexico. The primary goal of Hennings and his artistic contemporaries in Taos was to create distinctly American art and the unique blended cultures and geography of the Southwest offered striking subjects for their native art. The exceptional cultural heritage of the people of Taos enmeshed various groups, including the Puebloan Indians living in Taos Pueblo—one of the oldest continually inhabited settlements in North America—as well as generations of descendants of Spanish settlers, and the most recent Anglo settlers. *The Taos Twins* depicts the latter and, as found in Hennings' most profound works, fuses both figural and landscape elements into a powerfully direct double-portrait. In the grand portrait of the twins depicted in the present work, Hennings utilized his adept skill as a draftsman from his impeccable academic training, combined with the Southwestern inspiration, to create an important example of Western American art.

Hennings was raised in Chicago, Illinois and began his formal training there at the Art Institute, where he studied the Old Masters and drafting the anatomy of the figure. In 1912, his traditional studies of the European masters continued abroad at the National Academy in Munich, Germany, which was a popular choice for ambitious American artists at the turn of the 20th century. A chiaroscuro technique—composed of dark backgrounds contrasted against brightly lit subjects—was typical of the style learned in Munich. While Henning's work was influenced by this style for his early period, his work later adapted and would significantly change in New Mexico. The strong sunlight and clarity of the arid climate inspired artists to brighten their compositions and add greater vibrancy to their palettes. The impact of the intense sunshine at 7,000 feet above sea level in Taos is evident in the present work, which Hennings painted at the height of his career and abilities. In conjunction with the shift to a more Impressionistic technique using vivid colors and lively brushwork, the basics in craftsmanship and accurate anatomical rendering learned in his early years remained of vital importance to the artist's work.

After his training, Hennings worked as an illustrator to support himself financially like many artists of this period did, including fellow Western artists William Herbert "Buck" Dunton, John Clymer and Gerard Delano, among many others. Commercial illustration was a means to an end and not what Hennings most wanted to work on independently, which was exhibition-worthy paintings. In 1917, Hennings found patrons in business mogul Oscar Mayer and former Chicago mayor, Carter Harrison Jr., who had already been sponsoring Victor Higgins and Walter Ufer in Taos. With their financial support, Hennings intended to spend a month in Taos in the summer of 1917, but found such a wealth of inspiration on this first visit that he stayed for three months. He then spent time visiting other artist colonies across the country, but did not find the same creative stimulus. He settled in Taos in 1921 to devote his work to Southwestern subjects. Comments from the artist himself solidify that Taos had the most significant impact on his work and was the favored place for the well-traveled artist, who said, "...here in figure subjects, I believe I find my greatest inspiration."¹

The Taos Twins is a significant example of this subject, executed when the artist was working at his peak of creativity.

In the summer of 1923, Hennings met a pair of twins in their mid-60s, who have been identified as Jake (Jacob) and George Baumgartner. While in the present work they are dressed in modern clothing for the time, they appear as "old timers," a title Hennings assigned to another smaller portrait of the same sitters. More figuratively, the twins represent "venerable symbols of the great western migration."² There is a rugged, stereotypical quality to the men, but the portraits are direct and authentic. Though we see the twins and their mules squinting in the sun, they do not appear particularly bothered by it and look relaxed, instilling them with a sense of strength and experience from years spent in the desert. Dramatic shadows are cast by the hats shielding their faces, which contrast against brilliant highlights on areas exposed to the sun. In a classic pyramidal composition, cool blue colors are echoed throughout the foreground and background, unifying the composition with an overarching design and harmoniously tying the figures into their natural landscape.

Hennings spent about six weeks working with the twins as sitters, resulting in several paintings. Another comparable portrait entitled *The Twins*, 1923, depicts the men sitting in their wagon and is a key work in the collection of the Eiteljorg Museum, Indianapolis, Indiana. Hennings was especially proud of *The Twins*, exhibiting it in major shows that year, when it also won the significant Martin B. Cahn Prize from the Art Institute of Chicago. Another small oil sketch from the same year entitled *Baumgarten Twins*, where they are set against an adobe wall, is in the collection of the Harwood Museum of Art in Taos.

The Taos Twins is a superb portrait by Hennings of two men strikingly depicted in the luminous Southwestern landscape. According to Patricia Janis Broder, a scholar on the Taos school of artists, "Hennings' most successful canvases are those in which he interwove the threads of landscape and figure forms. His special talent lay in this ability to integrate human figures and natural forms into a single aesthetic creation... Portrait and landscape are fused into a harmonious whole that proclaims the beauty and vitality of life in Taos."³

¹ As quoted in K.B. McWhorter, *A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings*, Norman, Oklahoma, 2016, p. 88.

² J.C. Moore, *A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings*, Norman, Oklahoma, 2016, p. 157.

³ P.J. Broder, *Taos: A Painter's Dream*, New York, 1980, p. 256.



The artist in his Taos studio, circa 1923.





20

20

ELI HARVEY (1860-1957)

Study for 'Bruno' the Brown University Bear
(Standing Bear)

inscribed '© by Eli Harvey. Sc. 1922' (on the base)
bronze with dark brown patina

24in high

Modeled in 1922.

\$6,000 - 8,000



Eli Harvey sculpting *Alaskan Brown Bear*, circa 1923.



21

21

DOUGLAS VAN HOWD (BORN 1935)

Prairie Spring
inscribed '© Van Howd 43/50' (on the base)

bronze with brown patina

21in high

\$5,000 - 7,000

Provenance

The artist.

Acquired by the late owner from the above, 1989.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 278, illustrated.



22

KENNETH BUNN (BORN 1938)

Vantage Point (Black Bear)

inscribed '© Bunn / 1997 6/21' (on the base)

bronze with dark brown patina

26in high

Modeled in 1997.

\$15,000 - 20,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 241, illustrated.



23

BOB SCRIVER (1914-1999)

An Honest Try

inscribed 'Bob Scriver / 1968' and "An Honest Try" (on the base) and stamped twice 'Bighorn Foundry' (along the base)

bronze with dark brown patina

28 1/2in high

Modeled in 1968.

\$10,000 - 15,000

Provenance

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas.

Sale, Texas Art Gallery, Dallas, Texas, September 17, 1983, lot 65.

Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy Hall of Fame, *Cowboy Artists of America: Fifth Annual Exhibition*, 1970.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy Artists of America*, Flagstaff, Arizona, 1978, pp. 4, 10, 12, 58-59, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 150, illustrated.

The present work is cast number 25 from this edition.



24

HARRY JACKSON (1924-2011)

The Flag Bearer

inscribed '© Harry Jackson 1983' and 'TF35' with artist's thumbprint device and stamped 'WFS/ITALIA' (on the base)

bronze with reddish brown patina

29in high

Modeled and cast in 1983.

\$12,000 - 16,000

Provenance

The artist.

Altermann Art Gallery, Dallas, Texas, 1983.

Acquired by the late owner from the above, 1983.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 119, illustrated.

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 40 with 4 artist models.



25

HERMAN WENDELBOG HANSEN (1854-1924)

Rio Grande Patrol
signed 'H.W. Hansen' (lower right) and inscribed with title
(on the stretcher)
oil on canvas
24 x 18in

\$20,000 - 30,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 28.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 14, illustrated.



26

WILLIAM GOLLINGS (1878-1932)

Buying Buckskins

signed, dated and inscribed with artist's device 'Gollings / 1911'
(lower right)

oil on canvas

15 x 20in

Painted in 1911.

\$70,000 - 90,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, March 3, 1984, lot CS31.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 13, illustrated.

OSCAR EDMUND BERNINGHAUS (1874-1952)

San Antonio Chapel, Taos

signed 'O.E. Berninghaus' (lower right)

oil on canvas

25 x 30in

Painted circa 1924.

\$120,000 - 160,000

Provenance

The artist.

Mary Catherine Howard, Taos, New Mexico, cousin of the artist's wife.

Gerald Peters Gallery, Santa Fe, New Mexico, 1980.

Jim Fowler's Period Gallery West, Scottsdale, Arizona, 1983.

Acquired by the late owner from the above, 1984.

Literature

G.E. Sanders, *O.E. Berninghaus: Master Painter of American Indians and The Frontier West*, Taos, New Mexico, 1985, p. 132.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 62, illustrated.

This work will be included in the Kodner Gallery Research Project on the artist Oscar Edmund Berninghaus 1874-1952.

We wish to thank Barbara Brandenburg Brenner for her kind assistance in cataloguing this lot.

In 1899, Oscar Berninghaus accepted a sketching commission from the Denver and Rio Grande Railroad to travel by train through Colorado and New Mexico. Along this journey, he learned of a mountainside village in northern New Mexico near an historic Pueblo settlement and became one of the first artists to visit Taos. He recalled of that first trip, "I stayed here but a week, became infected with the Taos germ and promised myself a longer stay the following year."¹ Indeed Berninghaus would come to live much of his life in Taos, where he found the greatest source of inspiration for his work, spending more time annually until 1925, when he settled there permanently. In *San Antonio Chapel, Taos*, Berninghaus captures the distinct atmosphere of the village during the winter through his adept Impressionistic technique.

Berninghaus was a key figure in the artists' colony of Taos. In 1915, he became one of the founders of the Taos Society of Artists, among the original group of artists known as the Taos Six—alongside Joseph Henry Sharp, Eanger Irving Couse, William Herbert "Buck" Dunton, Ernest Blumenschein and Bert Geer Phillips. Their aims were to organize exhibitions, encourage the sale of their work and promote America's own native art. Berninghaus wrote of the significance of their movement, "I think the colony in Taos is doing much for American art. From it I think will come a distinctive art, something definitely American—and I do not mean that such will be the case because the American Indian and his environment are the subjects. But the canvases that come from Taos are definitely as American as anything can be. We have had French, Dutch, Italian, German art. Now we must have American art. I feel that from Taos will come that art."²

Unlike other members of the Taos school who had formal academic training at top institutions and studied abroad, Berninghaus was mostly self-taught. He was raised in St. Louis, Missouri and since

his childhood, drawing was a favorite pastime. His career began as a lithographer, which instilled a high degree of precision to his draftsmanship that remained a foundation in his work. Years working in commercial illustration further practiced his innate sense of design and composition. It was in New Mexico where Berninghaus discovered and perfected his work in the oil medium, and where he painted free of the restrictions of commercial commissions.

Berninghaus' style of painting, as seen in the present work, reflected that of the Impressionists, trying to capture transient lighting effects through the use of vibrant hues and broken, textured brushwork. Whereas some artists in the Taos colony devoted their canvases to subjects under the intense desert sunshine of the afternoon, Berninghaus closely studied the changing colors and atmospheric quality of the landscape in various seasons and times of day. *San Antonio Chapel, Taos* appears to be a winter scene as snow envelops the foreground and is dappled on the distant hilltops. The chapel possibly depicted is located in La Loma Plaza and was built by Spanish settlers in the mid-Nineteenth Century. The warm tones of the adobe structures, dirt road, and bark of the tree contrast against the cool tones of the hills and crisp blue sky. Varying brushstrokes and levels of impasto create distinct textures throughout, from the wispy, bare tree branches to heavily laid snow.

Berninghaus found a wealth of subjects and artistic inspiration in Taos. *San Antonio Chapel, Taos* exhibits the artist's keen ability to convey the impression he felt of this unique place during a cold, wintry moment. The present work serves as a prime example of the artist's belief that, "The painter must first see his picture as paint—as color—as form—and not as a landscape or figure. He must see with an inner eye, then paint with feeling, not with seeing."³

¹ P.J. Broder, *Taos: A Painter's Dream*, New York, 1980, p. 119.

² *Ibid*, p. 122.

³ *Ibid*, p. 126.







28

NED JACOB (BORN 1938)

Grandfather, Give Us Your Children

signed 'Ned Jacob' (lower left)

oil on canvas

24 x 48in

\$15,000 - 25,000

Provenance

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas.

Sale, Texas Art Gallery, Dallas, Texas, September 17, 1983, lot 51.

Acquired by the late owner from the above.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy Artists of America*, Flagstaff, Arizona, 1978, pp. 11, 44-45, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 123, illustrated.

Please note the present lot will be sold with a study for *Grandfather Give Us Your Children*, charcoal on paper, 18 1/2 x 24 1/4in.

Ned Jacob was honored as 1984 Artist of the Year by the Friends of Western Art in Tucson, Arizona, and a limited edition of lithographs were created from the present work.



Ned Jacob (Born 1938), *Study for Grandfather, Give Us Your Children*, charcoal on paper, 18 1/2 x 24 1/4in.

29

NED JACOB (BORN 1938)

Bull Painted Face (Piegan)

signed 'Ned Jacob' (lower right)

gouache, watercolor and pencil on paper

30 x 20in

\$4,000 - 6,000

Provenance

Overland Trail Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 1983.

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 124, illustrated.



29

30

NED JACOB (BORN 1938)

Blue Painted Face

signed 'Ned Jacob' (lower right)

gouache, watercolor and pencil on paper

30 x 18in

Executed in 1980.

\$4,000 - 6,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 15.

Acquired by the present owner from the above.

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 124, illustrated.



30

HOWARD TERPNING (BORN 1927)

Coffee Coolers Meet the Hostiles
signed, dated and inscribed '© Terpning 1982 CA' (lower left)
and signed again and inscribed with title (on the backing)
oil on canvas

32 x 52in

Painted in 1982.

\$600,000 - 800,000

Provenance

The artist.

Sale, Western Heritage Sale, Plano, Texas, May 15, 1982, lot 75.

Acquired by the late owner from the above.

Exhibited

Kerville, Texas, Cowboy Artists of America Museum, July 1983.

Tulsa, Oklahoma, Gilcrease Museum, *Gilcrease Rendezvous 1985:*

Paintings by Howard Terpning, May 3-July 7, 1985.

Kerville, Texas, Cowboy Artists of America Museum, *Canvas-ing the*

West: Gary Carter and Howard Terpning, January 21-March 31, 1997.

Literature

F.A. Myers, "An Interview with Howard Terpning: 1985 Gilcrease Rendezvous Painter," *Gilcrease Magazine of American History and Art*, vol. 7, no. 2, April 1985, p. 26, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*

Brinkman Collection, Kerville, Texas, 2003, p. 163, illustrated.

Howard Terpning was born in Oak Park, Illinois. As a young man he had ambitions to be a pilot, as did his brother, who flew bombers in World War II, leading Terpning to join the Marine Corps in 1945, serving as an infantryman. Following his service, he was admitted to the Academy of Fine Art in Chicago, which was no easy task in light of competition from other returning veterans. Trying his hand in the commercial illustration business, Terpning moved to New York for a short time but eventually returned to Chicago, where we secured employment in Milwaukee as an illustrator for a variety of projects. Now an established historical painter, in 1967 Terpning was invited by the Marine Corps to record scenes of the Vietnam War. Six major works from this series still hang in the Marine Corps Museum in Washington D.C.

In subsequent years Terpning produced numerous illustrations for many famous movie posters as well as popular magazine covers. A commission during this time for Winchester Firearms may have rekindled his lifelong love of the West, as Terpning later chose to take a break from commercial work and try his hand at easel painting. From this came three Western compositions that he consigned to a gallery in Scottsdale in 1975. The gallery quickly sold the paintings and their commercial success marked a seminal point in the artist's career. His love of painting Western scenes gradually became his sole career.

Terpning moved to Tucson in 1977, where he continues to live and paint today. Since 1979 he has been a member of both the National Academy of Western Art and the Cowboy Artists of America. His

paintings have received numerous awards through the years and his works became headliners in annual fundraisers for museums such as the Autry Museum of the American West and the National Cowboy & Western Heritage Museum. He is recognized today as the premier living Western painter. Not only is the quality of Terpning's work extraordinary, but his attention to detail and his respect and sensitivity to Indian culture has become world renowned.

Coffee Coolers Meet the Hostiles exemplifies the conflict of Westward expansion through a dramatic encounter of Sioux tribesmen with opposing ways of life. By the mid-1860s, the Great Sioux Nation faced increased land restrictions by the Federal Government, resulting in the establishment of the Great Sioux Reservation with the Fort Laramie Treaty of 1868. To incentivize and 'civilize' the Plains Indians, clothing, blankets, cloth and food rations of flour, lard, bacon, sugar, coffee and beef were distributed to those who would live on the Reservation. Many Plains Indians rejected this push toward agrarian life, and in the present work, the clash of cultures is marked. The 'Coffee Coolers' are depicted in Western tack and apparel, carrying rifles, and loosely assembled, whereas the 'Hostiles'—warriors who continued to hunt and live in the unseeded territories—are shown in buckskin, with traditional hunting weapons, banding cohesively.

Terpning masterfully captures the crux of this conflict through formal composition in the triangulation of a peace pipe, rifle, and lance with their respective agents. Terpning is considered by many to be the finest 'modern-day storyteller' of the American West, and the present work is a superb example of the sensitive and historically-informed narrative for which he is best known. On a note written by the artist and attached to the reverse of the painting, the artist described the present work:

"The 'Coffee Coolers' was a name that the hostile Sioux from the north gave to their tribesmen who chose to live around the white man agency and seek their favor and presents, and scout for them. In the month of yellowing grass, some coffee coolers rode up to the north and met some of the hostile Sioux on the rolling plains and smoked the pipe and couniled [sic] with them and tried to convince them to bring their band down to the agency and live in peace. Two hostile Indians on the right are riding cavalry horses."¹

In a second letter to L.D. Brinkman, the artist, elaborated on the subject of the work and added to his description the following:

"Indians who would not live on reservations but resisted confinement were called hostiles. They in turn called the Indians who lived on reservations and around the white man 'coffee coolers' because they liked the white man's coffee & sugar and all the warm blankets and other goods that the white man passed out. As long as they stayed on the reservation, they were called "good" Indians. From time to time they would be sent out to hostile territory to try and talk to the resisting people into coming back to the reservation. Many ranks remained independent until forced onto reservations at gunpoint. This scene shows some 'good' Indians approaching some hostile and offering the pipe so they may sit down and smoke and perhaps be induced to return to the reservation with them."²

¹ Letter affixed to the reverse of the present lot.

² Howard Terpning, unpublished letter.





32

GARY CARTER (BORN 1939)

Battle of Adobe Walls 1874 (Isa-Tai Bad Medicine)
 signed, dated and inscribed '© Gary Carter CA 86' (lower right) and
 signed again and inscribed with title (on the reverse)
 oil on panel
 30 x 40in
 Painted in 1986.

\$7,000 - 9,000

Provenance

The artist.
 Acquired by the late owner from the above, 1986.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, *Cowboy Artists of America Salute Texas Exhibit: In Celebration of the Texas Sesquicentennial (1836-1986)*, 1986, p. 7, illustrated (as *Battle of Adobe Walls 1874*)

The present work depicts the Second Battle of Adobe Walls in 1874. The work was executed by the artist on the occasion of the Texas Sesquicentennial which was commemorated by an exhibition at the Cowboy Artists of America Museum, Kerrville, Texas. In the published exhibition catalogue the artist prepared a detailed description for the subject of this work:

"1874—The Comanche, Kiowa, and southern Cheyennes united to drive away white buffalo hunters who were destroying the southern herd—this southern herd was the Indians commissary. The white hunters built a trading post just off the Canadian River 60 miles N.W. of present day Amarillo.

The Indians were inspired by a Comanche medicine man named Isa-Tai who told them they would be bullet-proof and would be able to kill the white men while they slept.

The white men were very much aware that pre-dawn when the 700 warriors swept in—the white hunters were deadly with their Sharps buffalo rifles and spoiled Isa-Tai's medicine—even a few dead Indians were considered a disaster and Isa-Tai (all painted with yellow earth and safe brush head ornament) was driven away by angry warriors. There were less than 30 white people at the trading post including one white woman—young Quanah Parker also led the warriors."¹

¹*Cowboy Artists of America Salute Texas Exhibit: In Celebration of the Texas Sesquicentennial (1836-1986)*, Kerrville, Texas, 1986, p. 7.





33

JOE NEIL BEELER (1931-2006)

Montana Buffalo Hunt

signed, dated and inscribed 'JOE BEELER / 1985 ©' (lower right)

oil on canvas

40 x 80in

Painted in 1985.

\$60,000 - 80,000

Provenance

The artist.

Acquired by the late owner from the above, 1985.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, *CA Retrospective 1995: Joe Beeler and John Hampton*, January 20-April 3, 1995.

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 91, illustrated.

L.D. Brinkman's relationship with Joe Beeler transcended more than that of simply artist and patron. They were close companions who shared a passion for contemporary Western art. Joe Beeler is most known for his instrumental efforts as one of the founding members

of the Cowboy Artists of America (CAA), established in 1965, with fellow artists Charlie Dye, John Hampton and George Shippen. Beeler's personal connection to the West and specifically the Native American people stemmed from his own cultural heritage. His father part Cherokee. Beeler was born and raised in Joplin, Missouri, as a fourth-generation Westerner who grew up alongside the Indian tribes of northeast Oklahoma. Beeler's body of work composed during his life time serves as a living testament – filled with depictions of cowboys, Indians and wild animals – to his great pride for the American West.

The present work expertly illustrates Beeler's skill as a draftsman who in *Montana Buffalo Hunt* demonstrates his mastery of both human and animal anatomy. The Indians on horseback who are seen circling the buffalo pack, are alive with energy, momentum builds as they rush the pack, looming over their prey. The muscles of the central figure are strained as he draws his arrow back to strike the confused animal whose eyes almost focus on the viewer and translate its urgency, perhaps even fear. The embattled white horse stands in stark contrast against the herd of buffalo who blend into one hurried beast. The Montana landscape, rugged with its mountains blurred in the background, and with its grassy plains, are familiar territory to the Indian tribes who inhabit the land. At lower left, the skull remains of a buffalo appear discarded amid the brush, it foreshadows the grim end that nears for the buffalo outwitted by their hunters.



34

HENRY CORNELIUS BALINK (1882-1963)

Tony and his Horses
signed 'HENRY. C. BALINK.' (lower left)
oil on canvas
15 x 16in

\$10,000 - 15,000

Provenance

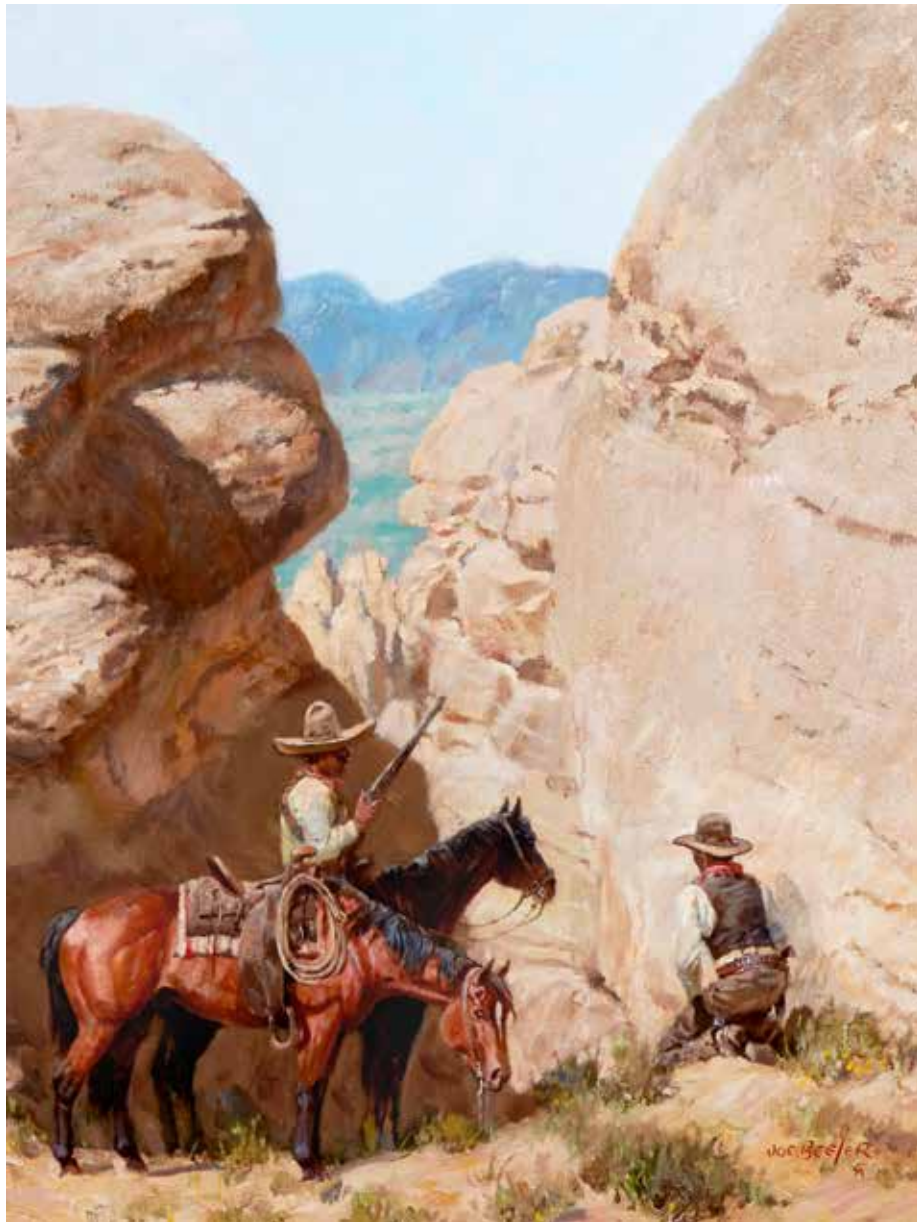
Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23,
1983, lot 23.
Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, Oklahoma Art Center, *Henry C. Balink*,
February-April 1969, no. 54.

Literature

Daily Oklahoma Newspaper, March 16, 1930, p. 4C, illustrated.
S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 61, illustrated.



35

JOE NEIL BEELER (1931-2006)

Preparing an Ambush
signed and inscribed 'JOE BEELER CA' (lower right)
oil on canvas
24 x 18in

\$10,000 - 15,000

Provenance

Institute of Texas Cultures, University of Texas, San Antonio, Texas.
Acquired by the late owner from the above, 1985.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 96, illustrated.

GERARD CURTIS DELANO (1890-1972)

Menominee Hunter

signed and inscribed '© Delano' (lower right)

and signed again and inscribed with title (on the reverse)

oil on canvas

30 x 36in

\$150,000 - 250,000**Provenance**

Trailside Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 1985.

LiteratureR. Bowman, *Walking with Beauty: The Art and Life of Gerard Delano*, Denver, Colorado, 1990, p. 171, illustrated.S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 107, illustrated.

Gerard Delano was an aspiring artist, determined to master the specific genre of illustration, from a very early age. Submitting countless drawings to *Life Magazine* during his teenage years, he was finally paid for an illustration mailed to the magazine in 1909, which provided him the assurance he needed to commit his career to his artistic pursuit. Soon after, Delano moved to New York in 1910 and began studies in magazine illustration at the Art Students League and the Grand Central School of Art. His most instructive teachers came to be famed illustration artists, among the most influential were Dean Cornwell and Newell Convers Wyeth.¹ During the quiet summer months which provided little employment for illustrators, the artist embarked on his first trip West, in 1919, beginning in Denver, Colorado, and eventually Cheyenne, Wyoming. The artist furiously sketched and produced watercolor studies of the cowboys and ranchers that inhabited the region.

The West became a fascination for Delano and inspired the prolific period of commercial illustrations that employed him through the next few decades. The artist's skills as an illustrator were realized in cover illustrations for *Ace-High* magazine, which commissioned numerous cover illustrations from the artist beginning in 1923. Work followed from many of the Western themed publications including some of the artist's most famous images reproduced by *Star Magazine*. As regular journeys West continued, the artist eventually visited Navajo country in 1940, which included locations such as Monument Valley, Steamboat Canyon, and Canyon de Chelly. These places were so profound an inspiration, they served as almost spiritual experiences for Delano, who endured as a deeply religious man throughout his adulthood. His work henceforth became consumed with the Indian people and their land.²

At center of the present work a Menominee tribesman is seen rowing across calm waters, his profile reflected in these waters like still, mirrored glass. His canine companion is perched at the front of their vessel, seemingly the hunter's eyes and ears as they set out on the day's hunt. The Indian figure and his canoe appear in stark contrast from the landscape that surrounds them, illuminated by amber tones against the pastel water and sky. The birds that float through the sky appear hazy through the fog-like film which obscures the background of the composition from the central figures framed in the foreground. The painted symbols and jointed edges of the canoe are crafted in great detail but eventually blur into muted hues at the far end of the boat.

Delano's use of atmospheric perspective creates the airy quality which characterizes *Menominee Hunter*. The quiet solitude which emanates from the present work is a characteristic exhibited in many of his most successful paintings. Delano once referred to his paintings as "designed realism."² To this effect one can see how the present work is highly realistic in execution but decorated with romanticism for his subject, a sentiment which harkens to his training as an illustration artist. The spirited connection between human and animal was often a relationship he portrayed in many of his illustrations. The present work harmoniously combines Delano's stylistic technique as an illustrator with his favored subject matter. *Menominee Hunter* portrays, with great affection, the natural and human spirit of the American West.

¹ D.J. Hagerty, *Heart of the Desert: The West of Gerard Curtis Delano*, Santa Fe, New Mexico, 2001, p. 14.

² *Ibid*, p. 18.

³ R.G. Bowman, *Walking With Beauty: The Art and Life of Gerard Curtis Delano*, Denver, Colorado, 1990, p. 74.





37

DON BAKER (BORN 1946)

Southern Cheyenne Chief
inscribed '16/40 DON BAKER © / POLYCHROME
ANN BAKER' (on the base)
bronze with polychrome patina and mixed media
20in high
Modeled in 1987.

\$10,000 - 15,000

Provenance

The artist.
Acquired by the late owner from the above, 1987.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 180, illustrated.

The present work was completed as a collaborative effort between husband and wife team Don and Ann Baker. The artist modeled the bronze sculpture and his wife executed the polychrome patina applied to its surface. Upon completion of the edition the artist's wife provided L.D. Brinkman the following description of *Southern Cheyenne Chief*:

"This piece depicts a head chief of the Southern Cheyenne tribe in the period of about 1880 . . . The model for this piece is a full-blooded 6'6" tall Southern Cheyenne named Jerome Bushyhead from El Reno, Oklahoma, who is a friend."¹

¹ Ann Baker, unpublished letter.



38

HENRY CORNELIUS BALINK (1882-1963)

Pee-A-Wa-He-A

signed and inscribed 'HENRY. C. BALINK. / ZUNI. NEW. MEXICO'
(upper right)

oil on canvasboard

20 x 16in

Painted *circa* 1924.

\$15,000 - 20,000

Provenance

Jim Fowler's Period Gallery West, Scottsdale, Arizona.

Acquired by the late owner from the above, 1981.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 62, illustrated.



39

WILLIAM HENRY DETHLEF KOERNER (1878-1938)

A Mystical Incantation
signed and dated 'W.H.D. / Koerner / 1922' (lower right)
oil on canvas

36 1/4 x 34 1/8in

Painted in 1922.

\$30,000 - 50,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona,
October 23, 1983, lot 209.

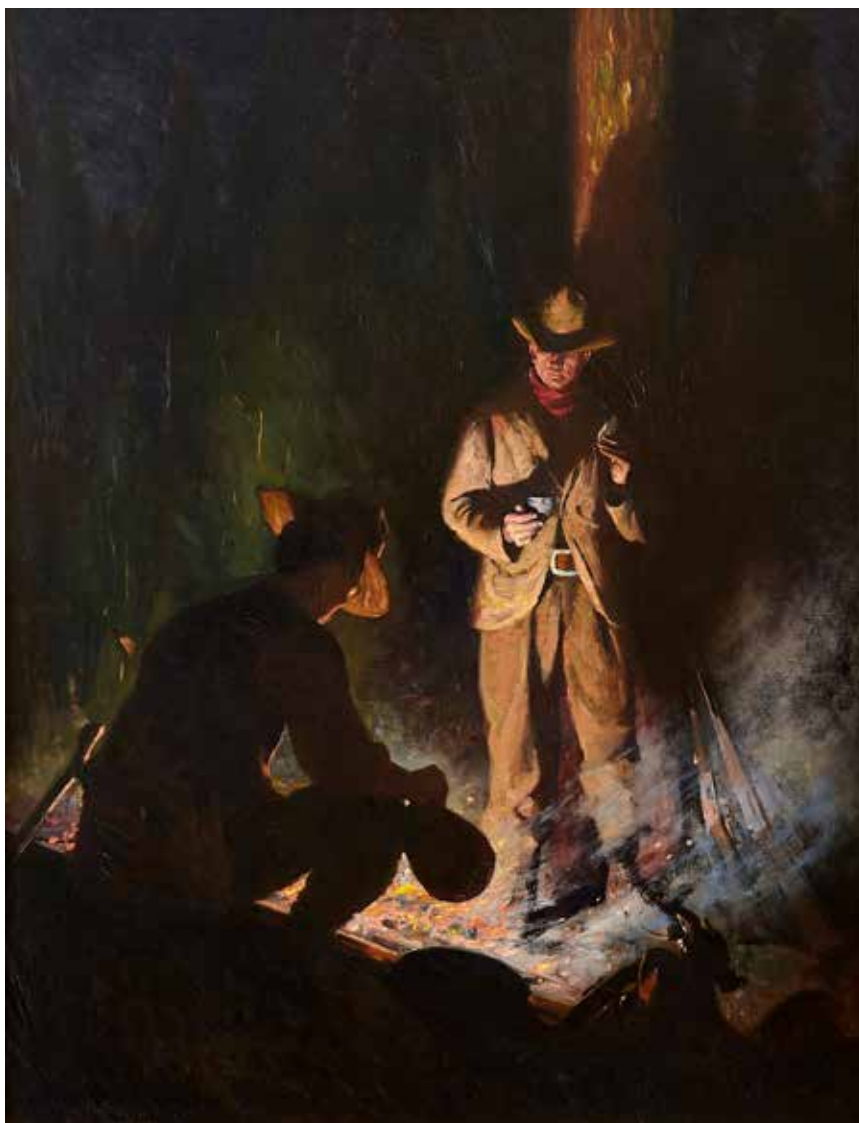
Acquired by the late owner from the above.

Literature

L.F. Hartman, "The Transit of Venus," *Redbook Magazine*, May 1923,
p. 67, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 20, illustrated.

The present work was reproduced in the pages of *Redbook Magazine*,
in the May 1923 issue, to illustrate Lee Foster Hartman's story entitled
"The Transit of Venus." The caption underneath the illustration read,
"The girl gazed into the fire without answering. She might have been a
priestess intent upon some mystical incantation."



40

WILLIAM HERBERT DUNTON (1878-1936)

Camp of the Bear Hunters
signed, dated and inscribed 'W. Herbert Dunton '13 / New Mexico ©'
(lower left)
oil on canvas
32 1/4 x 25 1/4 in
Painted in 1913.

\$50,000 - 70,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona,
October 23, 1983, lot 75.
Acquired by the late owner from the above.

Exhibited

El Paso, Texas, Panhandle Cattleman's Association Convention,
Paintings of the Old West, March 1-4, 1914.

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink"
Brinkman Collection*, Kerrville, Texas, 2003, p. 74, illustrated.

We wish to thank Michael R. Grauer, McCasland Chair of Cowboy
Culture/Curator of Cowboy Collections and Western Art, at the National
Cowboy & Western Heritage Museum, Oklahoma City, Oklahoma, for his

kind assistance cataloguing this lot. This painting will be included in his
forthcoming *catalogue raisonné* of the artist's work.

According to Grauer, "During his first trip west in 1896, [Dunton] hunted
for nearly two years supplying meat for ranches, and continued hunting
and guiding hunts for the rest of his life . . . Dunton insisted upon
appropriate clothing and accoutrements in his paintings, although he
never descended into accuracy for its own sake. In *Camp of the Bear
Hunters* the axe handle leaning against the log (foreground left) and the
saddle silhouetted against the campfire (foreground right) are 'little things'
that Dunton knew would appeal to outdoorsmen. The saddle is typical
of Old West days with its 'slick forks,' small seat and high cantle, and the
OK-style spurs hooked over the horn are a nice touch."¹

Grauer continues, "*Camp of the Bear Hunters* also shows the influence of
Frederic Remington on Dunton's work. Dunton recognized Remington as
an 'Old Master' of Western art. Some critics even felt that after Remington
died in 1909 only Dunton possessed the 'ability to carry on the work
where [Frederic] Remington left off' and he was called 'the Remington
of the Southwest.' Dunton pays tribute to Remington's interest in both
nocturnes and hunting scenes . . . *Camp of the Bear Hunters* also reflects
Dunton's friendship with one of the leading outdoor artists of the early
1900s, Philip R. Goodwin."²

¹ M.R. Grauer, unpublished letter, 18 December 2018.

² *Ibid.*

41

HOWARD TERPNING (BORN 1927)

Blackfeet Spectators
signed, dated and inscribed '© Terpning 1984 CA' (lower right)
oil on canvas
32 x 56in
Painted in 1984.

\$500,000 - 700,000

Provenance

The artist.
Sale, Gilcrease Museum, Tulsa, Oklahoma, *Gilcrease Rendezvous Exhibition and Auction of Paintings by Howard Terpning*, 1985.
Acquired by the late owner from the above.

Exhibited

Tulsa, Oklahoma, Gilcrease Museum, *Gilcrease Rendezvous 1985: Paintings by Howard Terpning*, May 3-July 7, 1985.

Literature

F.A. Myers, "An Interview with Howard Terpning: 1985 Gilcrease Rendezvous Painter," *Gilcrease Magazine of American History and Art*, vol. 7, no. 2, April 1985, pp. 16-17, illustrated.
E. Kelton, *The Art of Howard Terpning*, Trumbull, Connecticut, 1992, pp. 26-27, illustrated.
S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 162, illustrated.

Few representational artists possess a resumé as lengthy as that of Howard Terpning. As an illustrator he produced artwork for iconic movies, including *The Guns of Navarone*, *Dr. Zhivago*, *A Man For All Seasons*, *The Sound Of Music* and *Cleopatra*. He produced cover illustrations for *Time*, *Newsweek*, *Field & Stream*, *Reader's Digest*, as well as numerous others. This is the foundation on which Howard Terpning chose to devote his time fully to the art of the West and the history and heritage of Native American Indian life. *Blackfeet Spectators* exemplifies the attention to detail and respectful consideration to Native American culture that has put him at the top of his field.

In an undated letter to L.D. Brinkman, the artist discussed the inspiration for this work and the history surrounding its subject:

"This painting resulted from a very careful charcoal drawing that I did in 1980. I had such an interesting time developing the faces of each man and working out the details of the clothing that I decided to do

a larger version in oils so that I could get all of the rich color that was so evident in their beadwork [sic]. The plains Indians always had many ceremonies to go to and there were always spectators as well as participants - hence the title."

Terpning is renowned for his attention to detail, as evident in the fine beadwork, jewelry and leather clothing on each Indian pictured in the present work. One can make out each and every object on these spectators. The faces of each Indian are similar, as if related, but distinctively different. The focus is on the men themselves, and yet the viewer is curious as to what they are watching. A dance ceremony, a speech, a solemn procession? No clues are revealed on the proud faces of each sitter or the landscape in which they find themselves. We are simply left to our imaginations. The weathered faces remind us of a generation of elders and a culture rapidly fading away. Perhaps the artist intended to suggest that the sitters were in some way spectators of their own vanishing culture.





42

KEN CARLSON (BORN 1937)

Hudson Bay Winter
signed 'Carlson' (lower left)
oil on Masonite
22 x 44in

\$25,000 - 35,000

Provenance

The artist.
Commissioned by the late owner from the above, 2013.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 242, illustrated.



43

JOHN FORD CLYMER (1907-1989)

The Ledge

signed 'John Clymer' (lower right)

oil on Masonite

20 x 24in

\$30,000 - 50,000

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 104, illustrated.

KEN CARLSON (BORN 1937)

Prairie Showdown
signed 'Carlson' (lower right)
oil on Masonite
42 x 84in
Painted in 1999.

\$80,000 - 120,000

Provenance

The artist.
Commissioned by the late owner from the above, 1999.

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 243, illustrated.

Starting at an early age, painting wildlife has always been in Ken Carlson's bones. He once said "I can't remember a time when I didn't dream of being an artist. That's all I ever wanted to be. Birds and animals were all I ever wanted to paint." Carlson began his adult art career as an illustrator. Weekends and days off were spent painting, studying, sketching and photographing wildlife subjects throughout the West. Gradually he built up a reputation in the wildlife art community by exhibiting works for several conservation related groups such as Ducks Unlimited. By 1969, Carlson decided to devote his time fully to becoming a wildlife painter. Since then he has developed into one of the preeminent wildlife painters in the Western art world. Along the way he has received numerous exhibitions and awards. He is featured in dozens of wildlife books and periodicals and his paintings are in numerous museum collections such as the National Museum of Wildlife Art in Jackson, Wyoming.

Carlson's approach to painting wildlife is all about first-hand observation. Years of close observation led him to believe that the only way to capture the true essence of his subject is to paint what's right before him, in the outdoors and on the spot.

Carlson was a close friend and neighbor of L.D. Brinkman's and through the years Brink commissioned him to paint several works depicting majestic American wildlife. For this particular commission, Brink wanted Carlson to paint a true masterpiece in size and subject. As the artist relayed in a recent interview, he asked Brink how large he wanted this work; 25 x 30 inches? Brink replied - larger! Well, then how about 30 x 40 inches? Again the reply was - larger! Well how about 40 x 60 inches? No, larger! He wanted a work which captured both the scale and dramatic tension of the scene. That painting is *Prairie Showdown*. At 42 x 84 inches, it is one of the largest works that Carlson has produced. Displayed prominently in Brink's office, *Prairie Showdown* exemplifies why Ken Carlson is one of America's premier wildlife painters.

The tension between the buffalo and the wolves is palpable. The dilemma for the buffalo is apparent, as the wolves circle them. The pursuers need to catch some sort of prey. The question is just who and how. Brink was particularly fond of buffalo, and Ken's depiction of them is stunningly accurate. The landscape is not glorified. The colors reflect the danger in the air. There is no harmony in this moment. Ken Carlson, with his years of first-hand experience and observation with these animals knows all too well the realities of life on the Western prairie.



Artist's preliminary drawing for *Prairie Showdown* sent to L.D. Brinkman, 1993.





45

OLAF CARL WIEGHORST (1899-1988)

Mescaleros

signed and inscribed with artist's device 'O-Wieghorst' (lower left), inscribed '©' (lower right) and signed again, dated and inscribed with title (on the reverse)

oil on Masonite

18 x 22in

Painted in 1978.

\$25,000 - 35,000

Provenance

The artist.

Texas Art Gallery, Dallas, Texas, 1978.

Acquired by the late owner from the above, 1978.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 44, illustrated.



46

JOE NEIL BEELER (1931-2006)

Saluting the Comanchero Trade

signed and inscribed 'Joe Beeler / © CA' (lower right)

oil on canvas

24 x 48in

\$40,000 - 60,000

Provenance

The artist.

Acquired by the late owner from the above, 1983.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, 1983.

San Antonio, Texas, Institute of Texas Cultures, University of Texas,

Joe Beeler: In the Cradle of the Cattle Kingdom, July 1985.

Literature

The State of Art, July 1985, p. 8.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*

Brinkman Collection, Kerrville, Texas, 2003, p. 91, illustrated.

47

FRANK TENNEY JOHNSON (1874-1939)

Alphonzo Bell

signed and dated 'F. Tenney Johnson 1928' (lower left)

oil on canvas

32 x 40in

Painted in 1928.

\$250,000 - 350,000

Provenance

The artist.

Stendahl Galleries, Los Angeles, California, commissioned by the sitter, Alphonzo E. Bell Sr., 1928.

Sale, Altermann & Morris Galleries, Dallas, Texas, May 18, 1996, lot 68. (probably) Acquired by the late owner from the above.

Literature

Art Sales Ledger, 1928-1936, MS 12.05.08, Frank Tenney Johnson Collection, McCracken Research Library, Buffalo Bill Center of the West, p. 23.

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 16, illustrated.

We wish to thank Melissa Webster Speidel for her kind assistance in cataloging the lot. This painting will be included in her forthcoming *catalogue raisonné* on the artist's oil paintings.





A portrait of the Southern California oil magnate, rancher, and real estate developer Alphonzo E. Bell Sr. (1875-1947). Courtesy of the Alumni Office, Occidental College, Los Angeles, California.

Frank Tenney Johnson was a master of myth-making, both in his life and art. While he is considered by many as following in the footsteps of Frederic Remington and Charles Marion Russell, his primary biographer Harold McCracken believed that he surpassed them by adding “a strong aesthetic beauty” to his paintings.¹ Johnson’s works are immediately arresting and recognizable for the romance with which he depicts solitude on the Western range.

Johnson was born and raised in Iowa on a humble prairie farm a stone’s throw from the historic Overland Trail. Watching the stagecoaches pass by sparked his imagination and fueled his fascination with the West. His interest in art took hold at the age of fourteen, when his family moved to Milwaukee, Wisconsin. In a big city for the first time, he was inspired by visits to the Layton Art Gallery, Milwaukee’s first public art museum, and resolved to become an artist. As a self-motivated and enterprising young man, he dropped out of school to apprentice under two German expatriate artists who shaped his work in different ways. From Frederick William Heine, he gained a strong technical background and exposure to commercial art-making, and from Richard Lorenz, he found a champion of Western subjects and a kindred spirit.

By 1895, at the age of twenty-one, the allure of New York City proved irresistible. Johnson traveled to New York for the first time and trained

at the Art Students League under John Henry Twachtman. Though it was a short five-month stint, it was an auspicious start to his artistic career in New York. He pursued additional training under the National Academicians Robert Henri and William Merritt Chase and sought work as a commercial illustrator to make ends meet. In 1903, through a fortuitous commission for the Winchester rifle company, he landed a major commission with *Field & Stream* magazine that enabled him to travel extensively through the West.² On this seminal trip, Johnson visited cattle ranches in Colorado and Indian pueblos in the Southwest, completely ‘embedding’ in the local culture and understanding the values and habits of his subjects first-hand. Here, he found the heroic cowboy archetype that would inspire his work for nearly four decades.

Johnson returned to Manhattan in 1904 to make good on his *Field & Stream* commission. Commercial success ensued with magazine commissions from *Cosmopolitan*, *Harper’s Monthly*, *Harper’s Weekly*, and *Metropolitan Magazine* among others. Book cover commissions by Western pulp novelists such as Zane Grey added to his growing popularity.

In 1912 and 1918, Johnson felt the pull of the West again, traveling further out to the Plains states, the West coast, and Southwest.³ McCracken cites the financial security that commercial illustration afforded and an increase in dealer representation that spurred Johnson toward easel painting.⁴ Southern California particularly appealed to Johnson and his wife Vinnie, and by 1922, they began to envision a life out West.

Johnson’s success in Los Angeles was closely tied to the rise of the movie industry in the 1920s. According to McCracken, Johnson was a tall, handsome, and affable man, and the ease with which he could move between ranchers, artists and wealthy businessmen alike served him very well in the fluid social circles that still characterize Los Angeles culture today. In addition to his own magnetism, he had the powerful backing of Stendahl Galleries, the preeminent art dealer in the region. McCracken notes that “the prominent displaying and enthusiastic endorsement” of Johnson’s paintings “created considerable interest among collectors in the area.” Stendahl Galleries counted Hollywood heavyweights such as Douglas Fairbanks and Mary Pickford, and prominent businessmen such as William Randolph Hearst, among its clients.

The present work depicts the oil magnate, rancher, and real estate developer Alphonzo E. Bell Sr., best-known today as the founder of the Bel-Air community. Bell Sr. was born into a family of pioneer farmers who became enterprising businessmen—his father and uncle were both early California settlers, founding the city of Bell and the First National Bank of Los Angeles, respectively. He became “one of the wealthiest men in California following the discovery of oil on his Santa Fe Springs ranch in 1921...and was soon one of the largest landowners in Southern California, promoting and developing such exclusive areas as Bel-Air, the Bel-Air Bay Club, the Bel-Air Country Club, Castellammare [Pacific Palisades], Miramar, and Eastridge.”⁵

Growing up on a farm, Bell Sr. learned to ride horses from a young age. He excelled in school and enrolled at Occidental Academy (now Occidental College) at the age of thirteen.⁶ Upon graduation, he inherited approximately 110 acres of land near Bell Station from his uncle, which would decide his fate. He became a full-time landowner and worked with his father on land management, irrigation, and further land acquisitions. It was through drilling for water at his Santa Fe Springs ranch that he first suspected an oil field underneath. After fifteen years of negotiating with the Union Oil Company to drill, he struck ‘black gold’ in dramatic fashion—

23

Frank Tenney Johnson

Date	Description	Amount	Notes	Amount
1938	Oil painting of Bell Sr. on his horse on Bar Bell Ranch, Colo.	6450 -	1938 Commission Jan 15 check	6450 - 1333.50
	Oil painting of Charles Bell on his pony on Bar Bell Ranch - Yampa	1500 -	1938 Commission Apr 17 check	1500 -
		<u>9950 -</u>		<u>9950.00</u>
1938	Water color pig. "The Night Herd"	250 -	1938 Commission Apr 17 check	250.00 166.67 <u>416.67</u>

A page from the Frank Tenney Johnson ledger which lists the present work. Courtesy of the Buffalo Bill Center of the West, Cody, Wyoming, USA; MS12.05.08.

"The drill was again set in motion, but after only five feet of progress, the workmen were greeted by a sudden rush of mud and a mighty roar of gas heralding the big strike of Santa Fe Springs. Claude Wayne [Bell Sr.'s tennis friend] recalls that Bell telephoned him at four in the morning, telling him that if he wanted to see something he ought to get over there in a hurry. Bell was jubilant, to say the least. He had on a corduroy outfit and a big sombrero, and was spattered with oil from head to toe."⁷

He eventually established the Alphonzo E. Bell Corporation (later Bell Petroleum Company) which oversaw various oil drilling and refinery operations.⁸

Oil enabled him to acquire and develop more real estate, and in 1923, he purchased 1,760 acres which became Bel-Air. At the height of his wealth in the 1920s, he resided at a spectacular estate in Bel-Air called Capo di Monte, comprised of 40-rooms decorated with antiques and a terraced garden meant to evoke the Hanging Gardens of Babylon. The Bells "never had less than six cars, which always included two Rolls Royces, and at various times a Pierce Arrow, a Phaeton, and a Packard." He was also an accomplished horseman, acquiring over forty horses and showing his thoroughbreds across the country, as well as riding competitively.⁹

Bell Sr. is depicted on his palomino horse at his Bar Bell Ranch in Colorado. While it is unknown how Bell Sr. became acquainted

with the artist, Johnson was well-regarded by this time for being a horseman's painter. Johnson shared a love of horses, noting that "their keenness and reactions seem to be just as it is with some men...A fine horse is something special to the eye of a horseman; and those are the kind I like to paint."¹⁰

Bar Bell was purchased — in the same year as the present equestrian portrait — as part of an 8,000 acre acquisition of the entire White River Valley. This "served as his own private national park" for raising cattle, silver fox fur, and trout, as well as sport hunting.¹¹ Bell Sr. also commissioned a portrait of his daughter Elizabeth on her pony 'Yampa' at Bar Bell, and it is likely that both were commissioned to commemorate this country retreat.

The present work exhibits all the trademarks of Johnson's mature style. A single cowboy (Bell Sr.) and his horse are shown in a three-quarter pose, silhouetted against steer in the landscape, with his face cast in an introspective shadow. Johnson's skill with nocturnes is most notable, and his 'moonlight technique' distinguished him in his day. To achieve this effect, he not only mixed his own colors but was reported to have prepared a special gesso with vermilion for his support and allowed to cure for a year.¹² Johnson felt that this was necessary for good paint adhesion and "luminosity to the finished work."¹³

Long before Leonard McCombe published his iconic photographs in Life Magazine of the Texas cowboy who would become the inspiration for the Marlboro Man, Johnson photographed life on a working ranch. Photography was also an important part of his artistic process, and over 6,000 of his prints and negatives are currently housed in the Frank Tenney Johnson Collection in the McCracken Research Library at the Buffalo Bill Center of the West.¹⁴ According to McCracken, Johnson would incorporate aspects of his photographs or color sketches to compose an easel painting, selecting "a mountain background that had impressed him, and a photo of a cowboy or Indian made at some entirely different location, or the picture might be conceived entirely from memory."¹⁵ In the present work, the background bears a similarity to that depicted in *On the Drive*, 1938, with its winding stream and paired watering steer, which may point to this practice.¹⁶

¹ Harold McCracken, *The Frank Tenney Johnson Book: A Master Painter of The Old West*, New York, 1974, p. 11.

² *Ibid.*, 34.

³ *Ibid.*, 107, 114.

⁴ *Ibid.*, 121.

⁵ John O. Pohlmann, *Alphonzo E. Bell: A Biography: Part I*, Southern California Quarterly, Vol. 46, No. 3, September 1964, p. 197.

⁶ *Ibid.*, 203.

⁷ *Ibid.*, 214.

⁸ Alphonzo E. Bell, Jr. *The Bel Air Kid: Autobiography of a Life in California*, Victoria, 2002, p. 41.

⁹ John O. Pohlmann, *Alphonzo E. Bell: A Biography: Part II*, Southern California Quarterly, Vol. 46, No. 4, December 1964, pp. 316-317.

¹⁰ McCracken, 142.

¹¹ Pohlmann, 320.

¹² McCracken, 142.

¹³ *Ibid.*

¹⁴ Finding Guide, Frank Tenney Johnson Collection, MS 12, McCracken Research Library, Buffalo Bill Center of the West.

¹⁵ McCracken, 129.

¹⁶ *On the Drive* was sold at Bonhams San Francisco, California and American Paintings, June 8, 2004, sale 13014, lot 4126.

48

GERALD HARVEY (1933-2017)

Land of the Yosemite
signed, dated and inscribed 'G. Harvey 1980 ©' (lower right)
oil on canvas
50 x 98in
Painted in 1980.

\$300,000 - 500,000

Provenance

Texas Art Gallery, Dallas, Texas.
Acquired by the late owner from the above, by 1983.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 208, illustrated.

Gerald Harvey's leap from full-time art teacher to easel painter paid off quickly when in 1965 he won the 37th New Masters Award, presented by the American Artist Professional League's *Grand National Exhibition* in New York. This prestigious award garnered the attention of the Western art community, most notably several well-known Texas collectors, including former President Lyndon B. Johnson, former Governor and U.S. Secretary of the Treasury, John Connally, and former Texas State Senator, Lloyd Bentsen.

When L.D. Brinkman began building his esteemed collection of Western Art, his first two purchases were artworks by Gerald Harvey, more commonly known simply as G. Harvey. With Harvey living in neighboring town Fredericksburg, Texas, Brinkman came to be a longtime friend of the artist's and they shared many stories about painting and collecting through the years. It was Brinkman's desire to own a monumental masterpiece by G. Harvey to serve as a cornerstone of his collection. The work was hung on the walls of the sweeping conference room of his corporate headquarters, in

Kerrville, Texas, where the scale and magnitude of such a canvas was an awesome realization of the Western landscape for its many visitors over the years. *Land of the Yosemite* is one of the artist's most accomplished works, as evident by its impressive size and expert detail.

Land of the Yosemite is painted in the spirit of artist Albert Bierstadt and other 19th century Luminist painters who came before him. A cluster of teepees line the center of the composition, the Merced River flowing gently nearby. A beautiful day ahead, with puffy clouds and no sign of rain. As with other Harvey paintings, the scene is one of quiet solitude. No battles or altercations ensue, just a peaceful community in one of the most idyllic locations in the world. The viewer feels transported to this beautiful, pristine landscape of the American West. Although monumental in scale, the present work does not appear overwhelming, it more simply invites the viewer to visit and dream of a simpler time.





49

49
JAMES NATHAN MUIR (BORN 1945)

Sabre and Lance
 inscribed 'JN MUIR © 1981 23/30' with artist's
 device (along the base)
 bronze with dark brown patina
 23 1/2in high
 Modeled in 1981.

\$5,000 - 7,000

Provenance

The artist.
 Husberg Fine Arts Gallery, Sedona, Arizona.
 Acquired by the late owner from the above, 1982.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 222, illustrated.

Accompanying this lot is a Certificate of Authenticity issued by the artist. Included on this certificate is the following description:

"As depicted, rarely did the Indians allow Cavalry to get close enough to use their dreaded sabres. This northern plains warrior has used two Cavalry carbine slings laced together to hold his bear-skin on this fleet pony. The bear, as further indicated by the necklace and shield symbol, is his 'Good Medicine' sign. The trooper and his mount, sparing nothing to avenge their fallen comrades, are about to deal out their on 'Medicine.' The period is circa 1872, as indicated by the Cavalry uniform, weapons and horse equipment."



50

50
GERALD HARVEY (1933-2017)

The Trail Driver
 inscribed 'G. Harvey 1973 © 1/30' and stamped with the
 Arizona Bronze Foundry cactus insignia (on the base)
 bronze with dark brown patina
 16in high
 Modeled in 1973.

\$4,000 - 6,000

Provenance

(possibly) Texas Art Gallery, Dallas, Texas.
 Acquired by the late owner, by 1977.



51

JAMES NATHAN MUIR (BORN 1945)

June 25, 1876

inscribed with artist's device '© 1982 JN MUIR 16/20' (on the base)

bronze with dark brown patina

28 1/2in high

Modeled and cast in 1982.

\$12,000 - 16,000

Provenance

The artist.

Husberg Fine Arts Gallery, Sedona, Arizona.

Acquired by the late owner from the above, 1982.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 223, illustrated.

Accompanying this lot is a Certificate of Authenticity issued by the artist.

52

FRITZ WHITE (BORN 1930)

Thunderbirds

inscribed '© Fritz White 1/10' (along the base)

bronze with brown patina and silver plating

65in high

\$8,000 - 12,000

Provenance

The artist.

(probably) Acquired by the late owner from the above, by 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 172, illustrated.

Among the artists whom L.D. Brinkman befriended during the establishment of his sizeable art collection, Fritz White became a close acquaintance. In one of the artist's letters to Brinkman, the artist once wrote to his patron about the present lot, recounting the hunting traditions of the Native Americans which inspired the subject of *Thunderbirds*:

"When the Plains Indians caught eagles they first prepared a trap in which the Indian could lie. The roof of the trap was woven branches and grass and leaves were piled on to camouflage the trap.

The Indian has a rabbit skin stuffed and tied to a stick that he can poke through the roof. He causes this 'decoy' to hop around like a wounded rabbit and the eagle looking around in the sky sees it. He swoops down and grabs the stuffed rabbit skin an [sic] the Indian grabs the eagle.

In the bronze, I want the eagle as close to winning as possible. The Indian has missed with his right hand, they hold each other with one arm and leg and fight like hell with the other. Had the eagle released the rabbit decoy as soon as he realized it was attached to the stick he could have made his escape. But - we still don't know who won!"¹

¹ Fritz White, unpublished letter, 29 July 1990.



FRITZ WHITE (1930-2010)*Out of the Mystic Past*

inscribed 'Fritz White 11/15 CA' (on the base)

bronze with dark brown patina

28 1/2in high

\$8,000 - 12,000**Provenance**

Morns Fine Art, Scottsdale, Arizona.

Acquired by the late owner from the above, 1984.

LiteratureS.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 171, illustrated.

The artist once recalled, "This piece is pure imagination." He continued in a letter to L.D. Brinkman, "with it I wanted to dramatize the Indian's absorption with his religion. The tenseness of the pose - the out thrust wolf skull all are intended to magnify the belief in the supernatural. At the same time all things relate to his working relationship with the animal spirits around him." He pointedly concluded, "The deer, wolf and eagle are all represented and he seems about to leap over the fire and tell ya that the 'devil's gonna git ya if ya don't watch out."¹

Fritz White's monumental version of *Out of the Mystic Past*, which stands at a soaring ten feet tall, is installed outside of the Museum of Western Art in Kerrville, Texas. L.D. Brinkman was one of the museum's founders whose vision and support contributed to its opening in 1983.

¹ Fritz White, unpublished letter, 29 July 1990.





54

54

GRANT SPEED (1930-2011)

John Wayne
 inscribed 'UG Speed © CA / 1983' (on the base)
 and '20/40' (along the base)
 bronze with dark brown patina
 33in high
 Modeled in 1983.

\$5,000 - 7,000

Provenance

Texas Art Gallery, Dallas, Texas.
 Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 158, illustrated.

The artist was a great admirer of the actor, John Wayne, pictured here as the subject of the present work. Grant Speed once told L.D. Brinkman in a letter, "John Wayne was more than an actor and a celebrity. To me he was an outstanding man. He seemed to bring out the best in people and to be a man who could inspire them to have more confidence in themselves, people around them, and this country. He is a person I've always wanted to do in bronze, and when I received the commission to do 'John Wayne' I was very pleased, because to me, he typified the real red-blooded American Hero on and off the screen." ¹

¹ Grant Speed, unpublished letter, 29 January 1991.



55

55

HARRY JACKSON (1924-2011)

Gunsil
 inscribed '© H. Jackson 66 36.' (on the base)
 bronze with dark brown patina
 21 1/4in high
 Modeled and cast in 1966.

\$3,000 - 5,000

Provenance

Altermann Art Gallery, Dallas, Texas.
 Acquired by the late owner from the above, 1979.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 118, illustrated.

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 20 with 4 artist models.



56

BOB SCRIVER (1914-1999)

Pay Window

inscribed "'Pay Window'" and '© Bob Scriver / 1968

/ -15-' and stamped 'BIGHORN FOUNDRY' and

'Powell Bronze' (on the base)

bronze with green patina

26in high

Modeled in 1968.

\$12,000 - 18,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23, 1983, lot 102.

Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage Museum, *Cowboy Artists of America: Fifth Annual Exhibition*, 1971.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D.*

"Brink" Brinkman Collection, Kerville, Texas, 2003, p.

151, illustrated.



57

JOSEPH HENRY SHARP (1859-1953)

The Peacemaker
signed 'JH Sharp.' (lower right)
oil on canvas
25 x 30in

\$120,000 - 160,000

Provenance

(probably) Jim Fowler's Period Gallery West, Scottsdale, Arizona.
Acquired by the late owner, by 1980.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 80, illustrated.

Joseph Henry Sharp is justly regarded as the spiritual father of the Taos Art Colony. Through his friendships with Ernest Blumenschein, Bert Geer Phillips, E. Irving Couse and others, the colony eventually came to form in Taos. He was completely deaf from a childhood accident, and at age fourteen, because of his deafness, left public school to study art in Cincinnati at the McMicken School and the Cincinnati Academy of Art. The studio he painted in happened to be in the same building occupied by another artist, Henry Farny. The two met and became friends. Farny had many books in his studio illustrating and describing Pueblo Indians. He often lent them to Sharp and the two spoke about Indian life on many occasions. In 1893, Sharp first went to Taos, and his sketches from that trip were eventually published in *Harper's Weekly*. He began making summer trips West to sketch Indians, and in 1902, he painted in Arizona, California, Wyoming, and Montana. By 1912, Sharp was a permanent resident of Taos, living across from Kit Carson's home and painting many of the Pueblo Indians in their daily activities.

Once fully established as a professional painter, Sharp began amassing a huge personal collection of Native American artifacts and costume. It was important to him that these artifacts be preserved and that what he depicted be authentic. He also believed this to be the best way to fully understand and appreciate what he was painting. Sharp made sure that he knew all of his portrait sitters personally. In this way, he was as much an amateur anthropologist as painter.

Sharp's interiors were carefully staged in his studio and the contemplative quiet of Sharp and his sitter flow to the viewer. Such is Sharp's skill that the direct gaze of the sitter is undiluted by the rich colors and textures that cover the painting. The vertical striped blanket in the background on the right is foiled by the uniform tonality of the hide behind the sitter and the animal skin he sits upon. The quiver and shield upper left are an echo of the extreme colors and textures in the sitter's shirt. The shirt itself is carefully constructed of painterly dabs of bright colors which nonetheless convey all the detail of the rich decoration. The same technical mastery is on view in his depiction of the yellow leggings—devoid of the color variation in the shirt, the artist uses subtle shifts in tones in multiple layers to give them a three-dimensional presence. Sharp's collection of objects and costumes in this case literally cover the entire composition. It is as if the artist knows his record of the moment will outlast everything he is painting. *The Peacemaker* is steeped in his deep nostalgia for the vanishing culture of the American Indian and the Old West.

At Sharp's funeral, fellow Taos artist Ernest Blumenschein expressed the enduring appeal of Sharp's work, saying, "some of these paintings will live as long as paint lasts on canvas. He was the reporter, the recorder of the absolute integrity of the American Indian...He will go down in history with Russell and Remington and the few early artists of Indian life. In trying to arrive at real values in our group of Taos artists, I sometimes wonder if our ambitious attempts along high art lines will be worth as much to the world as the honest unvarying recordings of this simple man, Henry Sharp."







58

KEN CARLSON (BORN 1937)

Mountain Clearing (Bear in a Landscape)

signed 'Carlson' (lower left)

oil on Masonite

24 x 36in

\$20,000 - 40,000

Provenance

Settlers West Gallery, Tucson, Arizona.

Acquired by the late owner from the above, 2000.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 243, illustrated.



59

KEN CARLSON (BORN 1937)

Wilderness Water Moose
signed 'Carlson' (lower right)
oil on Masonite
24 x 48in

\$25,000 - 35,000

Provenance

The artist.
Acquired by the late owner from the above, 2001.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 246, illustrated.

ROBERT ELMER LOUGHEED (1910-1982)

Scattering the Bell Riders

signed and inscribed with artist's device 'Robert / Lougheed /

CA' (lower right)

oil on canvas

36 x 66in

Painted in 1970.

\$100,000 - 150,000**Provenance**

The artist.

Collection of Harry A. Lockwood, Cincinnati, Ohio, 1970.

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas, 1974.

Sale, Texas Art Gallery, Dallas, Texas, September 17, 1983, lot 57.

Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage

Museum, *Cowboy Artists of America: Fifth Annual Exhibition*, 1970.**Literature**G. F. Ellis, *Bell Ranch As I Knew It*, Kansas City, Missouri, 1973,

pp. 48-49, illustrated.

D. Hedgpeth, *New Western Images: The Hillin Collection of the**Cowboy Artists of America*, Flagstaff, Arizona, 1978, pp. 4, 6,

10, 12, 14, 46-47, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"**Brinkman Collection*, Kerrville, Texas, 2003, pp. 126-127, illustrated.D. Hedgpeth, R. Lougheed, *Robert Lougheed: Follow the Sun*, Vail,

Colorado, 2010, pp. 18, 22-23, 25, 30, illustrated.

We wish to thank Bill Rey of Claggett/Rey Gallery for his kind assistance in cataloguing this lot. He has prepared the following essay:

Robert Lougheed first visited the historic Bell Ranch in Northeastern New Mexico in 1960 while on assignment for *National Geographic*. This glimpse into a Western way of life resonated with Bob deeply and eventually led him and his wife Cordy to move from Connecticut to Santa Fe. Bob spent much time painting, sketching and photographing life on the Bell Ranch, and this research was invaluable. The Bell Ranch defined his major studio works in the late 1960s, which Bob exhibited in the annual Cowboy Artists of America show and sale at the Cowboy Hall of Fame in Oklahoma City. The creative truth in these major works such as *The Bell Remuda*, *The Bell String on the Move* and the present work, *Scattering the Bell Riders* is apparent. They are historic records of the land, the men and the animals of the American West. Bell Ranch foreman, George Ellis, commented that he could name every horse in the paintings as Bob had captured the unique characteristics of each one.

Robert Lougheed's love of horses was evident throughout his life. Growing up on a farm in northern Ontario, Canada, near Massie, Bob's daily life as a child was filled with all the energy a working farm can create. What became a defining connection with Bob was the relationship the farmers had with their heavy horse teams. The bond of the animals working together with their handlers created a passion and respect to accurately capture the animals in their work and their rest. As a child, Bob sketched all aspects of the farm and its animals.

He chased horses everywhere. He went through his life, whether it be Canada, Connecticut, Alaska, Hawaii, Alabama, the American West, St. Croix, Mexico, England or France, drawn to the horses—the work they did and the people they did it for. This love and empathy for horses is apparent in his life's work. It can be said that *Scattering the Bell Riders*, *The Bell Remuda*, and *Ten Miles to Saturday Night* are his finest of the genre, but *Scattering the Bell Riders*, for many reasons, is Robert Lougheed's 'magnum opus'.

Western scholar Don Hedgpeth writes of *Scattering the Bell Riders*:

"It is a powerful image—a wagon boss and ten cowboys horseback on a high mesa in the early morning magic of a New Mexico sunrise. You can feel the chill in the air and hear the cold whisper of wind in the surrounding sage. Saddles creak and spur rowels rattle and ring to the rhythm of the stomp and snort of fresh horses eager to be away to the work they were born for. This is not a composition conceived in an artist's imagination. This is cowboy reality sans the sentimentality that so often plagues portrayals of the West in fine art, fiction and film. *Scattering the Bell Riders* is Bob Lougheed's honest, heartfelt homage to the cowboy".¹

¹ D. Hedgpeth, R. Lougheed, *Robert Lougheed: Follow the Sun*, Vail, Colorado, 2010, p. 18.



Charcoal studies for *Scattering the Bell Riders*, made on the Bell Ranch, New Mexico.





61

OLAF CARL WIEGHORST (1899-1988)

Stopping a Runaway
signed, dated and inscribed 'Ptl. Olaf Wieghorst 1930' (lower right)
and inscribed with title (lower center)
oil on canvas
18 x 14in
Painted in 1930.

\$8,000 - 12,000

Provenance

Richard Corbyn, Amarillo, Texas.
Acquired by the late owner from the above, 1979.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 42, illustrated.

Stopping a Runaway is a rare early work depicting a mounted patrolman apprehending a suspect, drawn from Olaf Wieghorst's own colorful life. Wieghorst joined the New York City mounted police at the age of twenty-four. Being a mounted patrolman suited him, as he was an accomplished stunt rider and stockhand growing up in Denmark. He was assigned to a remount station where he trained horses and new riders.¹ After a twenty year career with the New York Police Department, he retired in 1944 and settled in Southern California.

¹ Fine Arts Gallery of San Diego, *Olaf Wieghorst*, San Diego, California, 1976, p. 5.





62

OLAF CARL WIEGHORST (1899-1988)

Reckless Driver

signed and inscribed with artist's device 'O-Wieghorst' (lower left)

oil on canvas

28 x 38in

Painted in 1948.

\$40,000 - 60,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, September 15, 1984, lot 140.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 47, illustrated.

WALTER UFER (1876-1936)

Lone Rider in Old Santa Fe
signed 'WUfer' (lower left)
oil on canvas
25 x 30in

\$100,000 - 150,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23, 1983, lot 360.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 81, illustrated.

Born in Huckleswagen, Germany, and raised by immigrant parents in Louisville, Kentucky, Walter Ufer was a notable draftsman and colorist. During his formative years, Ufer apprenticed as a lithographer, only deciding on painting as a profession after visiting the World's Columbian Exposition in Chicago. Thereafter he traveled to Germany to study academic realism, training in Hamburg and the Royal Academy in Dresden. Returning stateside in 1900, he worked as an illustrator, printer, portrait painter, and taught art classes in Chicago, but within a year relocated to Munich in 1911 to further his artistic endeavors. In 1914, Ufer once again found himself in Chicago attracting the attention of the city's mayor, Carter Harrison, for his artistic talents. Fatefully, Harrison awarded Ufer with a subsidized trip to Taos, which would become Ufer's permanent home by 1917.

Taos, in the form of fellow artists and the inspiring light of New Mexico, transformed his work. Like his fellow European-trained artists who flocked to Taos, Ufer abandoned studio methods in favor of direct sunlight in the expansive, untamed land of the American Southwest. His New Mexico repertoire consisted of genre scenes of Native Americans and Taos inhabitants engaged in daily activities. He also mastered the essence, anatomy, and dynamism of horses, favoring representations of riders on horseback crossing brilliant landscapes.

In *Lone Rider in Old Santa Fe*, Ufer upends the typical depictions of the Southwest for something more quotidian. A rider on his mule on a dirt road. The rider in question is fellow Taos founder Ernest Martin Hennings. The younger man, Hennings admired Ufer both artistically and politically. They studied in Munich at the same time and even lived in the same apartment building in Chicago prior. Hennings followed Ufer's lead to Taos and both artists focused on creating

authentic depictions of Taos and the native inhabitants. The painting is a masterful contradiction of a romantic portrayal and showcases Ufer's use of painterly brushstrokes, saturated natural light, and a vivid, high-keyed palette. The composition is a series of roughly diagonal bands. The brightest light is the sun-washed triangle that makes up the foreground lower left with a few rocks and dabs of green to break up the creamy browns and tans of the earth. The second diagonal is composed of the shadows cast by a tree not depicted in the actual painting, the rider and his mule and the pitched roof structure further up the hill. The third diagonal, defined again with the slope of the roof consists of the brilliant cloud-dotted sky and the intense vibrant greens and blues of the trees which make up the entire upper right quadrant of the picture.

Ufer's brushwork combines with his mastery of color to convey not just atmosphere but movement as well. The dust kicked up by the mule's feet is so very subtle and the mule's shadow courses over the ground almost unconsciously impressing on the viewer the unhurried gait of the mule. This unity of color and brushwork is not accidental. *Lone Rider in Old Santa Fe* is emblematic of advice he gave his students, "Treat things as a whole. The horse becomes a part of the mesa and takes on the colors of the mesa." The rider and the landscape are one entity.¹ In this case, the colors of the rider's pants and saddle are the same as those in the leaves of the trees and their shadows. Similarly, the colors in the tree trunk are found in the mule and the rider's jacket. The *Lone Rider in Old Santa Fe* demonstrates exactly how much can be extracted from the crisp New Mexico light by the eye of a supremely talented painter.

¹P. J. Broder, *Taos: A Painter's Dream*, New York Graphic Society, Boston, 1980, p.228





64

JAMES ERWIN BOREN (1921-1990)

Where Visits Are Few

signed, dated and inscribed 'James Boren © 1982 CA' (lower left)
watercolor and gouache on paper

38 x 58in

Painted in 1982.

\$10,000 - 15,000

Provenance

The artist.

Acquired by the late owner from the above, 1982.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 100, illustrated.

James Erwin Boren once remarked to L.D. Brinkman about the present work, "The cowboy's life in the High Country is a lonely one as far as social amenities are concerned, during the summer months. They take their cattle up in the high mountains where the grazing is good. They don't see many friends but when they do, they always have time to stop and catch up on the news. This painting shows the beauty of the mountains and the comadarie [sic] that exists among friends."¹

¹ James Erwin Boren, unpublished letter, 12 November 1990.



65

ROBERT PUMMILL (BORN 1936)

The Maverick
signed, dated and inscribed '-Pummill- © '79' (lower left)
oil on Masonite
32 x 48in
Painted in 1979.

\$15,000 - 20,000

Provenance

Texas Art Gallery, Dallas, Texas.
Acquired by the late owner from the above, 1980.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 139, illustrated.

EANGER IRVING COUSE (1866-1936)

The Ear of Corn

signed and inscribed 'E-I-COUSE · N-A-' (lower right)

oil on canvas

24 1/4 x 29 1/8in

Painted in 1919.

\$100,000 - 150,000

Provenance

Conrad Hug Gallery, Kansas City, Missouri, 1921.

McPherson, Kansas City, Missouri, acquired from the above.

Sale, Texas Art Gallery, Dallas, Texas, March 3, 1984, lot CS19.

Acquired by the late owner from the above.

Exhibited

New York, Milch Galleries, and elsewhere, *The Taos Society of Artists*, 1920-21.

Literature

"Exhibitions Now On: Taos Painters at Milch Galleries," *American Art News*, vol. XVIII, no. 14, January 25, 1920, p. 2.

New York Tribune, January 25, 1920, illustrated.

"A Veteran Painter of American Indians," *Southern Workman*, January 1928, v. LVII, no. 1, p. 21, illustrated (as *Roasting Corn*).

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 70, illustrated.

We wish to thank Virginia Couse Leavitt for her assistance researching and cataloguing this lot. This painting will be included in her forthcoming *catalogue raisonné* of the artist's work. She has prepared the following essay:

The Ear of Corn is one of Couse's iconic firelight paintings. His favorite model from Taos Pueblo, Ben Lujan, sits on a *banco* next to the adobe fireplace in the corner of the artist's studio. Brilliant firelight floods the front of the figure, while daylight coming from an unseen window behind him illumines his back and shoulders. The contrasting quality coming from these two sources of light fascinated Couse, leading him to play with this same effect in several other paintings.

Corn was an important source of food for Native Americans, as well as playing an important ceremonial role. Both aspects are clearly implied in Couse's painting. Ben holds an ear of corn in his left hand as he pokes the fire beneath his cooking pot, while a sense of spirituality is evoked by the Indian's quiet, contemplative attitude, and by the glowing light that floods the scene.

Because Taos was a major trading center, it is natural that objects from various cultures appear in the same context. The Plains bead work and Pueblo pottery included in the painting lend a sense of universality to the spirit of the picture. They are from the artist's own collection and are still visible in his studio at the Couse-Sharp Historic Site in Taos. Couse's painting *The Ear of Corn* was included in the 1920-1921 circuit exhibition of the Taos Society of Artists that opened at the Milch Galleries in New York. It was mentioned several times in the press, illustrated in the *New York Tribune* on January 20, 1920, and mentioned in *American Art News* as doing "credit to his reputation." While the Taos Society of Artists exhibition was in Kansas City at the Hug Galleries in March of 1921, the painting was sold to a local collector.





67

CHARLES MARION RUSSELL (1864-1926)

Deaf Bull

signed and dated with skull insignia 'CM Russell / 1898' (lower left)

watercolor on paper

13 1/2 x 10 1/2in

Executed in 1898.

\$40,000 - 60,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 4, 1982.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 35, illustrated.

The present work has been assigned number CR.UNL.238 by the Charles M. Russell *Catalogue Raisonné* Committee.



68

OLAF CARL SELTZER (1877-1957)

Indian Scouts

signed and dated 'O. Seltzer. / 1906' (lower left)

oil on board

13 3/4 x 18in

Painted in 1906.

\$30,000 - 50,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, June 6, 1983, lot 85.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 40, illustrated.

69

JOHN FORD CLYMER (1907-1989)

Aspen Trail
signed, dated and inscribed 'John Clymer / © 76 CA' (lower right) and
inscribed with title (on the reverse)
oil on Masonite
15 x 30in
Painted in 1976.

\$100,000 - 150,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 4, 1982.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 105, illustrated.

John Ford Clymer was born and raised in Ellensburg, a small town in central Washington on the eastern slope of the Cascades, between the Columbia River and Mount Rainier National Park. This region provided many opportunities for the outdoor pursuits he loved as a child such as fishing, hiking and camping—but far fewer for art training and mentorship. His first exposure to art came vicariously through a magazine subscription salesman, where he saw illustrations by such artists as N.C. Wyeth and Frank Schoonover. ¹ Like many other artists reflected within the L.D. Brinkman Collection, Clymer was inspired by an older generation of artists now recognized as key figures of the Golden Age of Illustration.

As an earnest and self-motivated art student, Clymer sought training through a home correspondence program called the Federal School of Applied Cartooning. This program offered a Fundamentals of Art course which included instruction by such artists as Charles M. Russell and Maxfield Parrish. The course provided Clymer with the feedback and confidence he needed to pursue commercial illustration work, first locally and then nationally—all while he was in high school. ²

Upon graduation, Clymer furthered his art education by attending night school in Vancouver, Canada. This period marked the beginning of his adult career as a commercial illustrator, where he freelanced as a sign painter and for several magazines in Winnipeg and Toronto. ³

He took two important trips during this period—the first to the Yukon River which provided source material for later illustrations of the Pacific Northwest, and the second to the Brandywine River area to visit one of his heroes, Frank Schoonover. Schoonover gave Clymer the encouragement he needed to continue his work. A few years later, after further study at the Wilmington Academy of Art, Clymer was gainfully employed as a commercial illustrator. He went on to work for such publications as *Field and Stream* and *The Saturday Evening Post*, where he designed their covers for over a decade.

Despite the demands of commercial work, Clymer always found time to paint for himself. By the early 1960s, greater financial freedom meant a greater creative output, and Clymer decided to pursue easel painting full-time. ⁴ The present work reflects his interest in history paintings during the latter part of his career. Whereas his earlier paintings were painted for 'decorative effect', his later paintings were inspired by the historically-informed road trips he took with his family following Indian and early settler trails and landmarks. *Aspen Trail* reimagines what a late fall trek by native Plateau women may have looked like. Clymer described his approach thus: "I think it is the accumulation of all these experiences, the research and the old stories, the trips on the old trails to actual places, the visits to history museums, large and small, that make it possible to do pictures that are real and believable and have the feeling of the place and time." ⁵

¹ W. Reed, *John Clymer: An Artist's Rendezvous with the Frontier West*, Flagstaff, Arizona, 1976, p. 2.

² *Ibid.*, p. 2.

³ *Ibid.*, p. 10.

⁴ *Ibid.*, p. 25.

⁵ *Ibid.*, p. 32.





70



71

70

GEORGE PHIPPEN (1915-1966)

Roping Fools

signed, dated and inscribed with artist's device

'Geo Phippen © 49' (lower left)

watercolor and pencil on paper

20 x 30in

Executed in 1949.

\$6,000 - 8,000

Provenance

Don Hedgpeth, Medina, Texas.

Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 137, illustrated.

71

CHARLIE DYE (1906-1972)

Pendleton Roundup

signed 'Charley Dye' (lower right)

oil and pencil on board

8 x 10in

\$4,000 - 6,000

Provenance

Trailside Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 1987.





72

OLAF CARL WIEGHORST (1899-1988)

Pitching Pony

signed and inscribed with artist's device 'O. Wieghorst' (lower left)

oil on canvas

30 x 36in

Painted in 1949.

\$50,000 - 70,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 14, 1981, lot 128.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 52, illustrated.

MELVIN WARREN (1920-1995)

The Chisholm Trail
 signed, dated and inscribed '© Mel Warren CA 1986' (lower right)
 oil on canvas
 36 x 60in
 Painted in 1986.

\$80,000 - 120,000

Provenance

The artist.
 Acquired by the late owner from the above, 1986.

Exhibited

Kerrville, Texas, Cowboy Artist of America Museum,
Texas Sesquicentennial Show, April 25, 1986 - July 13, 1986.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 167, illustrated.

As the son of a cowboy, it is no wonder Mel Warren would develop an interest in the wild west and become one of the original members of the Cowboy Artists of America. Born in 1920, Warren moved from ranch-to-ranch throughout California, Arizona, and New Mexico before settling in Texas at the age of fourteen. No stranger to the work of a ranch hand, Warren would later use his firsthand experiences to fuel his fantasies.

After serving in the Air Force during World War II, Warren attended the Texas Christian University in Fort Worth, Texas, and earned a degree in fine art. After graduation, Warren worked as a commercial painter by day and then a cowboy artist by night. Never giving up on his own artistic development, he would continue studying art under Samuel Ziegler. By the 1960s, Warren would finally gain enough success with galleries to allow him to quit his day job and focus on his art full-time. In 1968, Warren joined the Cowboy Artists of America, winning the group's Memorial Award in his very first exhibition with them. Both a skilled painter and sculptor, Warren focused his subject matter on the heroic west. His palette was full of earth tones, creating naturalistic depictions of the west with influences of Impressionism apparent through his play of light and ability to capture moods.

Warren would become a favorite artist and friend of President Lyndon B. Johnson, who hung his work both in the White House and in the "Texas White House," President Johnson's ranch in Fort Worth. In 1972-1973, Warren was named the official Texas state artist. Visitors can still view Warren's work in the "Texas White House" today, as well as in the LBJ Museum and Library in Austin, Texas.

The Chisholm Trail personifies Warren's work as a painter of the historical west. In the late 19th century, the Chisholm Trail would become the most important route for driving the largest migration of cattle in history. An estimate of about five million cattle and mustangs were driven northward by thousands of cowboys, between 1867-1884. This cattle drive era would become how we define and envision the American cowboy today.

The artist once wrote to L.D. Brinkman, "I can sit in my studio and see this scene. Many times I have seen my own Longhorns swaggering along this trail on their way to the waterin' hole. The Chisholm Trail did, indeed pass through these two hills."¹

True to his palette, Warren uses muted earth tones in this composition with wonderful pops of purple and yellow that add dimension to the landscape. As your eyes move from the cowboy in the lower left, to the cowboy in the upper right, to finally the distant cowboy in the upper left, you can sense the movement and large quantity of cattle as your eyes circle the entire composition. Warren has painted the cattle with a hazy quality, leading you to envision the storm of dust caused by such mass movement. The quick brushstrokes of the landscape juxtaposed with the more detailed handling of the figures further add to the sense of movement in the scene. The landscape is also beautifully handled in an impressionistic way, displaying Warren's skill with capturing mood and using the play of light.

The Chisholm Trail is a significant example of not only Warren's work, but also of the artwork created by the early Cowboy Artists who sought to romanticize and exemplify the wild west in a realist manner.

¹ Melvin Warren, unpublished letter.





74

OLAF CARL WIEGHORST (1899-1988)

Border Patrol

signed and inscribed with artist's device 'O-Wieghorst' (lower left)

oil on canvas

28 x 38in

Painted in 1950.

\$30,000 - 50,000

Provenance

Acquired by the late owner, by 1987.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 44, illustrated.



75

MELVIN WARREN (1920-1995)

Road to San Jose

signed, dated and inscribed '© Mel Warren CA 1984' (lower right)

oil on canvas

28 x 40in

Painted in 1984.

\$40,000 - 60,000

Provenance

The artist.

Acquired by the late owner from the above, 1984.

Exhibited

Phoenix, Arizona, Phoenix Art Museum, *Cowboy Artists of America: Nineteenth Annual Exhibition*, 1984, no. 115.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 169, illustrated.



76

76

GERALD HARVEY (1933-2017)

A Breed Apart

inscribed 'A Breed Apart G. Harvey - 11/40 1981 ©' and stamped with Arizona Bronze Foundry cactus insignia (on the base)

bronze with dark brown patina

17 3/4in high

Modeled in 1981.

\$6,000 - 8,000

Provenance

Acquired by the late owner, by 1996.

Arizona Bronze was established in Tempe, Arizona by Jasper D'Ambrosi in 1977. For twenty years, it operated as a family-run fine art foundry working with well-known Western artists such as Daro Flood and Ed Mell. The foundry changed ownership in 1997, and operates today as Bollinger Atelier.



77

77

DARO FLOOD (1954-2017)

Trail to Pinon

inscribed 'Daro 13/30' and stamped with the Arizona Bronze Foundry cactus insignia (on the base)

bronze with dark brown patina

29in high

Modeled in 1982.

\$3,000 - 5,000

Provenance

Main Trail Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 197, illustrated.

Accompanying this work is a Certificate of Authenticity issued by Main Trail Galleries, Scottsdale, Arizona, dated 1 February 1984.



78

SHERMAN TIPTON COLEMAN (1920-2005)

Indian and Turkey

inscribed '© 1979 4/8 / S.T. Coleman' (on the base)

bronze with dark brown patina

44in high

Modeled in 1979.

\$6,000 - 8,000

Provenance

The artist.

Acquired by the late owner from the above, 1979.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 192, illustrated.

Sherman Tipton Coleman, Sr. was an accomplished general and vascular surgeon and sculptor based in Corpus Christi, Texas. He began his medical practice in 1956 and his art career nearly two decades later in 1974. His subject matter ranged from religious to historic, and he completed public commissions for monumental sculpture.



79

TRACY BEELER (BORN 1958)

Spirit Unbroken

inscribed 'Tracy Beeler 1995 3/35' (on the base)

bronze with dark brown patina

9in high

Modeled in 1995.

\$800 - 1,200

Provenance

The artist.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 183, illustrated.



79

80

OLAF CARL WIEGHORST (1899-1988)

Navajo Madonna

inscribed 'O. Wieghorst © 86 / 3/10' and stamped 'Heritage
Bronze Inc' (along the base)

bronze with green patina

27in high

Modeled in 1986.

\$12,000 - 16,000

Provenance

The artist.

Acquired by the late owner from the above, 1986.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"
Brinkman Collection*, Kerville, Texas, 2003, p. 50, illustrated.



CHARLES SCHREYVOGEL (1861-1912)**The Last Drop**

inscribed 'Copyright 1903 / Chas Schreyvogel' (on the base) and 'No. 82' (underneath the base) and stamped 'ROMAN BRONZE WORKS N-Y.' (along the base)

bronze with dark brown patina

12in high

\$60,000 - 80,000

Provenance

Thomas Fitch Rowland, Jr. (President, Continental Iron Works), Brooklyn, New York.

William E. Coykendall, New York.

Sale, Sotheby Parke Bernet, New York, April 23, 1982, lot 183.

(probably) Acquired by the late owner from the above.

Literature

H. McCracken, *Great Painters and Illustrators of the Old West*, New York, 1952, p. 202.

E. Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another example illustrated.

J.D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian of the Indian-Fighting Army of the American West*, New York, 1969, p. 27, pl. 39, another example illustrated.

P. Rossi, D. Hunt, *The Art of the Old West*, New York, 1971, p. 230, another example illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 202, 204-05, another example illustrated.

H. McCracken, *The West of Buffalo Bill: Frontier Art, Indian Crafts, Memorabilia from the Buffalo Bill Historical Center*, New York, 1974, p. 196.

W.C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, Denver, Colorado, 1983, p. 110, no. 76, another example illustrated.

G.A. Reynolds, *American Bronze Sculpture: 1850 to the Present*, Newark, New Jersey, 1984, p. 23.

S. Campbell, *The American West: People, Places, and Ideas*, Corning, New York, 2001, n.p., pl. 62, another example illustrated.

L.D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze Works Foundry*, New York, 2002, p. 138.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 36, illustrated.

T. Tolles, T.B. Smith, *The American West in Bronze: 1850-1925*, New York, 2013, p. 122, no. 71, fig. 153, another example illustrated.

Charles Schreyvogel primarily produced paintings throughout his career, *The Last Drop* was among only three works the artist executed in bronze. This model was the second sculpture he produced among the grouping and still remains today one of the artist's most enduring images. *The Last Drop* was originally created as the model for a painting of the same subject.



82

GERALD HARVEY (1933-2017)

Hill Country Cowhands

signed, dated and inscribed 'G. Harvey - © / 1984' (lower right) and signed, dated and inscribed with title again (on the reverse)

oil on canvas

36 x 48in

Painted in 1984.

\$120,000 - 160,000

Provenance

The artist.

Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 212, illustrated.

Gerald Harvey Jones, popularly known as G. Harvey, came from a long line of Texas ranchers. His father a trail boss, he fell in love with cowboy life and its legends at an early age. Texas inspired his favorite subjects—historical scenes of West Texas as they might have appeared in years past. In his early life, the artist attended North Texas State University, in Dallas, and later secured a teaching position at the University of Texas in Austin. His career as a teacher would eventually end in 1963 when he turned his dedication to painting. Harvey resided in Fredericksburg, Texas, a stone's throw from L.D. Brinkman in Kerrville. It's no wonder the two were close friends, as both men were passionate about all things Texas. The romance of the West Texas hill country was ever present in Harvey's work.

A favorite theme for Harvey were scenes of cowboys riding through towns, such as the present work *Hill Country Cowhands*, but his interpretation is uniquely shrouded with tinges of romance and solitude. Influenced by the famous French painter Edouard Cortes, Harvey similarly incorporates dim lighting, from street lights and shop windows, or a moody distant but subtle sunset. *Hill Country Cowhands* is a classic example of the artist's vision of an ancient, small Texas town visited by cowboys who stride through town on horseback. In the present work, the warm lamp light which glows from the windows, decorates a peaceful evening, quieted by snow blanketed street. Unlike many Western artists who strive for dynamic, action packed scenes such as bucking broncos and Indian attacks, Harvey's scenes tend to have a calm, resolved appearance. Perhaps a reflection of his own famously shy and soft-spoken demeanor.

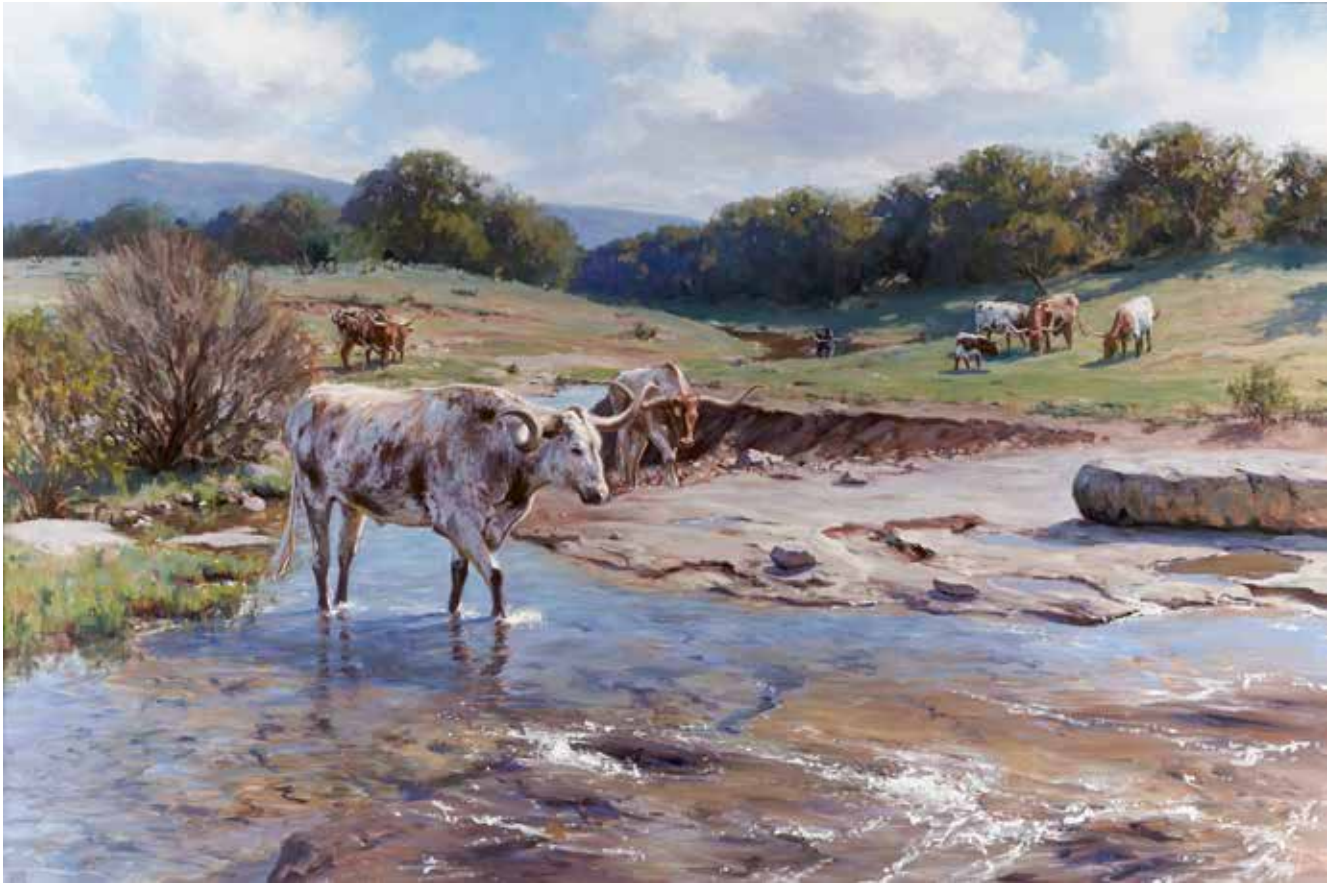
In describing his style of painting, Harvey once said "My paintings have never been literal representations. They are part first-hand experience, and part dreams generated by those early stories I heard [growing up]. They are a product of every place I have been, everything I have ever seen and heard."

L.D. Brinkman revered G. Harvey's work, so much so that they inspired an annual holiday card series. Each card featured an artwork by Harvey and became a tradition continued by Brinkman throughout the early 1980s, producing a total of six cards. The card was designed in such a manner so the recipient was able to frame the image, as Brinkman stated, "to become a very decorative and treasured addition to your home or office." The cards even retained a personalized 'G. Harvey' signature. In an excerpt from one such card, Brinkman recites a holiday message, a sentiment visualized by *Hill Country Cowhands*:

"A white Christmas in the Texas Hill Country is a rare occasion . . . a dream of children, the memory of an old cowboy. Christmas retains much of its traditional flavor from those of us who live in small Hill Country towns like Kerrville. Life here has always moved in time to the slow rhythms of the Guadalupe River. We are apart from the world of crowded shopping malls and plastic Christmas trees. Our Christmas is still close to a day of wood stoves, dinners of venison and wild turkey, of gifts brought to distant ranches on the back of a pack horse rather than in a sled pulled by reindeer. From this peaceful corner of Texas we recall and share with our friends the original Christmas message of Peace on Earth."¹

¹ L.D. Brinkman, undated Christmas card.





83

BRIAN GRIMM (BORN 1968)

Low Water Crossing
signed 'BRIAN / GRIMM' (lower left)
oil on Masonite
48 x 72in

\$6,000 - 8,000



84

ROBERT PUMMILL (BORN 1936)

Mission Cattle

signed, dated and inscribed '-Pummill- © '83' (lower left)

oil on canvas

30 x 40in

Painted in 1983.

\$20,000 - 30,000

Provenance

The artist.

Texas Art Gallery, Dallas, Texas, 1983.

Acquired by the late owner from the above, 1983.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 139, illustrated.

85

HOWARD TERPNING (BORN 1927)

One Man's Castle

signed, dated and inscribed '© / Terpning / 1980 CA' (lower right)

oil on panel

21 x 28in

Painted in 1980.

\$150,000 - 250,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 4, 1982.

Acquired by the late owner from the above.

Exhibited

Tulsa, Oklahoma, Gilcrease Museum, *Gilcrease Rendezvous 1985:*

Paintings by Howard Terpning, May 3-July 7, 1985.

(probably) Indianapolis, Indiana, Eiteljorg Museum, *Rediscovering the*

Old West: Cowboy Artists of America, August 26-October 29, 1995.

Literature

F.A. Myers, "An Interview with Howard Terpning: 1985 Gilcrease Rendezvous Painter," *Gilcrease Magazine of American History and Art*, vol. 7, no. 2, April 1985, p. 23, illustrated.

E. Kelton, *The Art of Howard Terpning*, Trumbull, Connecticut, 1992, p. 77, illustrated.

S.H. McGarry, Honoring *The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 162, illustrated.

In a handwritten letter to L.D. Brinkman the artist writes about *One Man's Castle*: "This was an opportunity to offer a little humor. Many trappers and mountain men took Indian women as wives. The women performed all the same tasks that they would have performed had they stayed in their villages. They were nomads of course, and the lifestyle wasn't much different be it white husband or red. This is certainly a simple camp but comfortable as far as the man is concerned. They have shelter, meat drying, weapons and ponies. What more would one want."

Terpning is of course having fun with the fact that the husband is the one resting, not the wife. The artist clearly enjoys portraying a slice of daily life as much as a more dramatic or historical scene. The bright light suggests a hot afternoon sun, undoubtedly chores were completed in the cooler morning hours. There is simplicity in the scene, but within it a tranquility and safety, at least for now.





86

WILLIAM HENRY DETHLEF KOERNER (1878-1938)

All Signs Fail
signed and dated 'W.H.D Koerner 1921' (lower right)
oil on canvas
36 x 32in
Painted in 1921.

\$25,000 - 35,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, September 15, 1984, lot 70.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 20, illustrated.



87

DONALD TEAGUE (1897-1991)

The Wedding Party
signed and inscribed 'Donald Teague N.A. / ©' (lower right)
gouache on paper
20 x 30in

\$25,000 - 35,000

Provenance

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas, 1975.
Sale, Sotheby's, New York, September 23, 1988, lot 434.
(probably) Acquired by the late owner from the above.

Exhibited

Midland, Texas, Museum of the Southwest, *New Western Images: The Hillin Collection of Cowboy Artists of America*, January 12-February 9, 1983.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy Artists of America, Flagstaff, Arizona*, 1978, pp. 8, 10, 66-67, illustrated.
S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 162, illustrated.



88

GORDON SNIDOW (BORN 1936)

That's My Cowdog, Joe Heeler
signed, dated and inscribed 'G Snidow / 1984 © CA' (lower left)
gouache on paper
30 x 36in
Executed in 1984.

\$15,000 - 25,000

Provenance

Sale, Western Heritage Sale, Plano, Texas, May 22, 1984, lot 21.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 155, illustrated.



89

TOM RYAN (1922-2011)

Starry Night
 signed, dated and inscribed "Tom Ryan CA / © 1971" (lower right)
 oil on canvas
 24 x 36in
 Painted in 1971.

\$30,000 - 50,000

Provenance

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas.
 Sale, Texas Art Gallery, Dallas, Texas, September 17, 1983, lot 42.
 Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage Museum, *Cowboy Artists of America: Sixth Annual Exhibition*, June 12-September 10, 1971.
 Midland, Texas, Nita Stewart Haley Memorial Library, *Tom Ryan Exhibition*, July 3-10, 1991.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy Artists of America*, Flagstaff, Arizona, 1978, p. 105, illustrated.
 S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 149, illustrated.

Starry Night, was painted in Tom Ryan's studio in Lubbock, Texas, in 1971. In a letter to L.D. Brinkman, the artist recalled, "This oil was inspired by my memories of the nights when I was out with the chuck wagon on roundups, looking up at the stars. The immense expanse of the starry sky is overwhelming when viewed from your bedroll. From the West Texas plains, it's a gigantic site. The mind reflects on many things of a mysterious nature. Occasionally your thoughts are interrupted by the voices of coyotes. Our camps were in horse pastures and they would pass by during the night. A falling star catches your eye. And it's possible you would view a couple more falling stars before falling asleep."¹

¹ Tom Ryan, unpublished letter, 12 April 1990.

KENNETH RILEY (1919-2015)

Returning Scout

signed, dated and inscribed 'Kenneth / Riley / 79 / NAWA' (lower right)
oil on canvas

32 x 52in

Painted in 1979.

\$80,000 - 120,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 4, 1982.

Acquired by the present owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 144, illustrated.

Inspired by the pages of *Life* magazine and *The Saturday Evening Post*, which reproduced some of his favorite illustrations by Norman Rockwell and John Falter, Kenneth Riley enrolled for his first semester at Kansas City Art Institute in 1938, training under Thomas Hart Benton and others.¹ His first illustration job found him while enlisted in the Coast Guard in the early 1940s, working for the public relations division he became a combat artist. His subjects were those of heroism and grief – the trials of war witnessed while at sea.² Upon his return to civilian life, by 1948 he secured employment as an illustrator for *The Saturday Evening Post* which eventually led in 1962 to a noteworthy commission from the Army and Air National Guard to produce a series of four works, one of which detailing the Battle of Bunker Bill, titled *The Whites of Their Eyes*, was eventually acquired by former president John F. Kennedy and is now on view at the Kennedy Library and Museum. Three decades later, Riley's fascination with historical, wartime subject matter endured as inspiration for *Returning Scout*.

Established as an accomplished historical painter by 1964, Riley's friend John Clymer and contemporary Robert Lougheed, were moving West to foster their careers as distinguished Western painters, prompting Riley to consider the same path. With a market keen to collect the genre and fortified by the establishment of a group of artists called the Cowboy Artists of America (CAA) finding commercial success, Riley joined the ranks of Western painters cementing themselves in the local contemporary Western art scene, settling in Tucson, Arizona.³ The period that followed marked a shift in his working method, taking his head out of literary sources and archives which he previously relied on to visualize his subjects. Instead taking artist out of studio, Riley composed field sketches and relied on his first-hand observation to inspire the Western paintings that defined the latter half of his career.⁴

The present work likely depicts a scene during the Apache wars. This period of armed conflict between the U.S. Army and native Apache tribesmen spanned from about 1849 to 1886, with lesser conflict continuing through the turn of the 20th century. As Western settlers began to inhabit the expanses of land previously belonging to the Native Americans during this period, many deadly battles ensued over these contested territories. Among the many tactics employed by the U.S. Army were the recruitment of allied Indian scouts to assist them in rounding up members of the perceived rebellion for relocation to Indian reservations. The artist wrote to L.D. Brinkman on one occasion about the historical narrative which inspired the present work: "Arizona was locale for the last of the major horse cavalry campaigns in the United States. One of the unique facets was the use of Apache scouts to help track down their own people in that war . . . It seemed worthy of a painting that portrayed this relationship and setting where it could have occurred."⁵

Returning Scout pictures a U.S. Army camp attended by soldiers as well as these allied Indians. Descending from the upper right corner of the composition, three Indian scouts make their way back to camp,

following two soldiers down the mesa. Uniformed men are seen reviewing documents, likely maps which delineate their territories. A man stands at center greeting his comrades who've returned from the days' work. The uniformed U.S. militia, distinguished by their knee-high leather boots, striped trousers and cowboy hats, stand in contrast to the allied local Indians who retain traditional head dressings but have adopted the same conservative Western clothing—long sleeve shirts, vests and slacks.

Riley was an expert draughtsman producing numerous studies and drawings during the different excursions he continued throughout his long career. In letters to L.D. Brinkman, expressing his gratitude to the esteemed collector for loaning works to his solo exhibition at the Eiteljorg Museum in 1993, Riley decorated the margin of his note with a quick figure study of an Indian warrior. The illustration is an affectionate glimpse into the images that filled Riley's imagination and the patrons who were grateful to receive them. Riley spent his career enthralled by the people of history, a characteristic mirrored by the monumental Western art collector that was L.D. Brinkman.

¹ S.H. McGarry, *West of Camelot: The Historical Paintings of Kenneth Riley*, Tucson, Arizona, 1993, p. 37.

² *Ibid*, p. 88.

³ *Ibid*, p. 58.

⁴ *Ibid*, p. 108.

⁵ Kenneth Riley, unpublished letter, 8 April 1990.



A sketch enclosed with a letter sent by the artist to L.D. Brinkman, 1993.





91

JOE NEIL BEELER (1931-2006)

Roped, But Not Branded

signed and inscribed 'Joe Beeler / © CA' (lower right)

oil on canvas

20 x 34in

\$12,000 - 16,000

Provenance

The artist.

Don Hedgpeth, Medina, Texas.

Acquired by the late owner from the above, 1984.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, *Down to the Details*, April 23-July 17, 1996.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 96, illustrated.



92

JAMES ELWOOD REYNOLDS (1926-2010)

Fightin' the Dust
signed and inscribed 'James Reynolds / CA NAWA' (lower right)
oil on canvas
34 x 48in

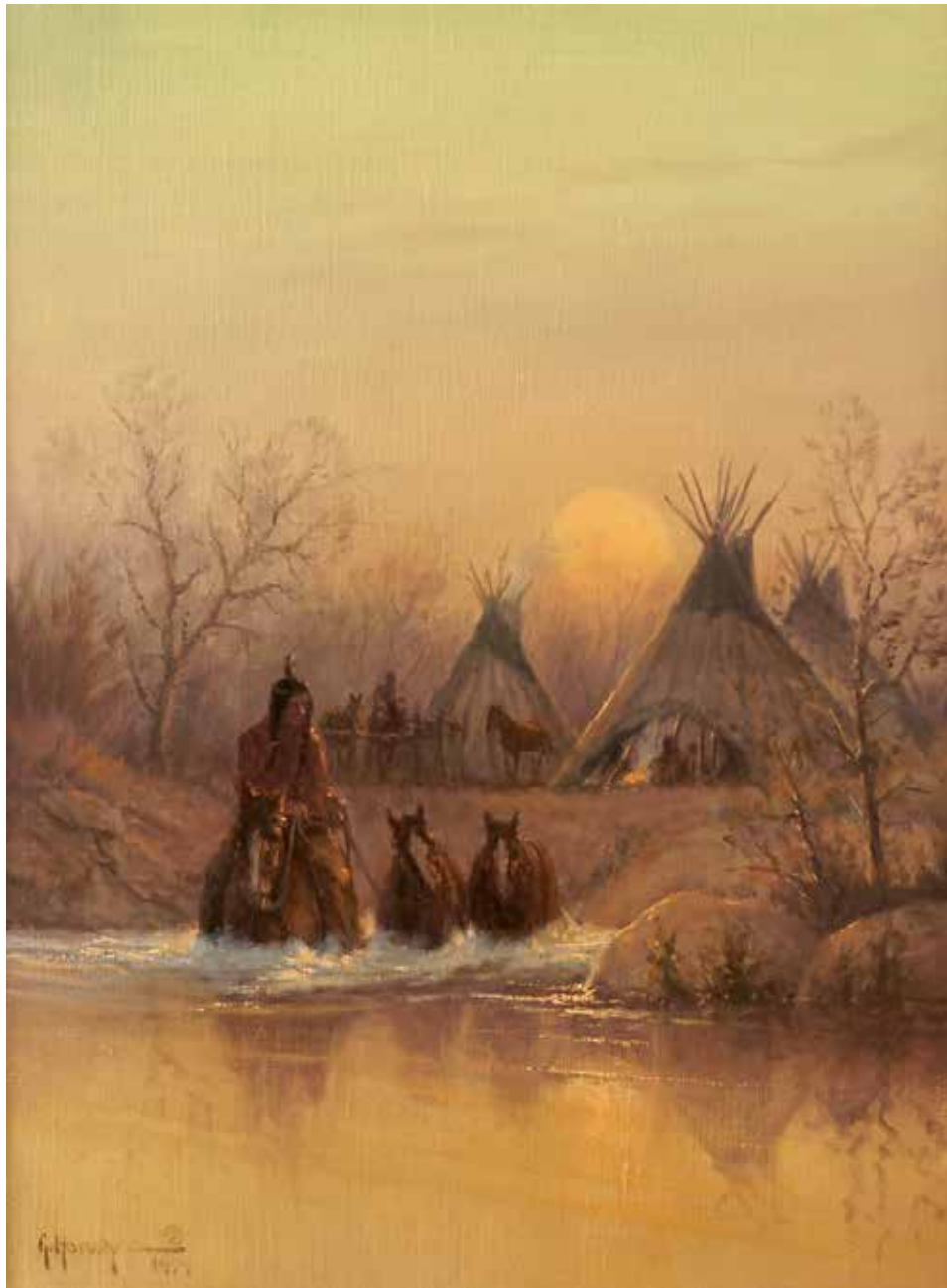
\$30,000 - 50,000

Provenance

Gilcrease Museum, Tulsa, Oklahoma.
Acquired by the late owner from the above, 1993.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerville, Texas, 2003, p. 141, illustrated.



93

GERALD HARVEY (1933-2017)

The Bride Seekers
signed, dated and inscribed 'G. Harvey © / 1979' (lower left)
oil on canvas
24 x 18in
Painted in 1979.

\$20,000 - 30,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 14, 1981, lot 32.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 211, illustrated.



94

JOSEPH HENRY SHARP (1859-1953)

Montana Landscape with Honeymoon Hogan
signed 'J.H. Sharp' (lower right)

oil on canvas

16 x 24in

\$60,000 - 120,000

Provenance

(probably) Texas Art Gallery, Dallas, Texas.

Acquired by the late owner, by 1977.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 79, illustrated.

CHARLIE DYE (1906-1972)

First One in Town

signed and inscribed with artist's device 'Charlie Dye CA' (lower right)
oil on board

24 x 36in

Painted in 1967.

\$60,000 - 80,000

Provenance

The artist.

O'Brien Art Galleries, Scottsdale, Arizona.

Collection of Ken G. Martin, circa 1981.

Sale, Texas Art Gallery, Dallas, Texas, December 4, 1982.

Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage Museum, *Cowboy Artists of America: Second Annual Exhibition*, May 27 - September 9, 1967.

Phoenix, Arizona, Phoenix Art Museum, *Paintings by Cowboy Artists of America*, April 16 - May 25, 1971.

Literature

C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, pp. 45, 135, no. 185, illustrated.

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 111, illustrated.

Please note the present lot will be sold with a study for *First One in Town*, pencil on paper, 24 x 36in.

Charlie Dye is perhaps best described by Dr. Harold McCracken as a cowboy at heart and a dedicated artist in the field he knew and loved.¹ Dye's natural affinity with horses was apparent from his earliest years in Colorado, when, according to his mother, his first word was "horse" and his first real love was his horse, Old Navajo.²

When he was about seven years old, Dye rode Old Navajo in a few scenes for a local movie production. He was a hit with audiences and eventually moved to California, where he spent downtime on set sketching his home and beloved horse from memory. Longing for ranch-life, by age 17, Dye was a top hand with colts, working at ranches across Southern California, Oregon and Arizona, and even rodeoing. Many of the ranches' bunkhouses now displayed his drawings of bucking horses and ranch scenes.³

A book of Charles M. Russell drawings introduced Dye to the idea of becoming a professional artist. In early 1926, he moved to Chicago to attend the Art Institute and American Academy of Art, where, under Felix G. Schmidt's tutelage, Dye's career hit a new stride in advertisement illustrating. Schmidt moved his studio to New York City in 1935, and Dye followed, working first at a commercial studio, then a partnership with Schmidt in Schmidt Studios, painting illustrations and covers for publications such as *The Saturday Evening Post*. In 1947, Dye moved his family to Virginia to set up his own studio and continued illustrating for New York accounts, including *American Weekly* and *Argosy*.

In 1956, when visiting his ill sister out west, he was surprised Western art was selling well in galleries. Dye planned a permanent move back west and began painting. Fortuitous connections led Dye to two of his longest-standing gallery relationships, first in 1957 in Taos, New Mexico, and in 1959 in Scottsdale, Arizona. Initially splitting time between

painting and teaching at the Colorado Institute of Art, by 1962, able to paint full-time, Dye and his wife permanently moved to Sedona, Arizona. Surrounded by cattle ranches and landscape, Dye produced some of his finest paintings from this studio and solidified his legacy in Western art as one of the four founders of the Cowboy Artists of America.

Thanks to his disciplined work ethic and succinct storytelling ability, Dye was a prolific painter, most adept at depicting family life in a humorous and true Americana theme, much like Norman Rockwell, one of his favorite illustrators. A gifted draftsman, Dye used sketches and drawings to rough out his paintings.⁴ His process included a pencil thumbnail, a full-color oil sketch, and finally a canvas-size finished pencil drawing before his final painting. "Cartoons" were common among artists but never sold as finished works, with the exception of Dye, whose sketches became a collector's item.

Dye prided himself on his intimate knowledge of the working cowboy, his understanding of the West, and his ability to portray these in his paintings with painstakingly accurate details on every figure. He also held his fellow artists to the same standard, notoriously pointing out technical mistakes in the depicted gear or horse.⁵ Dye's cowboy artwork is largely depicted in two distinct manners – one illustrating a solitary figure enveloped in quiet or reflective moments, and one fundamentally action-driven, showcasing the humor in the raucous shenanigans of a cowboy's daily life.⁶ *First One In Town* falls into the latter category. It is unique, however, in its depiction of humorous chaos and disruption stemming from an outside source, rather than the cowboys' own rowdy adventures.

Dye reminisced that while the real cattle days ended before he was born, he had a great time watching as Old Father Time pulled down the curtain.⁷ *First One in Town* aptly captures these nostalgic sentiments. The physical upset of the automobile in cattle land is largely symbolic of the American cowboy's plight, as is the striking contrast between the movement and stillness. From the bucking horses and frantic dog, to the cowboys struggling to keep hold in mid-air, action engulfs nearly every part of the composition. The automobile's drivers, the source of the town's upheaval, are the sole figures stoically watching the commotion unfold around them.

First One in Town features several of Dye trademark elements, most prominently a roan horse in the foreground. Dye had a particular affinity for roan horses, supposedly because these paintings sold the fastest.⁸ Dye's artist's device—a 'CD' iron brand—is visible lower right, along with the Cowboy Artists of America designation, which Dye was most proud to display.

Reflecting on his career, Dye astutely recognized his perspective on the West was never requested by art editors in New York because of his authenticity – they wanted a Hollywood variety of the West, not the truth he illustrated. "I guess I loved the West too much. I couldn't lie about a sweetheart."⁹

¹ C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, p. 8.

² *Ibid*, p. 18.

³ *Ibid*, p. 28.

⁴ *Ibid*, p. 6.

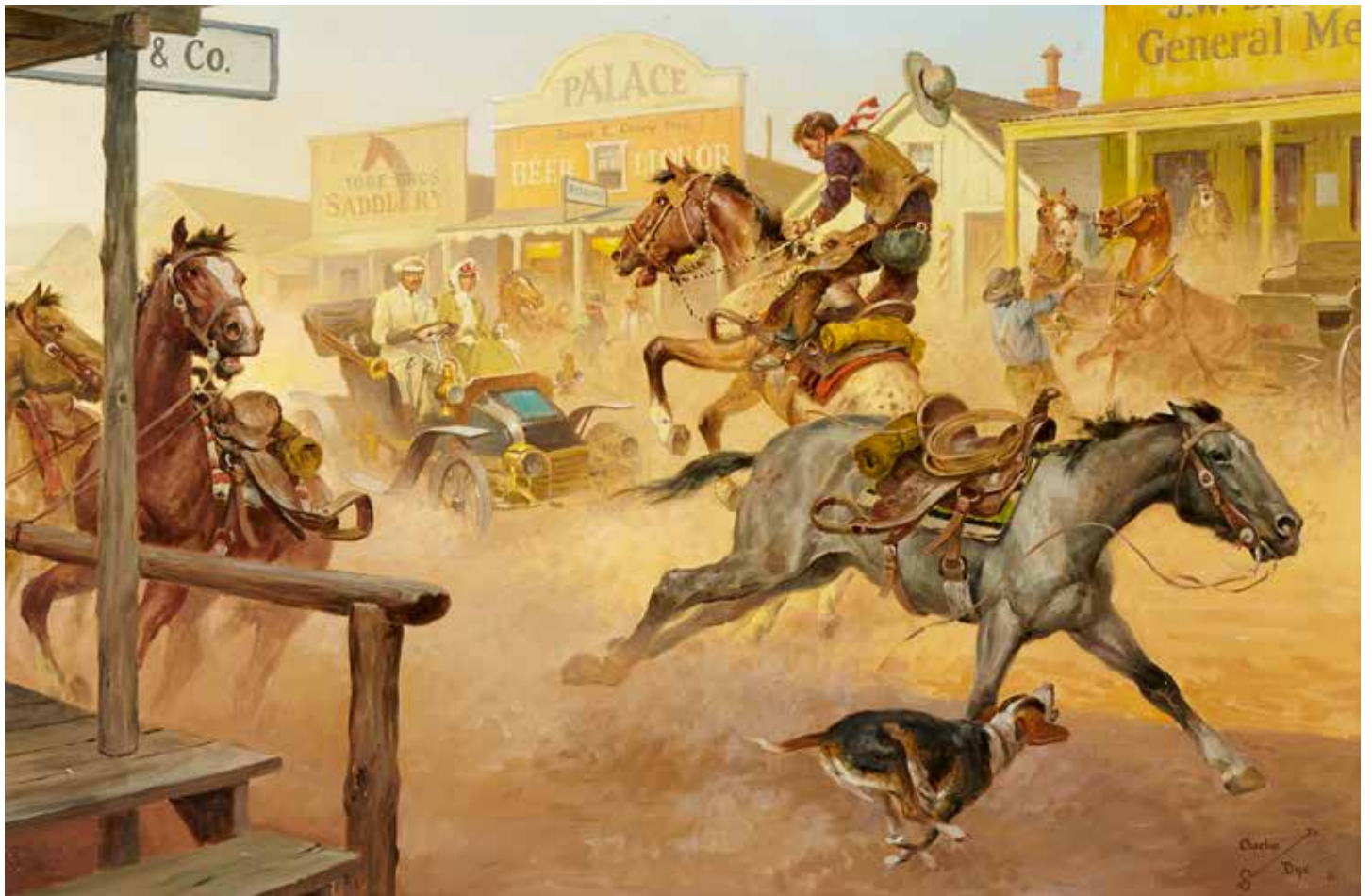
⁵ Cowboy Artists of America, www.cowboyartistsofamerica.com.

⁶ Weaver, p. 104.

⁷ *Ibid*, pp. 4-6.

⁸ *Ibid*, p. 96.

⁹ *Ibid*, p. 132.



Charlie Dye (1906-1972), *Study for First One in Town*, pencil on paper, 24 x 36in.



96

HENRY RASCHEN (1854-1937)

Scouting Sioux

signed 'H. Raschen' (lower right) and inscribed with title (on a remnant of the original stretcher affixed to the back)

oil on canvas

30 x 40in

\$15,000 - 25,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 1, 1984, lot 91.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 32, illustrated.



97

JOE NEIL BEELER (1931-2006)

On the Trail of Geronimo
signed, dated and inscribed 'JOE BEELER CA / © 1979' (lower right)
oil on canvas
22 x 40in
Painted in 1979.

\$30,000 - 50,000

Provenance

The Vantage Collection of American Western Art, Dallas, Texas.

Exhibited

Kerrville, Texas, Cowboy Artists of America Museum, n.d.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 99, illustrated.



98

JAMES ELWOOD REYNOLDS (1926-2010)

Touch and Go

signed, dated and inscribed 'James Reynolds CA / 1980 ©' (lower right)

oil on Masonite

28 x 40in

Painted in 1980.

\$30,000 - 50,000

Provenance

Acquired by the late owner, by 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 142, illustrated.



99

GARY LAWRENCE NIBLETT (BORN 1943)

Santa Fe Arrival
signed, inscribed and dated '© Gary Niblett '81 CA' (lower right)
oil on canvas
32 x 44in
Painted in 1981.

\$30,000 - 50,000

Provenance

Sale, Western Heritage Sale, Plano, Texas, June 1981, lot 64.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 133, illustrated.

In a letter to L.D. Brinkman, the artist wrote of *Santa Fe Arrival*, "I have always been fascinated with the Santa Fe Trail. Every time I go down to the Plaza in Santa Fe I cannot help but think of how it must have looked a hundred years ago. In this scene I perceived a stagecoach arriving late night in old Santa Fe. The moonlight, plus the play of light from the lantern made it an interesting painting to do."¹

¹ Gary Niblett, unpublished letter.



100

100

ARTHUR MITCHELL (1889-1977)

The Spider Web Trail
signed 'Arthur / Mitchell' (lower left)
oil on canvas
33 x 30in

\$6,000 - 8,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 1, 1984, lot 82.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 26, illustrated.



101

101

ARTHUR MITCHELL (1889-1977)

Wagon Train at Fischer's Peak
signed 'Arthur / Mitchell' (lower right)
oil on canvas
24 x 32in

\$7,000 - 9,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, December 1, 1984, lot 81.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 25, illustrated.



140

WILLIAM ACHEFF (BORN 1947)

Old Zuni

signed, dated and inscribed '© Wm. Aceff 1984' (lower right)

oil on canvas

38 x 28in

Painted in 1984.

\$40,000 - 60,000

Provenance

The artist.

Sale, Western Heritage Sale, Plano, Texas, May 22, 1984, lot 1.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 179, illustrated.



141

WILLIAM JACOB HAYS SR. (1830-1875)

Caribou

signed and dated 'W.J. Hays / 1871.' (lower right)

oil on canvas

26 x 48in

Painted in 1871.

\$8,000 - 12,000

Provenance

Sale, Scottsdale Art Auction, Scottsdale, Arizona, n.d., lot 306.

Acquired by the late owner, by 1996.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 248, illustrated.



142

ARTHUR FITZWILLIAM TAIT (1819-1905)

Doe and Fawns

signed, dated and inscribed 'A.F. Tait / Adirondacks NY / 1874'

(lower right)

oil on canvas

14 x 22in

Painted in 1874.

\$15,000 - 20,000

Provenance

Acquired by the late owner, by 1996.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 276, illustrated.



143

OLAF CARL SELTZER (1877-1957)

Bison

signed 'O.C. Seltzer.' (lower left)

gouache, watercolor and pencil on paper

10 x 15in

\$8,000 - 12,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 41, illustrated.



144

OLAF CARL SELTZER (1877-1957)

Montana Elk and Landscape

signed and dated 'O C Seltzer 08' (lower right)

oil on canvas

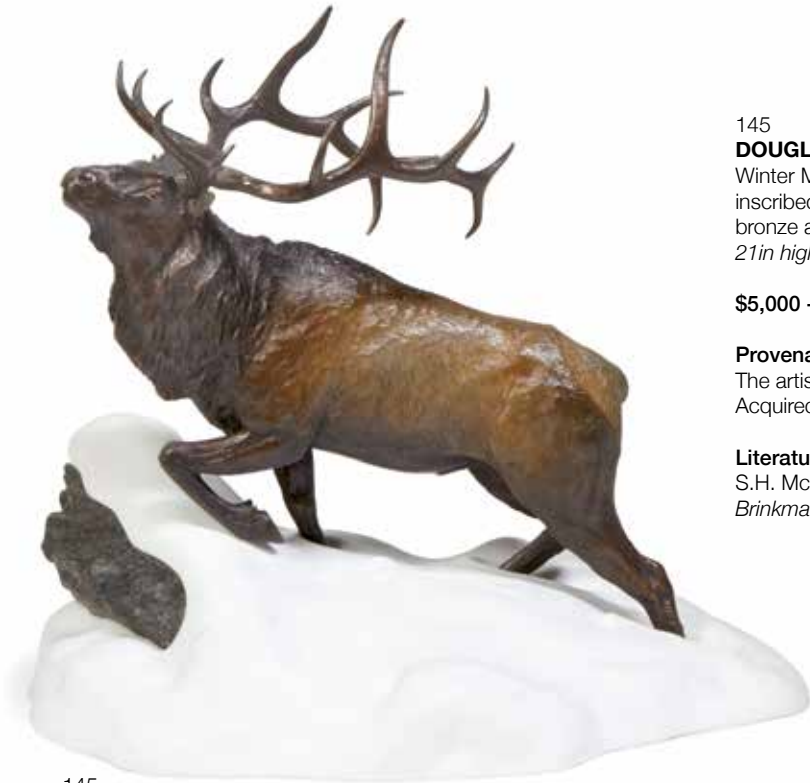
24 x 36in

Painted in 1908.

\$30,000 - 50,000

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 40, illustrated.



145

145

DOUGLAS VAN HOWD (BORN 1935)

Winter Monarch

inscribed '© Van Howd 6/60' (on the base)

bronze and marble

21in high

\$5,000 - 7,000

Provenance

The artist.

Acquired by the late owner from the above, 1989.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 282, illustrated.



146

146

DOUGLAS VAN HOWD (BORN 1935)

Bighorn

inscribed '© Van Howd 34/50' (on the base)

bronze and marble

21in high

\$6,000 - 8,000

Provenance

The artist.

(probably) Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 280, illustrated.



147



148

147

ROBERT DUNCAN (BORN 1952)

Catching the Wanderers
signed and inscribed 'R Duncan / © CA' (lower right), signed again,
dated and inscribed with title (on the reverse)
oil on Masonite
30 x 48in

\$8,000 - 12,000

Provenance

Trailside Galleries, Scottsdale, Arizona.
Acquired by the late owner from the above, 1985.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 109, illustrated.

148

ROBERT DUNCAN (BORN 1952)

Helping Dad
signed, dated and inscribed 'R Duncan CA / © '84' (lower right),
signed and dated again and inscribed with title (on label affixed to the
reverse)
oil on Masonite
20 x 40in
Painted in 1984.

\$6,000 - 8,000

Provenance

William E. Burford, Dallas, Texas.
Acquired by the late owner from the above, 1984.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 108, illustrated.



149

PORFIRIO SALINAS (1910-1973)

Manolete
signed 'Porfirio Salinas' (lower left) and inscribed with title 'Manolete'
(upper right)
oil on canvas
24 x 20in
Painted *circa* 1935.

\$7,000 - 9,000

Provenance

The artist.
Mr. Raymond Brown, Texas, (probably) acquired from the above,
circa early 1940s.
Acquired by the late owner from the above, 1983.

The present work was painted *circa* 1935 and portrays the world famous Spanish matador Manuel Laureano Rodríguez Sánchez (1917–1947), better known as Manolete. He rose to prominence shortly after the Spanish Civil War and is considered by some to be the greatest bullfighter of all time.

150

BETTINA STEINKE (1913-1999)

San Juan Dancer

signed, inscribed and dated 'Bettina Steinke / © / '81' (lower right)
pastel on paper

23 x 18in

Executed in 1981.

\$2,000 - 4,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23, 1983, lot 258.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 229, illustrated.



150

151

MIKE DESATNICK (BORN 1943)

Brave's Bow

signed and inscribed 'MDESATNICK ©' (lower left), signed again
and inscribed with title (on the reverse)

oil on Masonite

40 x 30in

\$3,000 - 5,000

Provenance

Trailside Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 1987.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 193, illustrated.

Brave's Bow was described by the artist in a letter to L.D. Brinkman as a painting "of a Southern Ute youth, who if you saw in person would believe he just walked off the pages of an E.S. Curtis book of photos. Extremely proud in stature, hair side parted with braids to his waist, the term "Brave" was most appropriate. Posed, with his traditional dress, a bow, arrows and chief's bonnet of his grandfather's."¹

¹ Mike Desatnick, unpublished letter, 8 March 1991.



151



152



153

152
WILLIAM AIKEN WALKER (1838-1921)

Good Crop
 signed 'WAWalker' (lower left)
 oil on board
 6 1/4 x 12 1/4in

\$8,000 - 10,000

Provenance

Sale, Christie's, New York, December 2, 1988, lot 92.
 (probably) Acquired by the late owner from the above.

153
WILLIAM AIKEN WALKER (1838-1921)

Cabin
 signed 'WAWalker.' (lower left)
 oil on board
 6 1/4 x 12 1/4in

\$8,000 - 10,000

Provenance

Sale, Christie's, New York, December 2, 1988, lot 93.
 (probably) Acquired by the late owner from the above.





154

CLARK HULINGS (1922-2011)

Mississippi Cabin

signed, dated and inscribed 'Hulings / © 1976' (lower left)

oil on canvas

10 x 20in

Painted in 1976.

\$15,000 - 20,000

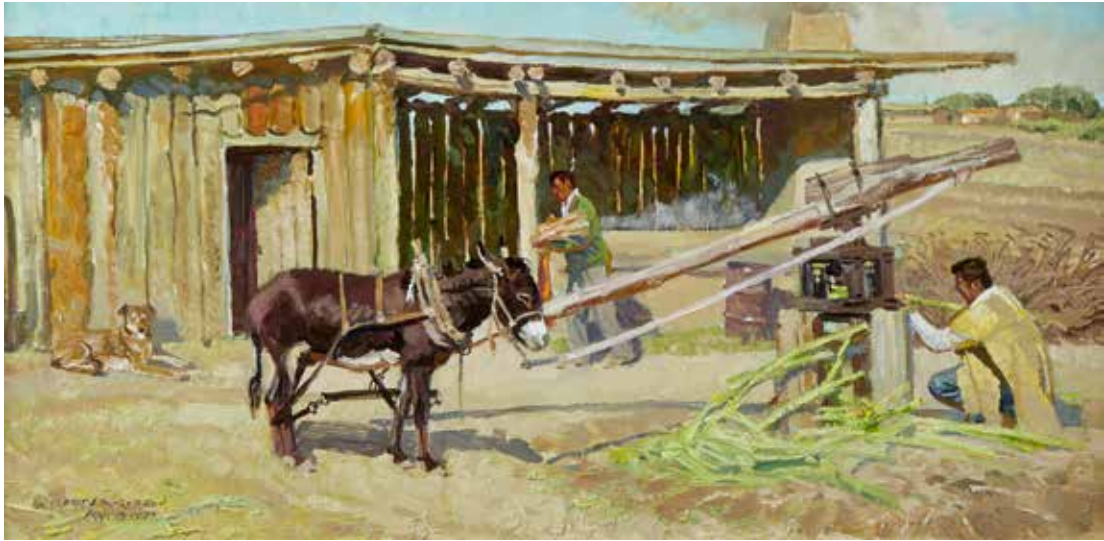
Provenance

Jim Fowler's Period Gallery West, Scottsdale, Arizona.

Acquired by the late owner from the above, 1982.

Literature

C. Hulings, *Hulings: A Collection of Oil Paintings*, Kansas City, Missouri, 1976, n.p., pl. 34, illustrated.



155



156

155

ROBERT ELMER LOUGHEED (1910-1982)

The Making of Sugar
signed, dated and inscribed with artist's device 'Robert Lougheed / © 1979' (lower left)
oil on canvas
12 x 24in
Painted in 1979.

\$5,000 - 7,000

Provenance

Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23, 1983, lot 214.
Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage Museum, , *Robert Lougheed Retrospective*, March 17-June 3, 1990.

156

JOHN WALTER SCOTT (1907-1987)

Indian Encampment
signed, dated and inscribed 'John Scott / © '80' (lower right)
oil on canvas
18 x 36in
Painted in 1980.

\$4,000 - 6,000

Provenance

The artist.
Jim Fowler's Period Gallery West, Scottsdale, Arizona, 1980.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 228, illustrated.





157

MELVIN WARREN (1920-1995)

Sod Buster

signed and dated 'Melvin. C. Warren 1966' (lower left)

oil on canvas

24 x 30in

Painted in 1966.

\$15,000 - 25,000

Provenance

Acquired by the late owner, by 1996.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 167, illustrated.



158

LAJOS MARKOS (1917-1993)

Breaking the News

signed 'L. Markos' (lower right) and signed again (on the reverse)

oil on canvas

30 x 36in

\$6,000 - 8,000

Provenance

Sale, Texas Art Gallery, Dallas, Texas, March 3, 1984, lot CS59.

Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 221, illustrated.



159

OSCAR EDMUND BERNINGHAUS (1874-1952)

'Meat drying was much in evidence'
signed 'Berninghaus' (lower left) and inscribed with title (lower right)
watercolor and pencil on paper

8 x 11 in

\$8,000 - 12,000

Provenance

Sale, Period Gallery West, Phoenix, Arizona, October 23, 1983, lot 33.
Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 64, illustrated.



160

KENNY MCKENNA (BORN 1950)

Big Bend Blooms

signed 'McKenna' (lower right), signed again, dated
and inscribed with title (on the reverse)

oil on canvas

28 x 24in

Painted in 2010.

\$5,000 - 7,000



161

HERMANN HERZOG (1832-1932)

Everglade Landscape
signed 'H. Herzog' (lower left)
oil on canvas
20 x 28in

\$30,000 - 50,000

Provenance

with Frank S. Schwarz & Son, Philadelphia, Pennsylvania.
Sale, Jim Fowler's Period Gallery West, Phoenix, Arizona, October 23,
1983, lot 195.
Acquired by the late owner from the above.

Literature

Frank S. Schwartz & Co., *Herman Herzog (1832-1932)*, Philadelphia,
Pennsylvania, 1979, no. 14.



162

162

GORDON SNIDOW (BORN 1936)

The Bohlin (Silver Saddle)

inscribed 'G Snidow © 1983 CA' (underneath the saddle)

bronze with polychrome patina on a wooden stand

15in high

Modeled in 1983.

\$3,000 - 5,000

Provenance

The artist.

Acquired by the late owner from the above, 1984.

The present work is accompanied by a Certificate of Authenticity issued by the artist and dated 1984. The artist's certificate confirms that the present work is among a limited edition of 20 casts. The present work is number three from this edition which retains an additional four artist's proofs. According to the artist, only three works were actually cast of the edition. An additional two were cast in silver.



163

163

HARRY JACKSON (1924-2011)

The Foreman

inscribed '© Harry Jackson 1974 FO 8P' and '© Harry Jackson 81' and stamped 'WFS/ITALIA' with artist's thumbprint device (on the reverse)

bronze with polychrome patina

21in high

Modeled in 1974; cast and painted in 1981.

\$6,000 - 8,000

Provenance

Altermann Art Gallery, Dallas, Texas.

Acquired by the late owner from the above, 1982.

Literature

L. Pointer and D. Goddard, *Harry Jackson*, New York, 1981, p. 302.

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*,

New York, 1981, p. 115.

Harry Jackson Studios, *Sales Catalogue*, 1986, p. 31, another example illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 118, illustrated.

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 20 with 4 artist models.



164

HARRY JACKSON (1924-2011)

John Wayne Unfinished Model
inscribed '© Harry Jackson 1981 WUII' with artist's thumbprint
device and stamped 'WFS/ITALIA' (on the base)
bronze with dark brown patina
25in high
Modeled and cast in 1981.

\$10,000 - 15,000

Provenance

The artist.
Altermann Art Gallery, Dallas, Texas, 1981.
Acquired by the late owner from the above, 1981.

Literature

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*,
New York, 1981, p. 115.
S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"
Brinkman Collection*, Kerrville, Texas, 2003, p. 121, illustrated.

According to the Harry Jackson Studios List of Published Sculptures
and Commissions, the present work was cast in an edition of 40 with
4 artist models.



165

JOE NEIL BEELER (1931-2006)

The Brush Popper

inscribed 'JOE BEELER CA 3/20' and stamped 'BBW' with Buffalo
Bronze Works buffalo insignia (on the base)

bronze with dark brown patina

19in high

\$5,000 - 7,000

Provenance

Collection of Robert "Bobby" Hillin, Sr., Midland, Texas.
Sale, Texas Art Gallery, Dallas, Texas, September 17, 1983, lot 19.
Acquired by the late owner from the above.

Exhibited

Oklahoma City, Oklahoma, National Cowboy & Western Heritage
Museum, *Cowboy Artists of America: Tenth Annual Exhibition*, 1975.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy
Artists of America*, Flagstaff, Arizona, 1978, pp. 12, 143, illustrated.



166

DOUGLAS VAN HOWD (BORN 1935)

Running Deer

inscribed 'Running Deer' and '6/50 © Van Howd' (on the base)
bronze with brown patina on a petrified wood base

38in high

\$8,000 - 12,000

Provenance

The artist.

Acquired by the late owner from the above, 1992.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 283, illustrated.



167

HARRY JACKSON (1924-2011)

Indian Mother and Child

inscribed '© Harry Jackson SBU 3 1980' with artist's thumbprint device and stamped 'WFS/ITALY' (on the base)

bronze with dark green patina

30in high

Modeled and cast in 1980.

\$8,000 - 12,000

Provenance

The artist.

Altermann Art Gallery, Dallas, Texas.

(probably) Acquired by the late owner from the above, circa 1980.

Literature

L. Pointer and D. Goddard, *Harry Jackson*, New York, 1981, p. 302.

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*, New York, 1981, p. 115.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 118, illustrated.

Recorded by the Buffalo Bill Center of the West, Cody, Wyoming, the bronze edition of *Indian Mother and Child* was "derived from the artist's work on the monumental sculpture of Sacagawea, done for a sculpture garden at the Buffalo Bill Historical Center. The historical person of Sacagawea, who traveled with Lewis and Clark, blended several roles – helpmate to the explorers, mother to her young child, victim who is restored to her family. The conflation of these roles may help to explain why Sacagawea is one of the most often portrayed women in American art."

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 10 with 4 artist models.



168

BOB SCRIVER (1914-1999)

Herd Bull

inscribed '3/110 © Bob Scriver 1959' and stamped 'Powell Bronze

Kalispell Mont.' (on the base)

bronze with brown patina

20in high

Modeled in 1959.

\$8,000 - 12,000

Provenance

Jim Fowler's Period Gallery West, Phoenix, Arizona.

Acquired by the late owner from the above, 1982.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 153, illustrated.



169

TOM LOVELL (1909-1997)

George Washington
signed 'Tom / Lovell' (lower right)
mixed media on board
16 x 24in
Executed circa 1950s.

\$10,000 - 20,000

Provenance

Country Store Gallery, Austin, Texas.
Acquired by the late owner from the above, 1983.

Upon acquiring the present work, the artist wrote to L.D. Brinkman detailing his intentions in conveying the monumental figure that was George Washington in this unique, commissioned portrait illustration:

"This was done as an illustration for *True*, the men's magazine, back in the 50s. It was a biographical article showing that George Washington was not always the calm, cool 'Father of his Country' but a real man, sometimes shaken by anger and passion. The action in this lower part shows him at the Battle of Long Island, trying to stem the retreat of his troops, who were routed by the British - all this seen as a foil to the familiar portrait done in cool colors at the top of the painting."¹

¹ Tom Lovell, unpublished letter.



170

JAMES ERWIN BOREN (1921-1990)

The L.D.B. Corporation (Louis Schreiner Mansion)

signed, dated and inscribed 'James Boren CA NAWA / © 1988'

(lower right)

watercolor and gouache on paper

29 x 41in

Executed in 1988.

\$3,000 - 5,000

Provenance

The artist.

Acquired by the late owner from the above, 1988.

END OF SALE



Bonhams

AUCTIONEERS SINCE 1793



The L.D. “Brink” Brinkman Collection Private Sale

INQUIRIES

Scot Levitt
+1 (323) 436 5425
brinkmancollection@bonhams.com
bonhams.com/brinkmancollection

DOUGLAS VAN HOWD (BORN 1935)

Prairie Spring (Heroic Bison)
patinated bronze
100in high
Price upon request

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GERALD BALCIAR (BORN 1942)

Staking Claim
white marble on an intrinsic green octagonal pedestal
82in high
Executed in 1999.
Price upon request

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JOE NEIL BEELER (1931-2006)

Thanks for the Rain
patinated bronze
108in high
Price upon request

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The L.D. “Brink” Brinkman Collection Private Sale

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FRITZ WHITE (1930-2010)

Winning the Ironshirt
patinated bronze
264in high
Price upon request

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of

CONDITIONS OF SALE - CONTINUED

the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25476 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

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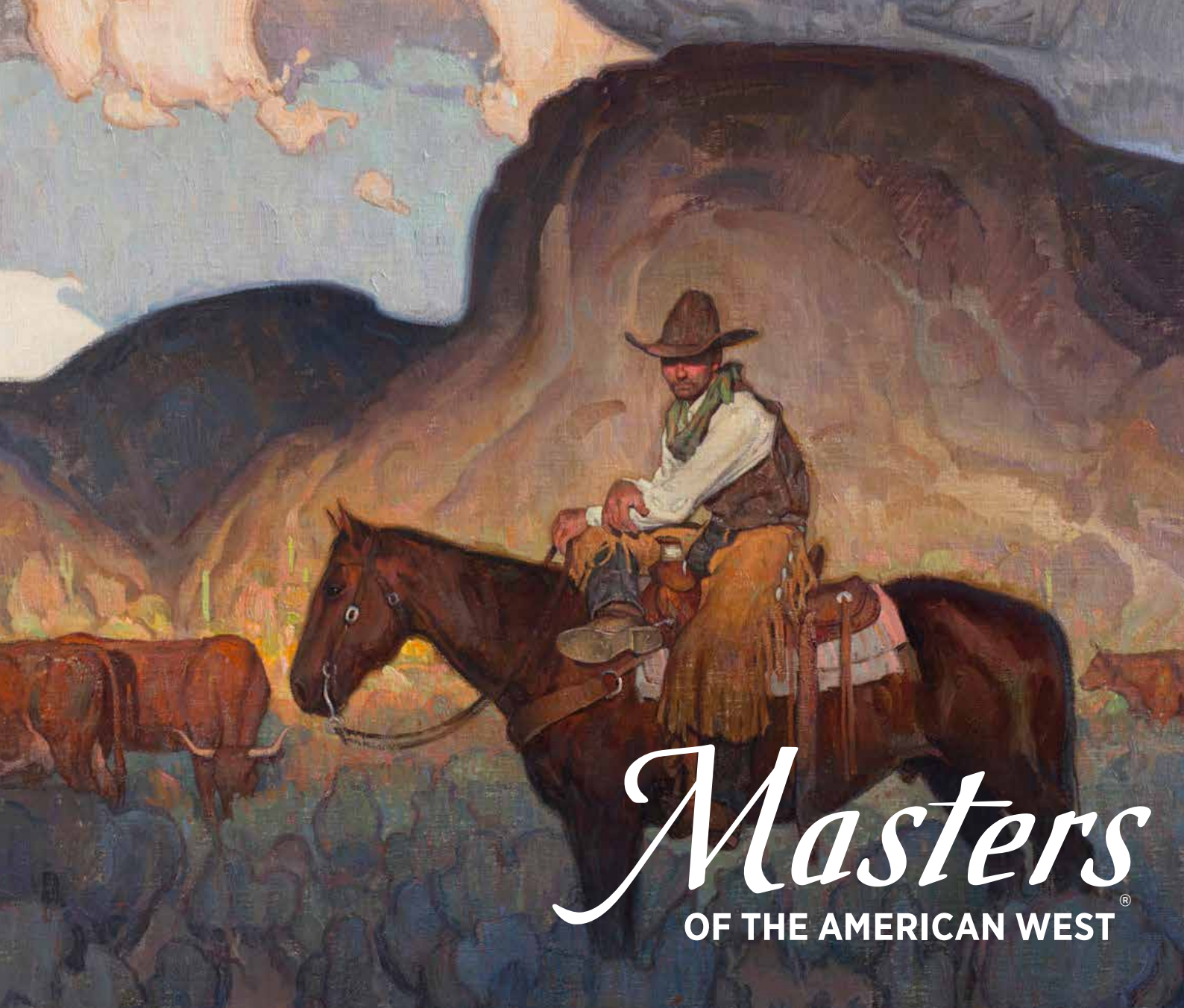
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IMAGE: ERIC BOWMAN, *CONTENTED IN HIS WORK (DETAIL)*, OIL ON LINEN, 24 X 24 IN.

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The L.D. “Brink” Brinkman Collection

Online | February 8 - 15, 2019

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DOUGLAS VAN HOWD (BORN 1935)

Polar Bear
cast silver on a crystal base
13 1/2in high
\$7,000 - 9,000

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California and Western Paintings & Sculpture Including Selections from the L.D. "Brink" Brinkman Collection

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OLAF CARL WIEGHORST (1899-1988)

Bareback Bronc Rider
oil on canvas
30 x 36in
Painted in 1948
\$50,000 - 70,000

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Native American Art

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ALLAN HOUSER (1914-1994)

War Pony
bronze with dark brown patina
23 1/2in high
Modeled in 1978
\$20,000 - 40,000



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