

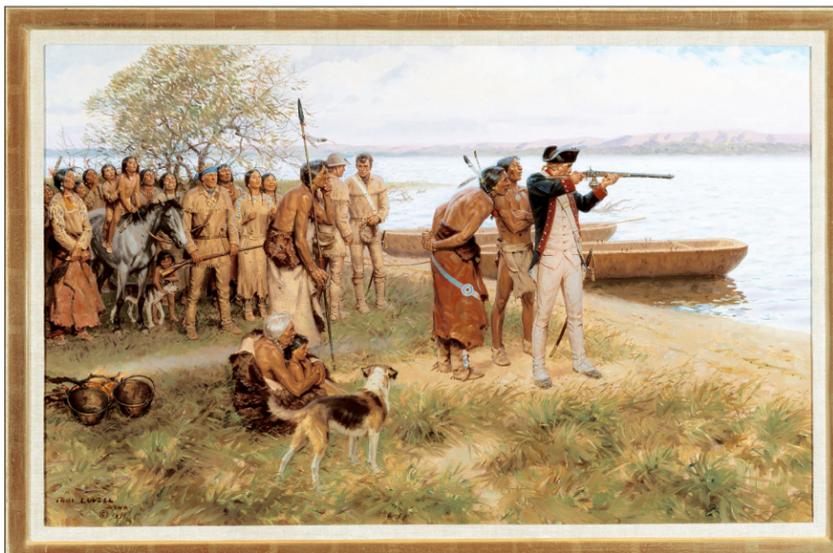
EDDIE BASHA

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But the gun in Lovell's 1991 sketch is not a Girandoni. At the time, many historians believed the air gun was a different design by a different maker. Lovell featured the design they favored: one with an air canister suspended below the breech. It was not until 2006 that the actual gun carried on the expedition was found, and verified, after rigorous and extensive scrutiny by many scholars. Its owner, Dr. Robert Beeman (who, like Eddie, graduated from Stanford) donated the gun to the Army War College Heritage and Education Center, in Carlisle, Pennsylvania, in 2006. The "Beeman Girandoni" is currently exhibited in the Army wing of the Pentagon in Arlington, Virginia.

Eddie would have welcomed the scrutiny of his Lovell acquisition and cherished his interactions with the many experts involved. When I visited the gallery, director Tammy Fontaine stressed that the relationships Eddie formed were an integral part of his collecting. These relationships were often long-lived, particularly with the artists and their families.

Eddie's friendship with artist Joe Beeler (1931-2006) is one such relationship. Among the most popular sections of the gallery is an area filled with framed letters written to Eddie by Beeler, spanning many years, upon which he has drawn original, often humorous, sometimes richly colored, illustrations. Beeler's son,



Tom Lovell, "Captain Clark and the Air Gun," Oil on Canvas, 24" x 38"
Tacoma Art Museum, Haub Family Collection
Promised gift of Erivan and Helga Haub



Joe Beeler, "Eddie With Lasso," Ink on paper, 8" x 8"
Courtesy of the Eddie Basha Collection

Jody, told me "Eddie was like family. With his passing, he is the Patron Saint of Western Art. He did more to support Western Art probably than any other collector, ever. He helped a lot of people get started and believed in people and gave them confidence." In other words, as has been said of the Beeman Girandoni, Eddie was, and his collection remains, a national treasure.

John Faubion is Director of the Lawrence Tenney Stevens Trust. He has researched, written and lectured about Lawrence Tenney Stevens since 1995. He was award-winning co-curator of a major 1996 Stevens retrospective exhibition at the Tempe Historical Museum in Arizona. His discoveries in the Stevens archives contributed to the preservation efforts of the 1936 Dallas Centennial Fair site, and led to the recreation of three of Stevens's monumental sculptures there. He is writing a book about Stevens and is planning related exhibitions for 2018 and beyond. He established the Western column in the Journal of the Print World and welcomes your feedback and suggestions for future articles.

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