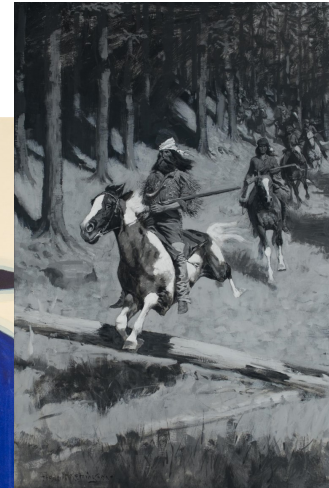




WESTERN ART GALLERY





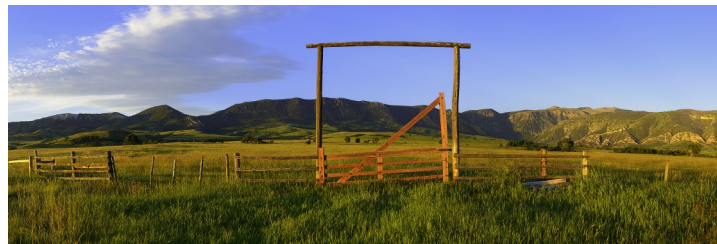
The Brinton Museum is located on the historic **Quarter Circle A Ranch** in the foothills of the Bighorn Mountains. **Bradford Brinton** purchased the ranch headquarters in 1923 from the Scotsman William Moncreiffe and used the Ranch House at the Quarter Circle A as a vacation home, spending several months each year in Big Horn. An avid collector of fine art, American Indian artifacts, firearms, and books, Bradford Brinton filled his home with fine and beautiful items. He was personal friends with many artists, such as Ed Borein, Hans Kleiber and Bill Gollings, whose art decorated the house. He also collected works by Frederic Remington, Charles M. Russell and Winold Reiss. Several of these important works of art are now on exhibit in The Brinton's Forrest E. Mars, Jr. Building in the Ted and Katie Meredith Western Gallery of Art.

Bradford and his sister, Helen Brinton, left an enduring legacy of the golden era of an early 20th Century gentleman's working ranch. The Wild West had been tamed, the vast rangelands fenced, and motorized vehicles were replacing horses. Americans were clinging to the images of hardy cowboys, noble Indians, and untamed land filled with birds and wild beasts. Bradford and Helen Brinton have helped preserve the feeling of the West at that time for all of us to enjoy today.



Above: Bradford Brinton and friends riding the Buffalo Bill stage coach, The Brinton Museum Archives

Right: Bradford Brinton on his Palomino horse, Pal; the Quarter Circle A Ranch Post; and thoroughbreds on the Brinton Barn grounds, 2015



John Mix Stanley was an artist-explorer known for his landscapes, American Indian portraits and scenes of tribal life in the American West. Born in upstate New York, he was an itinerant painter of signs and portraits, before accompanying Brigadier General Stephen Watts Kearny and his Army of the West through present-day New Mexico, Arizona and California in 1846. Stanley served as a staff artist for the Army, and produced a series of landscapes that were used to illustrate Lieutenant William H. Emory's expeditionary report to the U. S. Government.

Stanley was also intent on gathering ideas and material on his travels for later use in the creation of his own artwork—scenes of every-day Indian life, as well as portraits of American Indian leaders. Prior to this painting, portraits of American Indians were documentary and were either busts, or full-length, depicted without significant background detail. This painting is one of the first equestrian portraits of an American Indian leader with a cohesive narrative background.

In the mind of the U.S. Army, the Apaches were a fearsome band of warriors. They were said to know more about military activity than the Army scouts knew about them. One warrior even unnervingly rode in and out of a military encampment at will, and Black Knife's band was often seen scouting troop movements from afar.

Stanley depicts **Black Knife, a leader of the Chiricahua Apaches**, as an intimidating fighter, spear in hand, as he and his band of warriors are on the lookout for the Kearny expedition, who are visible in the distance.

In John Mix Stanley's painting of Black Knife, the horse is depicted in keeping with a European-style of rendering equines and resembles an Arabian, or more likely an Iberian, a breed of horse introduced to the American continent by the Spanish.



Black Knife, Apache War Chief, 1853, oil by John Mix Stanley (1814-1872)

In the classroom project:

You will need to do some research on the life and culture of the Indian peoples of the southwest in the mid-1800s. Describe the geography and climate of the region and denote at least 6 facts about the Indian peoples who inhabited the land.

American Indians of the Southwest:

Yuma

Pima

Zuni

Pueblo

Hopi

Apache

Navajo



Timeline:

1843—Carl Wimar and his family settle in St. Louis

1846—He studies painting with Leon Pomarede, a painter who lived in St. Louis

1852— He studies painting with Emanuel Leutze at the Dusseldorf Academy in Germany

1856—Wimar returns to St. Louis from Germany

1858 to 1860—He travels with parties of the American Fur Trading Company up the Mississippi, Missouri and Yellowstone Rivers acquiring first-hand knowledge of Indian life and culture

1860-61—Wimar completes two important works depicting the buffalo hunt: a drawing in the collection of The Brinton Museum (Big Horn), and an oil in the collection of the Mildred Lane Kemper Art Museum (St. Louis).

1861— Wimar is commissioned by the city of St. Louis to paint four murals in the Rotunda of the St. Louis Courthouse

***The Buffalo Hunt*, ca 1860-61, charcoal and sepia drawing by Charles (Carl) F. Wimar (1828-1862)**

Charles (Carl) F. Wimar was born on February 20, 1828, in Siegburg, Germany. At the age of 15, he immigrated with his family to the United States where they settled in St. Louis, Missouri, a then bustling city located on the confluence of the Mississippi and Missouri rivers. Founded as a frontier town in 1764 by French fur trappers Pierre Laclède and Auguste Chouteau, St. Louis was the headquarters of the North American Fur Trade industry. By the nineteenth century, a large German population inhabited the near south side of the city; Indians camped in the outskirts of town, what is today 13th and 14th streets, to trade with the French; and steamboats carried passengers and cargo on the rivers. It was an exciting time for a young German lad who was shy and new to life in America. Carl became beloved by the Indians who taught him how to use Indian weapons and how Indians hunted buffalo, the buffalo hunt was to become one of the artist's favorite subjects.

Looking to establish himself in a career, Wimar decided to pursue his interest in art. His step-father helped him to get started in the occupation of house and steamboat painter; however, Wimar had more lofty intentions. In 1846, he studied painting with **Leon Pomarede**, an artist of the Mississippi River valley who painted landscapes and religious art for churches and murals, many of which were commissions in St. Louis. In 1852, Carl went to Dusseldorf Academy in Germany to study with the nineteenth century painter **Emanuel Leutze**, who is best known for his epic canvas, *Washington Crossing The Delaware*, painted in 1850.

Wimar painted frontier scenes of the Missouri River, wagon trains and pioneers, American Indians and buffalo hunts. Perhaps his best known work is the canvas "*The Abduction of Boone's Daughter*", painted in 1855-56. Wimar's superb oil "*The Buffalo Hunt*", dated 1860, is in the

permanent collection of the Mildred Lane Kemper Art Museum, Washington University, in St. Louis. His murals painted in 1861 in the Rotunda of the St. Louis Courthouse are now part of the Jefferson National Expansion Memorial.

Sadly, Carl Wimar died at the young age of 35 in St. Louis of tuberculosis on November 28, 1862.



Top Right: *Two Guns White Calf*, at Bottom Right: *Wolf Robe*, 1920, Blackfeet portraits by Winold Reiss (1886-1953)

Born in Karlsruhe, Germany, in 1886, Winold Reiss was considered a bold pioneer of art and design in the twentieth century. He is credited for bringing **modernism** into Western art. As a young boy, Reiss was inspired by the German author Karl May's exciting adventure novels set in the American West and also by the American novelist James Fenimore Cooper's classic work, *The Leatherstocking Tales*. Reiss had a self-proclaimed mission to draw and paint portraits of American Indians. He immigrated to America with his family in 1913 but it was not until January 1920, at the age of 33, that he made his first of several trips to Montana. At the commission of the Great Northern Railroad he created a series of Indian portraits of which hundreds were reproduced in calendars and used in advertising materials published by the railroad from 1928 - 1957. For several summer seasons he painted beautiful, vibrant portraits of the Blackfeet Indians who readily visited the artist in his studio in Glacier National Park.

Reiss' first series of Blackfeet portraits, considered to be superior in quality, were not created to be reproduced in calendars; the Great Northern Railway advertising commission followed later. The portraits in the holdings of The Brinton Museum were drawn from life at the Blackfoot Indian Reservation in Browning during Reiss's first two-week stay in 1920. These were later exhibited at E. F. Hanfstaengl Gallery in New York. It was in 1930 when Bradford Brinton bought the entire collection from Dr. Philip Cole and had these works shipped to Big Horn where they were at one time on display in Little Goose Creek Lodge on the Quarter Circle A Ranch property.

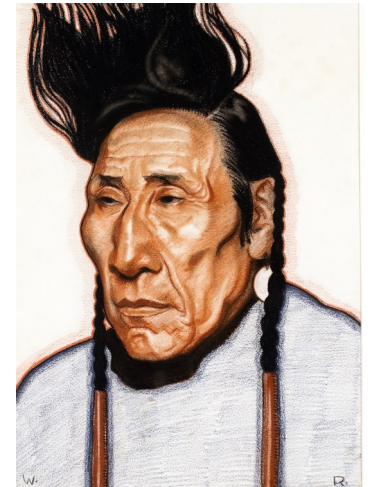
Reiss' mosaic mural design for the rotunda of the Cincinnati Union Terminal completed in 1933 is perhaps Reiss's best known public art project. Suffering a major stroke in 1952, the artist died on August 29, 1953 in New York City.

Identify three basic compositional elements of design that appear in Reiss's portraits of Blackfeet Indians:

- 1) _____

- 2) _____

- 3) _____





Untitled, 1904, India ink drawing, by John Edward “Ed” Borein (1872-1945)

John Edward “Ed” Borein was a superb painter, etcher, illustrator and writer, as well as a working cowboy. He was born on October 21, 1872 in rural San Leandro, California. As a young boy, Borein had dreamed of growing up to be a cowboy. Cowboys and ranching left an indelible impression on young Ed who at the age of 5 was already beginning to draw and sketch the things he loved - cowboys and horses. Borein no doubt witnessed the last of the great cattle drives through San Leandro.

Borein’s mother encouraged Ed to study art and enrolled him in San Francisco Art Association’s School; after only one month he dropped out. Ed much preferred the culture of the cowboy life. Borein began his career as a ranch hand in the foothills of the Diablo Range in what is today Fremont, California. In 1893, at the age of 21, he began driving herds as a cowpuncher. He worked on ranches up and down the California coast, on cattle drives and on ranches in Mexico from 1897 to 1899.

When he returned from Mexico in 1900, he set up his first art studio in Oakland and worked as a staff artist for the San Francisco newspaper, *Call*. In 1907, he moved to New York. It was in New York where his notoriety as an artist and illustrator of the romantic and wild American West branded him as the ‘**cowpuncher artist**’ by his friends and peers.

Borein’s passionate representations of the American West caught the eye of **Goelet and Edith Gallatin** who at the time lived in New York City. In 1911, the Gallatins headed west to Big Horn where they established the Gallatin Ranch on what was originally part of the old Moncreiffe Quarter Circle A Ranch. The Gallatins commissioned Borein to create the two friezes seen on display in The Brinton’s Western Art Gallery. This pair of exquisite friezes depicts Plains Indian warriors in celebrated dress and the great trail herds of the last century.

It was most likely through Borein’s friendship with Goelet and Edith Gallatin that the artist became acquainted with **Bradford Brinton**. Like the Gallatins, Brinton commissioned Borein to paint four friezes that are on exhibit in the living room of the historic Main Ranch House.

Borein eventually returned to California and settled in Santa Barbara where he opened a studio in historic El Paseo complex. He died on May 19, 1945.

Borein drew what he had experienced and knew; it was this genuine knowledge and passion of the West that gave his work heartfelt authenticity.

Explain why Ed Borein’s experience as a working cowboy made him successful as an artist of the American West:

Summarize why the two friezes once belonging to the Gallatins are of importance to the history of the Quarter Circle A Ranch:

***Across The Big Divide*, 1930, oil, by Frank Tenney Johnson (1874-1939)**



Born in 1874 on a small prairie farm in southwestern Iowa, the American artist **Frank Tenney Johnson** was an illustrator and master painter of the Old West. As a young boy, he would have seen passing prairie schooners carrying hopeful pioneers westward over the nearby Overland Trail.

In 1895, a modest inheritance from his beloved aunt Frankie allowed Frank the opportunity to study with the American impressionist painter John Henry Twachtman at the Art Students League in New York. It was undoubtedly Twachtman's love for adding blue tones to shadows that influenced Frank's ability to so adeptly capture in oil the soft, blue color of night. The Brinton Museum's superb painting "***Across the Big Divide***", depicting an Old West stagecoach crossing a mountain pass in the dim glow of moonlight is considered one of Frank Tenney Johnson's greatest works; Johnson received the 1930 Silver Medal Award for this work. He holds the prestigious distinction of being elected and designated a **National Academician** by the distinguished National Academy of Design. Founded in 1825, the National Academy of Design is internationally recognized as the highest court of approval and endorsement in the field of American art.

Colors in art create emotions or a mood, and can also describe a time and place. Summarize how the color blue in Frank Tenney Johnson's painting tells you the time of day is night? Describe how this might differ from an artist's depiction of a blue sky in the morning or in the middle of the day: _____

Would ***Across The Big Divide*** be as visually interesting if the white horse were a brown or black horse? Describe why the colors, shapes and patterns of the landscape add to the interest of the composition?



Winter Camp, Bighorn Mountains, oil by Joseph Henry Sharp (1859—1953)

Born in Bridgeport, Ohio, **Joseph Henry Sharp** dropped out of school at the age of 14 due to a hearing loss that he sustained from a swimming accident. Not held back by his handicap, he was able to enroll for art lessons at the prestigious School of Design at McMicken University in Cincinnati. He later traveled to Europe to study art in Madrid, Antwerp, Munich, and also Paris. It was in 1893 that he took his first trip to Taos, New Mexico. Sharp was deeply enchanted by the culture and made the Taos artist colony his permanent residence. Later, in 1899 he went to Crow Agency in Montana to discuss a land sale at a Crow Council. In Sheridan the following year he sold paintings through Herbert Coffeen. Sharp began spending his summers at Crow Agency painting hundreds of portraits of Crow Indians and later landscapes. His studio and home at Crow Agency was named Absarokee Hut; Sharp was greatly influenced by the Indian peoples, the land and the culture. By 1906, landscapes and scenes of Indian life represented nearly half of his work. Sharp was interested in depicting the human side of the Indian and was less interested in a romanticized vision often portrayed by other Western artists of the period. After more than a decade of painting at Crow Agency, the bitter cold winters and harsh weather were taking a toll on the artist. By the 1920s, Sharp was no longer traveling to Montana and eventually sold his home in the 1930s. The period in which he painted in Montana and Wyoming was extremely influential on his career, and his depictions of Indians in particular. Starting in 1930, after the death of his first wife, Addie, Sharp spent several winters in Hawaii with his second wife, Louise. He died in Pasadena, California, at the age of 93.

Founded in 1915, the **Taos Society of Artists** produced some of the finest work of Western genre. The founding members as well as additional society members included: **J. H. Sharp**, Eanger I. Couse, Oscar E. Berninghaus, Ernest L. Blumenschein, Bert G. Phillips, Walter Ufer, Victor Higgins, Kenneth Adams, W. Herbert Dunton, Catharine C. Critcher, Julius Rolshoven and Birger Sandzen. The Brinton Museum owns four superb paintings by Catharine C. Critcher, the only female member of the group.

The Brinton Museum's painting of an Indian camp in winter, the beautiful snow-covered Bighorns in the background, is quintessential Sharp.

List three topics or things that connect Joseph Henry Sharp to Wyoming and Montana:

1 _____

2 _____

3 _____

Explain why these subjects had an influence on the artist's work:



Explain how the use of color works as a strong design element, and describe why the composition is successful:

Summarize why this work of art is important to The Brinton Museum, what is the connection to the history of the area:

***The Mercy Stroke*, oil, by W. H. D. Koerner (1878-1938)**

Born in Germany in 1878, Koerner immigrated with his family to the United States in 1880, they settled in a small town in Iowa.

Koerner's interest in art started early. His first paying job was to paint cows on milk wagons. Later he sold watercolors to earn money, and by the age of 20 he was working for the *Chicago Tribune*. He went on to become a highly successful illustrator in the first decades of the twentieth century, working for national magazines such as *McCall's* and *Redbook*, *Good Housekeeping*, *Collier's*, and more. Koerner's most highly-regarded work however are his Western-themed covers and illustrations for the illustrious *Saturday Evening Post*. He made many trips to Yellowstone and the Bighorns, as well as California where he found artistic inspiration for his paintings and illustrations. On his trips to the Bighorn Mountains, he befriended the **Spear family**, and would often stay at their ranch. His painting ***The Mercy Stroke*** depicts a riding venture that he took with them. Seen in this painting are: Koerner (on foot in the foreground), Jessamine and Philip Spear, and Charlie Binion, who are all looking down into Little Bighorn Canyon, allegedly somewhere in the area near Rotten Grass Creek in Montana.



***When Ropes Go Wrong*, 1925, watercolor, Charles M. Russell
(1864-1926)**

Cowboy artist **Charles Marion Russell** was born in St. Louis, Missouri in **1864**. The affluent Russell family owned the largest fire brick manufacturing company in America, where it was assumed Charles would one day work. However, by the age of four, the young boy's interests were already clear when he wandered off to follow a man leading a trained bear. Later that night he molded a similar bear out of mud from his shoes.

Family lore of his great uncles' adventures from the 1830s, building forts and living with Indians sealed his fate. His family made a last attempt to rein him in with a term in military school in New Jersey before permitting Charles at the age of sixteen to go to Helena, Montana with a family friend in 1880.

Montana at the time was mining camps, military forts, scattered cow and sheep ranches vying with buffalo, elk, mountain sheep and bears for miles of open grass lands. After a brief period as a sheepherder, which Russell did not find appealing, he became friends with mountain man Jake Hoover.

Charles next signed up with cattle roundups to night wrangle horses where he 'sung to horses and cattle' ¹ and slept a few hours to rise to paint pictures that he gave away to friends.

By 1893, Charles came east to seek out commissions and take up art full time. He was well on his way to painting his greatest art of his life.

When Ropes Go Wrong, dated 1925, is an excellent example of Russell's superb artistic talent.

The artist died in 1926.

¹ *Charles M. Russell*, Fergus County Democrat, December 13, 1914, p. 3

Write a brief description of what is being depicted in this scene, and explain how the title of this watercolor tells a story:



Devil's Tower, 1919, oil by Thomas Moran (1837-1926)

Born in Bolton, England, the American artist **Thomas Moran** was a member of the **Hudson River School**, a mid-19th century American art movement comprised of landscape painters who embraced a romanticized vision of art. Many of these artists, including Albert Bierstadt, Thomas W. Whittredge and Thomas Hill, for examples, came West to paint the majestic, resplendent beauty of the Rocky Mountains and Western landscape. Moran's sketches and paintings of the area along with scenic photographs by 19th century expedition photographer William Henry Jackson are credited in inspiring Congress to establish Yellowstone as the nation's first national park in 1872.

In 1892, the Wyoming Commission for the World's Columbian Exposition (World's Fair) to be held in Chicago in 1893 hired among others both Moran and Jackson to document the state for a Wyoming pavilion. In late June 1892, the two travelled together taking a train from Cheyenne to Gillette, and by horseback to Devil's Tower where they were greeted by a terrible hail storm. In spite of bad weather, Moran was able to make sketches of Devil's Tower that he would later use to create the finished painting. Following this arduous trip the expedition took a 26-hour stage coach ride to Sheridan. Moran and Jackson caught up with the other members of the expedition and spent the next several days sketching the Bighorn Mountains, Cloud Peak and also the Tongue River Canyon area. Unfortunately, due to lack of funding, the Wyoming Pavilion did not materialize and neither Moran's nor Jackson's works were exhibited at the Fair.

Moran continued to document his beloved West in watercolors and oil well into his later years. ***Devil's Tower*** was completed in 1919, twenty-seven years after the Wyoming Commission expedition. He died in his Santa Barbara home in California in 1926.

List three design elements important to the composition of Moran's painting of Devil's Tower:

1 _____

2 _____

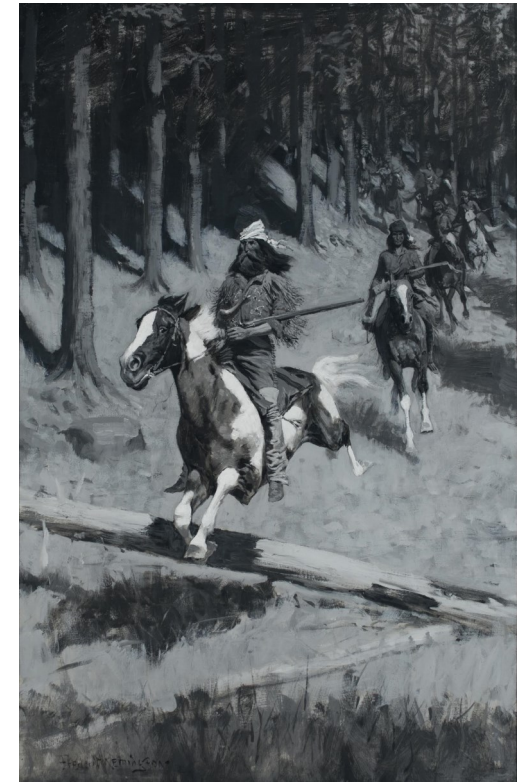
3 _____

Explain why the finished piece does not look exactly like the geographic configuration of the area:

Summarize why it is historically important that Moran was a member of the Wyoming Commission Expedition although the state was not ultimately represented by an exhibition at the World's Fair?

Trappers Going to the Pierre's Hole Fight, ca 1904, oil by Frederic Remington (1861-909)

Frederic Remington was born in Canton, New York, in 1861. He is considered one of the most highly-regarded and prolific of the 19th century artists to depict the American frontier. His numerous portrayals of Indians and cavalymen, bucking broncs and cow punchers were frequently illustrated in *Harper's Weekly* and *Century Magazine*. In this painting, the subject, **John Colter**, is seen riding to the 1832 rendezvous at Pierre's Hole. Colter was one of the original members of the Lewis & Clark Corps of Discovery Expedition (1804—1806). Colter and his fellow riders are coming to the aid of a party of American trappers who were in a heated fight against a group of Gros Ventre Indians. The incident was known as the **Battle of Pierre's Hole**. This painting by Remington is important not only for its historical merit but also for its striking composition and design. Notice how the strategic placement of the diagonal, fallen trees in the foreground and the vertical lines of the trees in the background all lead the viewer's eye to the focal point of the canvas - John Colter, who is front and center, capably riding his swift paint horse, gun at the ready. It was one of Remington's 1890 journeys that found him in Alberta, Canada where he was allowed to witness the sun dance of the Blackfeet. In the last quarter of the same year, he travelled to Miles City in Montana where he then accompanied Major General Nelson Miles who was in pursuit of the followers of Wovoka and the Ghost Dance, the last major resistance of the Sioux on the Lakota reservations. These experiences instilled an artistic devotion in Remington that lasted for the rest of his life and made him one of the most sought after illustrators for any work having to do with the American West



John Colter (b. ca 1774 - d. 1812 or 1813) is an iconic figure of the mountain men era. It is perhaps because of Colter's wild tales of his mountain man adventures that Remington may have chosen to use his persona in this painting. It is believed that Colter's colorful stories were as much fiction as fact.

(The Lewis & Clark Corps of Discovery Expedition was a special unit of the United States Army, commissioned by President Jefferson to study the plants, animal life and geography of the nation's newly acquired territories west of the Mississippi River and how the Louisiana Purchase could be used economically. One of the main objective was to find a route, traveling up the Missouri River into the upper plains regions, that would lead to the Pacific Ocean.)

Explain what makes this painting visually interesting. What is the mood or feeling of the riders? _____

Pembina Half-Breeds with Red River Cart (detail), ca 1901, oil by Frederic Remington



As seen in the painting, *Going To The Pierre's Hole Fight*, this oil by Remington is painted in monochrome, or in shades of gray. This technique is known as 'en grisaille', which is a French term. Remington used this style of painting because it was helpful to engravers who would reproduce his works in black and white for various magazine illustrations.

The Pembina Valley is the name given to the south-central region of the province of Manitoba, Canada. The Métis, or half-breeds of Pembina, are descendants of native women who married French, and later Scottish, fur trappers who trapped and traded along the Red River in the 18th and 19th centuries. Between the years 1795 and 1815, the Métis established numerous trading posts in what is today the Great Lakes region of the United States. Later in the 1860s, a large group of Métis from the Pembina region hunted in Montana, eventually forming an agricultural settlement by 1880 in what is the Judith Basin. ¹

¹ Peterson, Jacqueline; Brown, Jennifer S. J. (2001) "The New Peoples: Being and Becoming Métis in North America", Winnipeg, Manitoba, University of Manitoba Press, page 5.

Explain how Remington effectively uses the en grisaille style in this painting, and describe why the use of monochrome is successful in this work:

A Woman of the Assiniboin Tribe, ca 1835, watercolor by Karl Bodmer (1809-1893)

Swiss artist and engraver **Karl Bodmer** is highly-regarded as an important artist of Western genre. He was employed by **Alexander Philipp Maximilian, Prince of Wied-Neuwied**, a 19th-century German naturalist, ethnographer and explorer, to accurately document in art the towns, rivers and cities of the American West; in particular, the area and native peoples along the Missouri River and that region. Maximilian and Bodmer traveled extensively throughout the Missouri river valley, as far west as present-day Montana.

In June of 1833, at Ft. Pierre, Bodmer sketched Chan-chä-uiá-teüin, “**Woman Of The Crow Nation.**” She is depicted wearing a deerskin dress trimmed with blue and white trade beads. Her moccasins are adorned with quillwork, and she is also wearing a painted robe. The geometric pattern on her robe is in the Box and Border style, popular among the plains tribes, especially the Lakota. In October of the same year, at Ft. Union on the Montana-North Dakota border, Bodmer drew a sketch of a child, which is notable, since he generally painted adults. The young girl is thought to be **Blackfeet**, and like the Crow woman, had been captured; both were living among the Assiniboin. The child stands quietly, arms at her sides, her face showing no emotion.¹

This painting is actually a combination of the two field sketches made during the trip West. Bodmer often consolidated previous studies into one composition, although he probably did not do so until after he returned to Europe in 1834. The artist may have painted the two unrelated subjects together because of the appeal of a woman and child painting, or perhaps because of their shared experiences as captives. It may have also been an artistic choice, since together they make a stronger composition than if each were portrayed singly.

Bodmer’s watercolors occupy a unique place in the art history of the American West. They are known for their precise and truthful detail, and they are the earliest masterful depictions of the central Plains Indians in existence. Bodmer’s works were painted before the tribes were virtually annihilated by the relentless pressure of westward-moving settlers and disease.

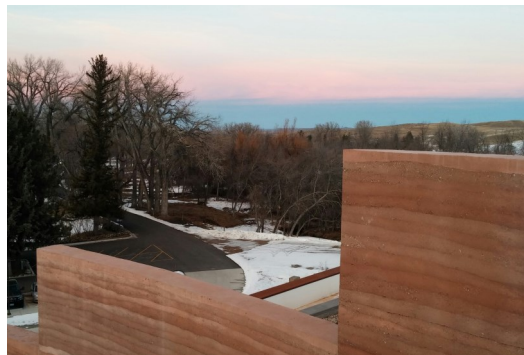


Research Assignment:

Locate the Missouri River on a map and list at least six Plains Indian peoples who inhabited the area during the time that Karl Bodmer documented the region:

¹ Melissa Webster Speidel, typed written manuscript, Gerald Peters Gallery, Santa Fe, NM

Notes:



The Brinton Museum

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Design by Curator of Education Barbara McNab