



SCOTTSDALE ART AUCTION

April 7, 2018 • Session I

Front Cover

102

Ray Swanson 1937-2004

Arvena and Her Herd (detail)

Oil on canvas

49 x 30 inches

Signed lower left/CA

Estimate: \$20,000 - 30,000

Opposite

65

Alfredo Rodriguez b. 1954

Live Wild and Free

Oil on canvas

30 x 40 inches

Signed lower right;

Signed, titled and dated 1990 verso

Estimate: \$10,000 - 15,000

Back Cover

120

Frank McCarthy 1924-2002

With Carbines Drawn

Oil on canvas

30 x 20 inches

Signed lower right/CA;

Signed and titled verso

Estimate: \$25,000 - 35,000



SESSION I LOTS 1 - 128
SOLD AT NO RESERVE



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

MICHAEL FROST
J.N. BARTFIELD GALLERIES

60 W. 55th Street
New York, NY 10019
212.245.8890

JACK A. MORRIS JR.
SOUTH CAROLINA SAA, LLC

79 Baynard Cove Road
Hilton Head Island, SC 29928
843.785.2318

BRAD RICHARDSON
LEGACY GALLERY
BOZEMAN • JACKSON HOLE • SCOTTSDALE

7178 Main Street
Scottsdale, AZ 85251
480.945.1113 | 307.733.2353

Jason Brooks, Auctioneer

Online bidding arrangements can be made through

www.scottsdaleartauction.com*

**with no additional buyer's premium*



**Telephone Bidding Arrangements must be
made no later than 5:00 pm on Thursday, April 5.**

Subject to availability.

**Absentee Bidding Arrangements must be
made no later than 5:00 pm on Friday, April 6.**

**Please call (480) 945-0225 or register online
at www.scottsdaleartauction.com**



Auction results will be available online Monday, April 16.

www.scottsdaleartauction.com



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

Friday, April 6

10:00am - 5:00pm Registration & Preview

6:00pm - 8:00pm Cocktail Preview

Saturday, April 7

8:30am - 9:30am Registration & Preview

9:30am First Session: Lots 1-128

11:00am - 2:00pm Lunch Buffet

12:00pm Second Session: Lots 129-394

Pre-registration available at www.scottsdaleartauction.com



**Hotel reservations at special Scottsdale Art Auction rates
are available at:**

Marriott Suites

Scottsdale Old Town

7325 East 3rd Avenue • Scottsdale

(888) 236-2427 *toll free*

(480) 945-1550 *local*

(3 blocks walking distance)

Terms and Conditions

BUYER'S PREMIUM The purchase price payable by the Purchaser shall be the total of the final bid price PLUS A PREMIUM OF SEVENTEEN PERCENT (17%) on any individual lot in the amount up to and including \$500,000; TWELVE PERCENT (12%) on any individual lot on the amount in excess of \$500,000. This premium is in addition to any commissions or other charges payable by the consignor.

Auction

The art illustrated in this catalogue will be offered for sale on April 7, 2018 by Scottsdale Art Auction, LLC on Premises at 7176 Main Street, Scottsdale, Arizona.

Telephone Bidding

As a courtesy to clients who are unable to attend the sale, a telephone and order (absentee) bid service will be offered as staff and time allow. Scottsdale Art Auction, LLC shall not be responsible for any errors or omissions or failure to execute such bids. Contact Scottsdale Art Auction, LLC at (480) 945-0225 (or register online) early for arrangements as telephone lines will be allocated on a first come basis. Scottsdale Art Auction, LLC will arrange for telephone lines on lots with a minimum estimate of \$5,000 and over.

Absentee Bidding and Fax

Confidential absentee bid orders for auction items may also be completed and will be executed by Scottsdale Art Auction, LLC on behalf of the Purchaser during the auction. Scottsdale Art Auction, LLC shall not be responsible for any errors or omissions or failure to execute such intent to purchase orders or auction bids.

This catalogue, as may be amended by posted notice or oral salesroom announcement, represents Scottsdale Art Auction, LLC's entire agreement with any and all purchasers of the Property listed herein. The following are Procedures, Terms and Conditions on which all such Property listed is offered for sale by Scottsdale Art Auction, LLC as agent for various owners or other Consignors:

1. Scottsdale Art Auction, LLC reserves the right to withdraw Property at any time before or at the sale and shall have no liability for such withdrawal.
2. All Property will be sold "AS IS". With respect to each lot of Property, Scottsdale Art Auction, LLC does not make any guarantees, warranties or representations, expressed or implied, as to merchantability or fitness for a particular purpose, the correctness of the catalogue or the authenticity or description of the Property, its physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance. No statement, anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. In no event shall Scottsdale Art Auction, LLC be responsible for genuineness, authorship, attribution, provenance, period, culture, source, origin or condition of the purchased Property and no verbal statements made regarding the Property either before or after the sale of the Property, or in any bill of sale, invoice or catalogue or advertisement or elsewhere shall be deemed such a guarantee of genuineness, or authenticity. Notwithstanding the foregoing, if within ten (10) calendar days after the purchase of any lot of Property, the Purchaser provides an opinion by a recognized authority on the artist and gives notice in writing to Scottsdale Art Auction, LLC that the lot is not authentic, and returns the purchased lot to Scottsdale Art Auction, LLC, within ten (10) days of its purchase in the same condition as when sold, then Scottsdale Art Auction, LLC will refund the full purchase price to the Purchaser. It shall be in the sole discretion of Scottsdale Art Auction, LLC as to whether the opinion provided by the Purchaser is an opinion by a recognized authority on the artist.
3. Scottsdale Art Auction, LLC and/or Auctioneer reserves the right to reject any bids. The highest bidder acknowledged by the Auctioneer shall be the Purchaser. In the event of any dispute between bidders, the Auctioneer will have absolute and final discretion to either determine

the successful bidder or to re-offer and resell the Property item in dispute. After the sale, Scottsdale Art Auction, LLC's record of final sale shall be conclusive.

4. At the fall of the Auctioneer's hammer, the Purchaser shall (a) be acknowledged by bidder number by the auctioneer, (b) pay the hammer price and a buyer's premium as outlined above. In addition, Purchaser may be required to sign a confirmation of purchase. **All sales are final with no exchanges or returns.**

5. Unless exempted by law, the Purchaser will be required to pay any and all Arizona state and local transaction privilege tax (sales tax). It is the Purchaser's responsibility to pay any applicable use tax imposed by their state of residence on the total purchase price.

6. Terms for all purchases will be cash, check or credit card (VISA/MasterCard/American Express) with settlement and payment due in full the day of the sale unless otherwise arranged. All monies shall be made payable to Scottsdale Art Auction, LLC. At the discretion of Scottsdale Art Auction, LLC, payment will not be deemed to have been made in full until funds represented by checks have been collected or the authenticity of bank or cashier's checks has been confirmed. **An additional 3% will be charged on all credit card payments.**

7. No item of Property may be paid for or removed from Scottsdale Art Auction, LLC during the sale. After the sale has been completed and after the purchase price has been paid in full, Property must be removed from the saleroom at the Purchaser's expense not later than three business days following the sale. Scottsdale Art Auction, LLC will, as a service to Purchasers, arrange to have Property packed, insured and shipped, all charges at the expense and entire risk of Purchaser.

8. Some items of Property may be offered subject to a "reserve" or confidential minimum price below which the item will not be sold. In such instances, Scottsdale Art Auction, LLC may implement the reserve by bidding through the Auctioneer on behalf of the Consignor. In no event shall the reserve exceed the low estimate in the catalogue.

9. Neither Scottsdale Art Auction, LLC, nor Auctioneer, nor Consignor make any representations whatsoever that the Purchaser of a work of art will acquire any reproduction rights thereto.

10. These Conditions of Sale and any other applicable conditions, as well as the Purchaser's and Scottsdale Art Auction, LLC's rights and obligations herein shall be governed by, construed and enforced in accordance with the laws of the State of Arizona. If these conditions are not complied with by the Purchaser, Scottsdale Art Auction, LLC may, in addition to other remedies available by law, including, without limitation, the right to hold the Purchaser liable for the total purchase price stated on the Confirmation of Purchase Invoice, either (a) cancel the sale and retain as liquidated damages any and all payments made by the Purchaser or (b) resell the Property privately or at public auction on three days' notice to the Purchaser for the payment of any deficiency in the purchase price and all costs including handling charges, warehousing, the expense of both sales, the commissions, reasonable attorneys' fees, any and all other charges due and incidental damages.

11. Bidding on any item indicates your acceptance of these terms and all other terms announced at the time of sale whether bidding in person, by phone, by Internet, by absentee bid, or through a representative.

12. In most instances, sculpture measurements do not include base. In measurements for two dimensional art, height precedes width and does not include frame.

13. Bidding increments will normally follow the pattern below but may vary at the sole discretion of the Auctioneer.

Estimate	Increment	Estimate	Increment
Under 2,000	100	20,000-50,000	2,500
2,000-5,000	250	50,000-100,000	5,000
5,000-10,000	500	over 100,000	10,000
10,000-20,000	1,000		

SESSION I

9:30am

Lots 1 - 128

Sold at No Reserve

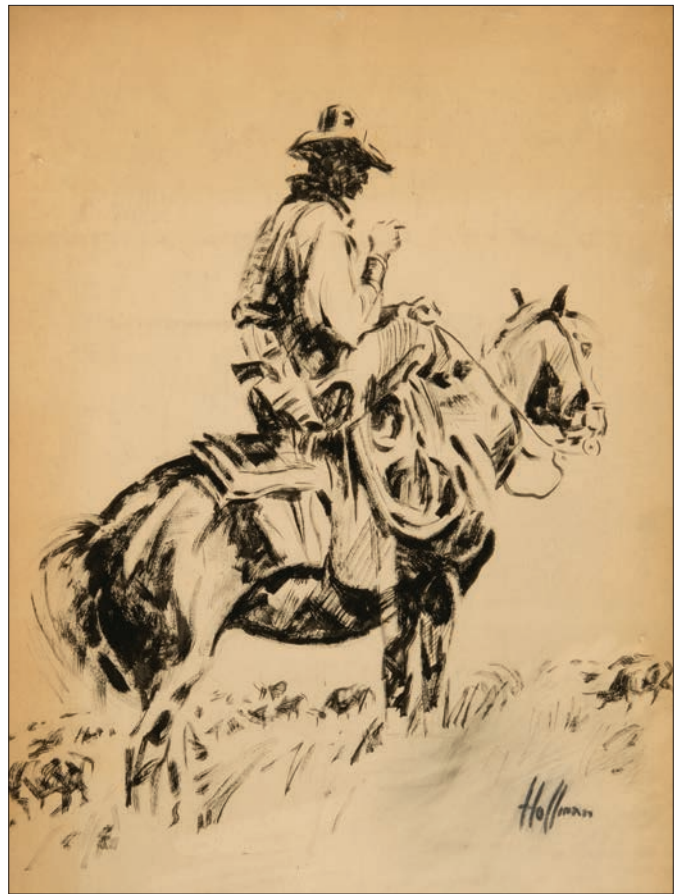


SCOTTSDALE ART AUCTION

Saturday • April 7, 2018



1
Frank Hoffman 1888-1958
Columbine
 Gouache
 14 ¾ x 11 ½ inches
Signed lower right
 Estimate: \$800 - 1,200



2
Frank Hoffman 1888-1958
The Long Ride Home
 Black & White Wash
 18 x 13 ½ inches
Signed lower right
 Estimate: \$1,000 - 1,500



3
Joe Beeler 1931-2006
An Open Range Cowboy
 Graphite
 9 ¼ x 5 ¾ inches
Signed lower right;
Signed, titled and dated 1971 verso
 Estimate: \$500 - 750

4

Jim Norton b. 1953

Buckley's Place

Oil on board

18 x 24 inches

Signed lower left/CA;

Signed, titled and dated 1993 verso

Estimate: \$2,500 - 3,500



5

G. Harvey 1933-2017

Green Broke

Bronze, cast number 20/30

24 inches high

Signed and dated 1983

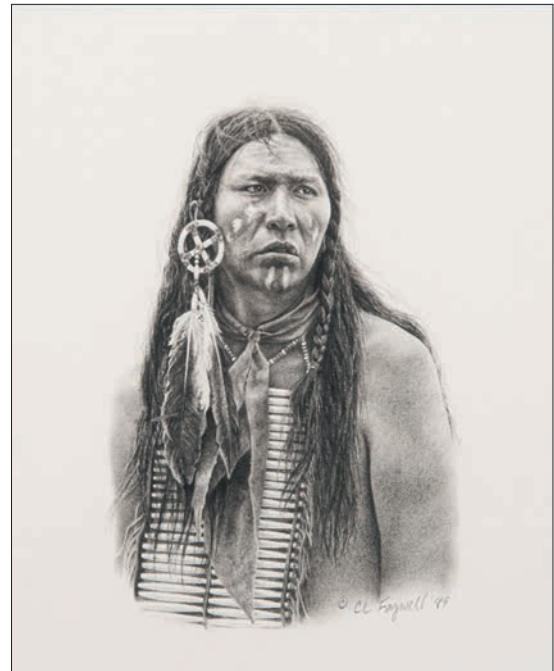
Estimate: \$3,000 - 5,000



6
Edward Borein 1872-1945
Noontime in Taos
Etching & Dry point
8 x 11 ¾ inches
Signed lower right

Estimate: \$1,000 - 1,500

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 236, illustrated.



7
Carrie Ballantyne b. 1956
Perry Whiteplum
Graphite
7 x 6 inches
Signed lower right "CL Fogwell" (maiden name) and dated 89
Estimate: \$1,500 - 2,500



8
Tom Lovell 1909-1997
Friendly Willows
Charcoal
6 x 10 inches
Initialed lower left
Estimate: \$1,000 - 2,000

9

Dale Ford b. 1934

Collection of 5 Wagons

Constructed in wood and hand painted
20 inch high miniature horse drawn vehicles

Estimate: \$9,000 - 12,000

A full-time artist for over 40 years, Dale Ford specialized in scale model horse drawn wagons and stagecoaches. Made by hand of hand-rubbed hardwood, steel and leather, each component of each of these unique pieces is separately painted and detailed. The result of a combination of thorough research and artistry, Ford's wagons and coaches offer a fascinating glimpse into a colorful aspect of a bygone era. The five wagons offered here are an excellent cross section of the conveyances that moved goods throughout the American West. They include an Overland Freight Wagon, Express, Fuel, Ice and Beer Wagons. The C. M. Russell Museum in Great Falls and Rich Harvest Farms in Chicago have extensive selections of Ford's superb model wagons.



Ice Wagon



Express Wagon



Beer Wagon



Overland Freight Wagon



Comstock Fuel Wagon



10
George Catlin 1796-1872
Ball Play
 Hand Colored Lithograph
 12 ½ x 18 ½ inches

Estimate: \$2,000 - 4,000

George Catlin was the first white man to meet and paint American Indians in their environs, on their terms. In five separate journeys in the years 1830-36, Catlin traveled widely, painting portraits, hunts, ceremonies, and games among the Ojibwa, Menominee, Sauk, Mandan, Sioux, Osage, Seminole, Cherokee, and many other tribes. His works toured the United States and Europe and the widely broadcast books and prints that illuminated his adventures highlighted the plight of the Indians and took some steam out of the prevailing fiction that Native Americans were noble savages who would inevitably be sacrificed to progress.



11
Karl Bodmer 1809-1893
Scalp Dance of the Minitarres
 Hand Colored Lithograph
 12 x 17 inches

Estimate: \$2,000 - 4,000

The West that Karl Bodmer saw and drew and painted on as the official artist in Prince Maximilian's five thousand mile expedition up the Missouri in 1833-34 was rolling up like a carpet behind him. His images of the Mandan, as one example, are the last to have been made before smallpox devastated the tribe.

Back in his native Europe, Bodmer published engravings and aquatints of the prairie he depicted, vast with buffalo, and the many Native Americans he painted, in an incomparable folio, *Travels in the Interior of North America*.



12
Gene Kloss 1903-1996
Christmas Eve - Taos Pueblo
 Drypoint Etching
 11 ½ x 15 inches
Signed lower right, titled lower left

Estimate: \$1,500 - 2,500

Gene (Alice Geneva Glasier) Kloss spent several months each year in Taos, drawing, painting, and pulling prints of the pueblo ceremonies she witnessed. In both *Song of Creation* 1949 and *Christmas Eve - Taos Pueblo*, you can see the care she takes to convey the rhythm and flow of the dances. But this same rhythm rises through the peaks of the mountains and the rays of moonlight that pierce the shadows and illuminate the scenes. It is almost as if the moon is a candle and this effect captures the essential mystery of the moment.



13
Gene Kloss 1903-1996
Song of Creation 1949
 Drypoint Etching, edition 59/75
 12 x 15 inches
Signed lower right, titled lower left

Estimate: \$1,500 - 2,500



<14
Edward Borein 1872-1945
Cow Pokes
Etching
6 ¾ x 5 inches
Signed lower right
Estimate: \$900 - 1,200

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 18, illustrated.



15>
Edward Borein 1872-1945
Who Wins
Etching
4 ¾ x 4 inches
Signed lower right
Estimate: \$1,200 - 1,500

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 63, illustrated.



16
Edward Borein 1872-1945
California Vaqueros
Etching
7 ¾ x 6 ¾ inches
Signed lower right
Estimate: \$900 - 1,200

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 54, illustrated.



17
Edward Borein 1872-1945
The Bell Mare
Etching
9 ¾ x 11 ¾ inches
Signed lower right
Estimate: \$1,500 - 2,000

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 50, illustrated.



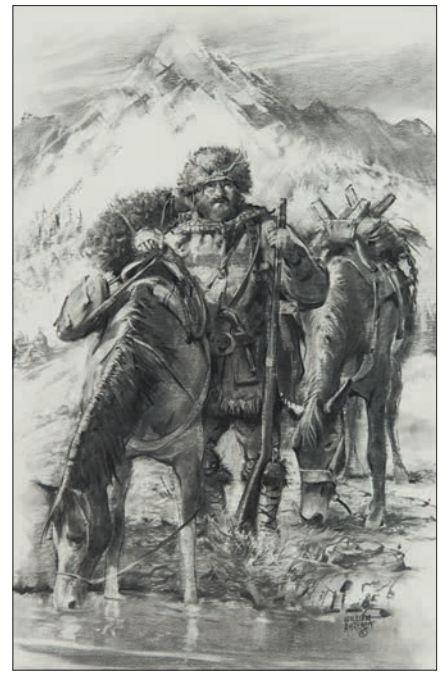
18
Charles Schridde b. 1926
Locked and Loaded
Oil on canvas
40 x 30 inches
Signed lower left
Estimate: \$4,000 - 6,000



19
Fritz White 1930-2010
The Winners
Bronze, cast number 6/25
9 ½ inches high, 17 inches wide
Signed/CA
Estimate: \$800 - 1,600



<20
R.S. Riddick b. 1952
Sisters of the Sage
Graphite
23 x 15 inches
Signed lower left/CA;
Signed, titled and dated 2006 verso
Estimate: \$2,000 - 3,000



21>
William Ahrendt b. 1933
Mountain Man
Charcoal
19 ½ x 12 ½ inches
Signed lower right
Estimate: \$1,000 - 1,500



22
William George b. 1930
The Mosquito Hours
Oil on canvas
38 x 18 inches
Signed lower right;
Signed and titled verso
Estimate: \$2,000 - 3,000

23

John Fawcett b. 1952

Evening Watch

Oil on canvas mounted on board

9 x 12 inches

Signed lower left

Estimate: \$800 - 1,200



24

Buck McCain b. 1943

The Great Hunt

Oil on canvas

40 x 50 inches

Signed lower right

Estimate: \$4,000 - 6,000

Awards: Franklin Mint Gold Medal.



25
Buck McCain b. 1943
The Oracle
Oil on canvas
48 x 60 inches
Estimate: \$5,000 - 7,000



26
Shannon Stirnweis b. 1931
His Guide West
Oil on board
20 x 22 inches
Signed lower left
Estimate: \$1,000 - 2,000



27

Tom Darro b. 1946

Berries for Pemican

Oil on canvas

38 x 26 inches

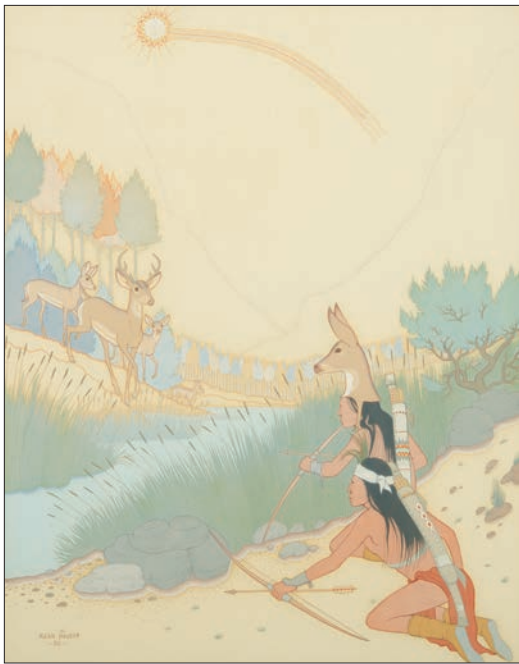
Signed lower left

Estimate: \$6,000 - 9,000

28
Chuck DeHaan b. 1933
Crow Ceremonial Dress
Oil on board
24 x 18 inches
Signed lower right and dated 87
Estimate: \$4,000 - 6,000



29
Steve Lang b. 1960
In Black Hills Country
Oil on canvas
24 x 36 inches
Signed lower right
Estimate: \$3,000 - 6,000



30
Allan Houser 1914-1994
The Decoy Deer
Acrylic
18 x 14 inches
Signed lower left and dated 50
Estimate: \$4,000 - 6,000



31
Malcolm Furlow 20th Century
Indian at the Alter
Oil on canvas
58 x 46 inches
Signed upper right;
Signed and titled verso
Estimate: \$1,500 - 4,500



32

RC Gorman 1932-2005

Seated Woman

Bronze, cast number AP

11 inches high

Signed and dated 1977

Estimate: \$2,000 - 3,000

RC Gorman was born on the Navajo Reservation in Chinle, Arizona and spent his early years in a hogan with his family. Despite the strength of his cultural heritage and the fact that he drew heavily on it, Gorman disliked the epithet “Indian” when it attached itself to his art. Influenced by Mexican masters like Rivera and Siqueiros, Gorman’s drawings, paintings, and bronzes of native women—his favorite subject—constructed out of long, flowing lines and bright colors make his style and work unmistakable.

33

George Carlson b. 1940

Collection of 4 Busts

Estimate: \$2,000 - 3,000

Literature: George Carlson. *The Tarabumara*. 1977, illustrated.



Hey-nova-vab

Bronze, cast number 20/21

7 ¼ inches high

Signed and dated 1975



Between Two Worlds

Bronze, cast number 20/21

8 ¼ inches high

Signed and dated 1974



Mar-absb-cio

Bronze, cast number 20/21

7 inches high

Signed and dated 1975



Patriarch of Norogachic

Bronze, cast number 20/21

7 ¾ inches high

Signed and dated 1975

34

David Halbach b. 1931

The Blacksmith

Watercolor

18 x 24 inches

Signed lower left and dated 1979

Estimate: \$4,000 - 6,000



35

Todd Connor b. 1964

Searching

Oil on canvas

28 x 22 inches

Signed lower right;

Signed, titled and dated 2005 verso

Estimate: \$2,000 - 3,000



36

James Reynolds 1926-2010

Getting Ready

Oil on canvas

18 x 24 inches

Signed lower left;

Signed and titled verso

Estimate: \$10,000 - 15,000



37

Gary Carter b. 1939

The Portrait Painter

Oil on canvas

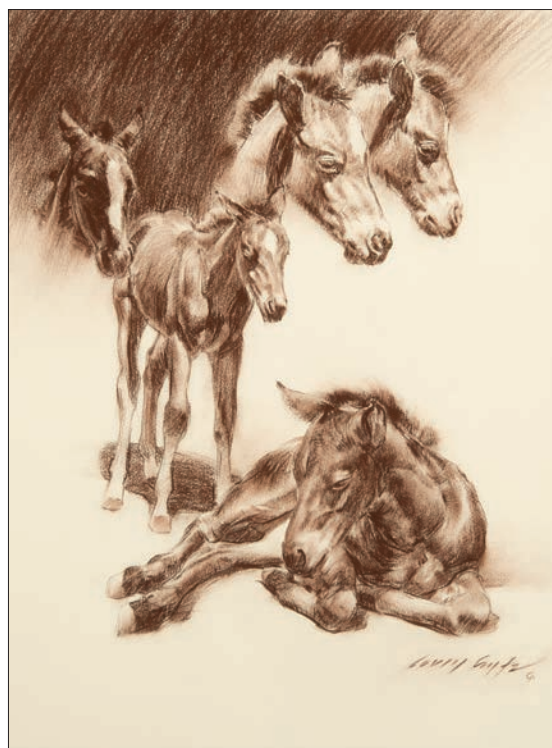
13 x 25 inches

Signed lower left/CA and dated 05

Estimate: \$2,500 - 3,500



38
Wayne Baize b. 1943
Sortin'
Oil on canvas
9 x 12 inches
Signed lower left/CA
Estimate: \$1,000 - 1,500



39
Loren Entz b. 1949
Colts
Conte Crayon
23 x 17 inches
Signed lower right/CA
Estimate: \$800 - 1,800



40
Wayne Justus b. 1952
Remnants
Oil on canvas
30 x 40 inches
Signed lower center
Estimate: \$4,000 - 6,000



41

James Robinson 1944-2015

Dawn's Early Light

Oil on canvas

24 x 36 inches

Signed lower right;

Signed and titled verso

Estimate: \$5,000 - 7,000

Texas artist James Robinson's forebearers were early pioneers, and the pride he took in that fact is reflected in the joy you see in his work. Robinson was freelancing as an illustrator when his father made off with one of his paintings and took it to a dealer. A successful fine art career ensued. Robinson combines dramatic color and sharp light to add dimension to his sporting scenes, landscapes, and pure Western paintings like *Dawn's Early Light*.



42

Bob Wygant 1927-2008

Recent Rain

Acrylic

24 x 48 inches

Signed lower right

Estimate: \$10,000 - 15,000

Though Bob Wygant began his career painting industrial scenes for Texas oil companies, as his fame grew he turned first to teaching and then, when the number of commissions he was receiving mounted, he left the university to paint full-time. Wygant takes a Texas approach to the Hudson River School, keeping his figures relatively small in gorgeous landscapes generally rendered in bright acrylics. In *Recent Rain*, Wygant gives the glory to nature as a new freshet washes down a staircase of red rocks.

43

Arthur Shilstone b. 1922

Flusbed

Watercolor

18 x 24 inches

Signed lower right

Estimate: \$3,000 - 5,000



44

Arthur Shilstone b. 1922

Ring-Neck Double

Watercolor

18 x 24 inches

Signed lower left

Estimate: \$3,000 - 5,000



45
Bob Kuhn 1920-2007
Duck Hunters
Gouache
8 x 12 inches
Signed lower left and inscribed "For Ed Garrity, Bob Kuhn"
Estimate: \$2,500 - 4,500



46
Morten Solberg b. 1935
Morning Frost
Watercolor
18 x 30 inches
Signed lower right
Estimate: \$1,000 - 2,000



47
 Dean Mitchell b. 1957
RT Williams - Buffalo Soldier
 Oil on board
 6 x 5 inches
Signed lower right and dated 2000
 Estimate: \$2,500 - 3,500



48
 Don Spaulding b. 1926
Hurry Up and Wait
 Oil on canvas
 18 x 12 inches
Signed lower right and dated 93
 Estimate: \$2,500 - 4,500



49
 Gerald McCann 1916-1995
The Trappers
 Oil on board
 20 x 30 inches
Signed lower left and dated 78;
Titled verso
 Estimate: \$1,000 - 2,000



50

Russ Vickers 1923-1997

Contact with the Renegades

Oil on canvas

20 x 40 inches

Signed lower right and dated 86;

Signed, titled and dated verso

Estimate: \$6,000 - 9,000

Russ Vickers began his career as a commercial illustrator in the aerospace industry in Los Angeles. In 1970, his paintings were featured over the opening and closing credits in the John Wayne film *Chisum* and he began showing his work in Sedona. Three years later, Vickers moved to Arizona, where he enjoyed a successful career as an easel painter of Western historical subjects such as this painting of a charging cavalry troop, *Contact with the Renegades*.



51

Don Prechtel b. 1936

Advance On Brauner Farm

Oil on board

20 x 30 inches

Signed lower left and dated 87

Estimate: \$1,500 - 2,500



52
Steve Devenyns b. 1953
Mountain Men
Oil on board
9 x 12 inches
Signed lower left
Estimate: \$1,000 - 1,500



53
John Jarvis b. 1946
On Horseback, Near Esclante, UT
Gouache
10 x 13 inches
Signed lower right and dated 2001
Estimate: \$800 - 1,200



54
William Ahrendt b. 1933
Jeremiah Johnson
Oil on canvas mounted on board
14 x 9 ½ inches
Signed lower right
Estimate: \$1,000 - 1,500



55
Robert Lindneux 1871-1970
Parting Shots
Oil canvas
20 x 38 inches
Signed lower left and dated 1926;
Titled verso
Estimate: \$3,000 - 5,000
Provenance: Pogzeba Art
Galleries, CO.

Robert Lindneux was trained privately in New York under the direction of an aunt who took him in when he was orphaned. Lindneux was sent to Europe to further his studies, saw Buffalo Bill's Wild West Show in Paris, met Rosa Bonheur, and decided to sail back to the States and head west. Lindneux worked as a ranch hand, spent time with several Indian tribes, stayed with Charlie Russell in Great Falls, and eventually set up shop in Denver.

56
Jim Carson b. 1942
Beaver Men Scouting
Oil on canvas
28 x 40 inches
Signed lower right
Estimate: \$5,000 - 7,000



57

David Mann b. 1948

Delicate Negotiation

Watercolor

14 x 21 inches

Signed lower left

Estimate: \$2,000 - 3,000



58

Jim Rey b. 1939

The Scout's Return

Oil on canvas

8 x 10 inches

Signed lower left and dated 90

Estimate: \$500 - 700



59

Buck McCain b. 1943

Day's End

Oil on canvas

20 x 16 inches

Signed lower right

Estimate: \$1,000 - 2,000

60

Stan Davis b. 1942

The Warrior's Prayer

Oil on canvas

28 x 34 inches

Signed lower right

Estimate: \$4,000 - 6,000



61

Stan Davis b. 1942

Lock & Load

Oil on canvas

14 x 18 inches

Signed lower right and dated 1993

Estimate: \$2,000 - 3,000



62

Robert Duncan b. 1952

Leaving Winter Camp

Oil on board

20 x 40 inches

Signed lower right and dated 78

Estimate: \$4,000 - 6,000



63

David Wright b. 1942

Lure of the Mountain

Oil on board

27 x 38 inches

Signed lower right

Estimate: \$4,000 - 8,000

64

Alfredo Rodriguez b. 1954

Trappeur Libre

Oil on canvas

18 x 24 inches

Signed lower right and dated 87;

Signed, titled and dated verso

Estimate: \$4,000 - 6,000



65

Alfredo Rodriguez b. 1954

Live Wild and Free

Oil on canvas

30 x 40 inches

Signed lower right;

Signed, titled and dated 1990 verso

Estimate: \$10,000 - 15,000



66
Howard Post b. 1948
Two by the River
Oil on canvas
24 x 36 inches
Signed lower right;
Signed, titled and dated 2015 verso
Estimate: \$6,000 - 9,000



67
Oleg Stavrowsky b. 1927
Stagecoach
Oil on canvas
30 x 68 inches
Signed lower right
Estimate: \$10,000 - 15,000



68
Bonnie Marris b. 1951
Into Blanco Canyon
Oil on board
18 x 36 inches
Signed lower right
Estimate: \$8,000 - 12,000



69
Veryl Goodnight b. 1947
Come Forth a Dream
Bronze, cast number 16/25
15 inches high, 30 inches wide
Signed and dated 1987
Estimate: \$3,000 - 5,000

70

Gordon Snidow b. 1936

American Camp

Oil on board

19 ¼ x 24 ½ inches

Signed lower right and dated 1998

Estimate: \$8,000 - 12,000



71

Ray Swanson 1937-2004

A Break in the Action

Oil on canvas

30 x 24 inches

Signed lower right and dated 85

Estimate: \$8,000 - 12,000

72

Dave McGary 1958-2013

Old Glory

Bronze, cast number AC/30

26 inches high

Signed and dated 1983

Estimate: \$4,000 - 6,000

Wyoming native Dave McGary was destined for a career in art almost from the start. As a teenager, he was one of four students chosen to travel to Italy to study anatomy and the ancient art of bronze-making. McGary would eventually build his studio in New Mexico, where he would win many awards for his meticulously crafted, highly detailed bronzes of Native Americans. In addition, McGary executed numerous public commissions, including the larger-than-life sculpture of *Chief Washakie* that stands in the U.S. Capitol and the heroic *Battle of Two Hearts* on the University of Wyoming campus. McGary's work is distinctive. The level of detail he achieves in bronze is unmatched, and his subtle polychromes are unmistakable.



73

Robert Duncan b. 1952

The Last of Winter

Oil on canvas

32 x 42 inches

Signed lower left and dated 88;

Signed, titled and dated verso

Estimate: \$8,000 - 12,000

74

Clark Hulings 1922-2011

Still Life with Wine and Onions, 1971

Oil on canvas

20 x 24 inches

Signed lower right and dated 1971

Estimate: \$9,000 - 12,000



75

Jerry Venditti b. 1942

Pueblo Maiden

Oil on canvas

35 x 32 inches

Signed lower left and dated 86

Estimate: \$2,000 - 4,000

76
Bob Kuhn 1920-2007
Burro
Conte Crayon
12 x 14 inches
Signed lower right and dated 88
Estimate: \$1,500 - 2,500



77
Clark Hulings 1922-2011
Burro
Pen & Ink, Gouache
8 ½ x 12 ½ inches
Signed lower right
Estimate: \$2,000 - 3,000

78
Wayne Baize b. 1943
Saddled Donkey
Colored Pencil
16 x 20 inches
Signed lower right/CA
Estimate: \$1,000 - 1,500





79
George Carlson b. 1940
Matabine
Bronze, cast number 20/21
16 inches high
Signed and dated 1975
Estimate: \$2,500 - 4,500

Literature: George Carlson. *The Tarahumara*. 1977, illustrated.



80
George Carlson b. 1940
To the Four Directions
Bronze, cast number 20/21
27 ½ inches high
Signed
Estimate: \$4,000 - 6,000

Literature: George Carlson. *The Tarahumara*. 1977, illustrated.



81

George Carlson b. 1940

Dancers of Norogachic

Bronze, cast number 20/21

27 inches high, 23 inches wide, 20 inches deep

Signed and dated 1975

Estimate: \$15,000 - 20,000

82

Olaf Wieghorst 1899-1988
Mexican Vaquero Profile on Horse
Watercolor
12 x 11 inches
Signed lower left

Estimate: \$4,000 - 6,000

Provenance: Leanin' Tree Museum.
Boulder, CO.



83

Olaf Wieghorst 1899-1988
Indian on Horse Looking Left
Watercolor
12 x 10 inches
Signed lower left

Estimate: \$4,000 - 6,000

Provenance: Leanin' Tree Museum. Boulder, CO.

Literature: Don Hedgpeth & Ed Trumble.
*The Story of Leanin' Tree: Art and
Enterprise in the American West.*
Boulder, CO, p. 22, illustrated.



84

Olaf Wieghorst 1899-1988
Cowboy Roping on Horseback
Watercolor
13 x 10 inches
Signed lower left

Estimate: \$4,000 - 6,000



85

Austin Barton 1927-2017

Attitude Adjustment

Bronze, cast number 7/20

47 inches high, 24 inches wide

Signed, titled and dated 93

Estimate: \$12,000 - 18,000

Austin Barton had already established himself as a commercial illustrator when, in 1984, he began to concentrate on Western subjects in bronze. Specializing in cowboys and horses, Barton's early life on the ranch in Oregon shines through in the accuracy of his depictions, his ability to capture action, and in his unique patinas, which impart a classical sensibility to acrobatic compositions like *Attitude Adjustment*.



86
David Griffin b. 1952
Morning Rose
Oil on canvas
24 x 18 inches
Signed lower left
Estimate: \$1,200 - 1,800



87
Veryl Goodnight b. 1947
Looks Are Deceiving
Bronze, cast number 2/25
22 ½ inches high
Signed and dated 1994
Estimate: \$1,500 - 2,000

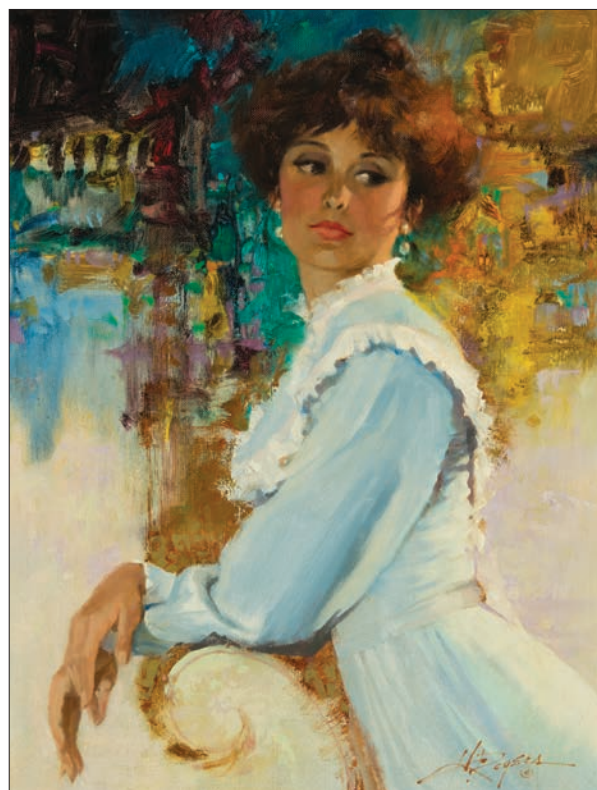


88
Jim Daly b. 1940
Tommy
Oil on canvas
16 x 12 inches
Signed lower right;
Signed and dated 1972 verso
Estimate: \$2,000 - 3,000



89
Don Crowley b. 1926
The Buffalo Robe
Oil on board
11 x 14 inches
Signed lower right
Estimate: \$2,000 - 3,000

90
Howard Rogers b. 1932
Country Lass
Oil on canvas
18 x 14 inches
Signed lower right
Estimate: \$2,500 - 3,500



91
Howard Rogers b. 1932
Fond Memories
Oil on canvas
18 x 28 inches
Signed lower right
Estimate: \$4,000 - 6,000



92
Leland Curtis 1897-1989
The Cathedral Group
 Oil on canvas
 24 x 32 inches
Signed lower left
 Estimate: \$4,000 - 6,000

In addition to his many paintings of the Sierras and Tetons—including this work, *The Cathedral Group*, of the highest of the Tetons' peaks—West Coast painter Leland Curtis was also a great traveler and served as official artist to the United States Antarctica Expeditions in 1939-40 and in 1957. Curtis's landscapes embrace the topography and geology of the peaks he paints, but they transcend the purely cartographic and convey the majesty and mystery of some of the Earth's great places.



93
Curt Walters b. 1950
First Glimpse
 Oil on canvas
 20 x 16 inches
Signed lower right;
Signed and titled verso
 Estimate: \$2,000 - 4,000



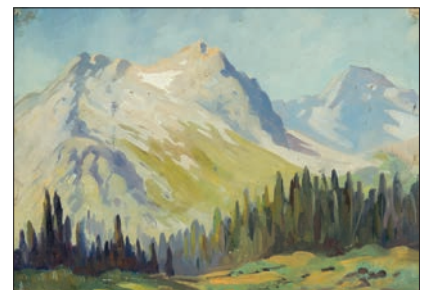
94
George Browne 1918-1958
Collection of 4 Oil Paintings (unframed)
 9 x 11 inches each
Estate stamp verso
 Estimate: \$1,500 - 2,500



95
George Browne 1918-1958
Collection of 2 Paintings (unframed)
 Oil on unstretched canvas
 11 x 15 inches each
Estate stamp verso
 Estimate: \$1,000 - 2,000



96
George Browne 1918-1958
Collection of 3 Paintings (unframed)
 Oil on board
 10 x 14 inches each
Estate stamp verso
 Estimate: \$1,000 - 1,500

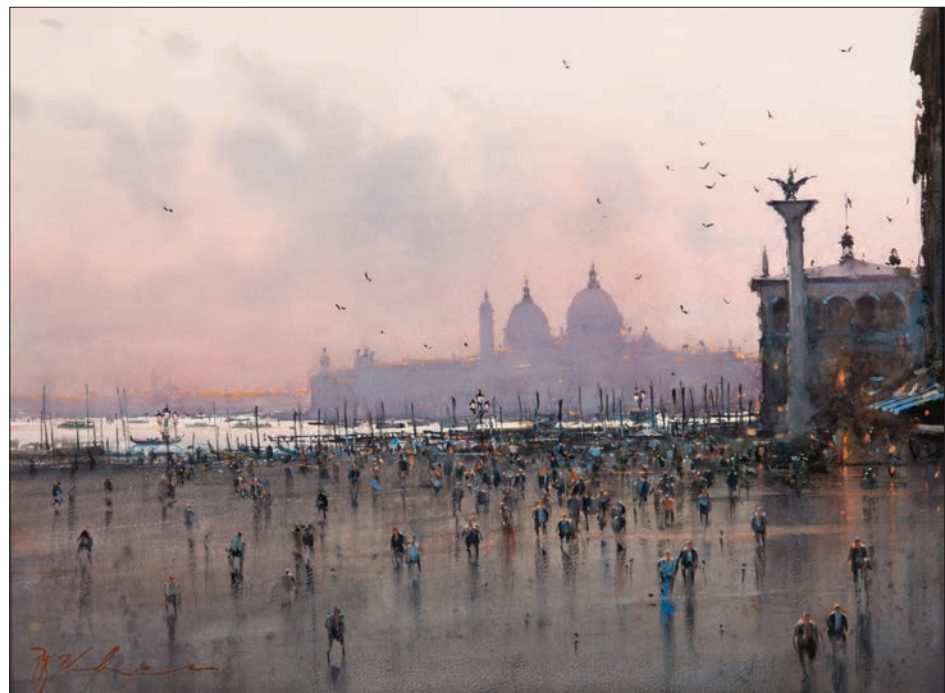




97
Paul Calle 1928-2010
Victorian Houses
Graphite
20 x 30 inches
Signed lower right
Estimate: \$1,000 - 2,000

Connecticut artist Paul Calle created stamps for the U. S. Postal Service and was the principal staff artist for NASA during the Mercury and Apollo eras. Calle loved American history, especially the early days of the Old West, and is best known for superb draftsmanship, as seen in the two dowager dwellings that sit side by side in *Victorian Houses*.

98
Joseph Zbukvic b. 1952
Passing Shower on the Plaza
Watercolor
22 x 30 inches
Signed lower left
Estimate: \$3,500 - 5,000





99
Doug Hall b. 1959
Gathering at the Falls
Oil on canvas
48 x 36 inches
Signed lower left
Estimate: \$9,000 - 13,000



100
John Buxton b. 1939
Secluded Pool
Oil on canvas
16 x 12 inches
Signed lower left and dated 04;
Signed, titled and dated verso
Estimate: \$1,500 - 2,500



101

Robert Rishell 1917-1976

Navajo Shepherd

Oil on canvas

36 x 30 inches

Signed lower right

Estimate: \$5,000 - 7,000

Provenance: Troy's Western Gallery, Scottsdale AZ.

Senator Barry Goldwater, AZ.

Private Collection, KS.

A lifelong resident of Oakland, California (and son of a former mayor), Robert Clifford Rishell studied at the California College of Arts and Crafts. In addition to easel paintings, Rishell was one of the founders of the Oakland Museum and painted some of the murals there. Rishell specialized in native portraits and scenes in Utah, New Mexico, and Arizona. *Navajo Shepherd* exemplifies his precise yet dramatic style.



102

Ray Swanson 1937-2004

Arvena and Her Herd

Oil on canvas

49 x 30 inches

Signed lower left/CA

Estimate: \$20,000 - 30,000

Arvena and Her Herd is a major Ray Swanson painting. Consider the contrasts in textures, colors, light, the distinctions between the young girl and her sheep and the sun-blached rocks, the flashes of green in the leaves that halo the girl. The folds of the girl's red dress point in a triangle up from the sheep that circle her. In this world, she is life and light.

Ray Swanson was born in rural South Dakota and educated in a one-room schoolhouse. After his father passed away, the family moved to California where Swanson studied drafting and aeronautical engineering and became a civil engineer. When he inherited a box of paints from his grandfather, Swanson began to paint farm subjects as a hobby. But the budding artist fell for the Native Americans of Arizona: the Navajo, Hopi, Zuni, and Apache, and came to the happy conclusion that their way of life would make an excellent subject for a professional painter.



103

Luke Frazier b. 1970

The Sweet Air of September

Oil on board

40 x 60 inches

Signed upper left and dated 12.96 lower right;

Signed, titled and dated verso

Estimate: \$10,000 - 15,000



104
Greg Beecham b. 1954
Two of a Kind
Oil on board
14 x 11 inches
Signed lower right;
Signed and titled verso
Estimate: \$3,500 - 5,500



105
Sandy Scott b. 1943
Eat More Beef II
Bronze, cast number 6/75
50 inches high, 60 inches long,
42 inches wide
Signed and dated
Estimate: \$10,000 - 20,000



106

Nancy Glazier b. 1947

Thunderhead

Oil on canvas

34 x 48 inches

Signed lower left and dated 90;

Titled verso

Estimate: \$15,000 - 25,000



107
Dustin Van Wechel b. 1974
Prairie Dog Days of Summer
Oil on board
34 x 24 inches
Signed lower left
Estimate: \$3,000 - 6,000



108
Nancy Glazier b. 1947
Starry, Starry Night
Oil on canvas
22 x 34 inches
Signed lower right
Estimate: \$12,000 - 18,000

109

Michael Coleman b. 1946

Sunset-Nimpkish River

Oil on board

20 x 28 inches

Signed lower left

Estimate: \$5,000 - 7,000



110

Dan Metz b. 1951

Hunted

Oil on canvas

26 x 40 inches

Signed lower right

Estimate: \$3,000 - 5,000



111
Bill Anton b. 1957
Melting Snow
Oil on board
12 x 16 inches
Signed lower right;
Signed, titled and dated 2010 verso
Estimate: \$3,000 - 5,000



112
Matt Smith b. 1960
Horse Mesa Barrel
Oil on canvas mounted on board
12 x 12 inches
Signed lower right;
Signed, titled and dated 2009 verso
Estimate: \$1,000 - 1,500



113
Matt Smith b. 1960
Log Corral Canyon
Oil on canvas
20 x 24 inches
Signed lower right;
Signed, titled and dated verso
Estimate: \$3,000 - 4,000

114

Len Chmiel b. 1942

Red Canyon, CO

Oil on board

12 x 16 inches

Signed lower left;

Signed, titled and dated 2014 verso

Estimate: \$1,500 - 2,500



115

Len Chmiel b. 1942

Of September Fields

Oil on board

12 x 16 inches

Signed lower right,

Titled and dated 1989 verso

Estimate: \$1,500 - 2,500



116

Bill Anton b. 1957

Lee's Ferry Bend

Oil on board

16 x 20 inches

Signed lower right;

Signed, titled and dated 2011 verso

Estimate: \$3,000 - 4,000



117

Clyde Aspevig b. 1951

Autumn Stream

Oil on canvas

20 x 22 inches

Signed lower left;

Signed, titled and dated 1985 verso

Estimate: \$8,000 - 12,000



118

Clyde Aspevig b. 1951

The Calm of Winter

Oil on board

24 x 30 inches

Signed lower left and dated 09;

Signed, titled and dated verso

Estimate: \$12,000 - 18,000



119

Scott Christensen b. 1962

Big Sandy Autumn

Oil on board

44 x 60 inches

Signed lower left;

Signed and titled verso

Estimate: \$15,000 - 25,000



120

Frank McCarthy 1924-2002

With Carbines Drawn

Oil on canvas

30 x 20 inches

Signed lower right/CA;

Signed and titled verso

Estimate: \$25,000 - 35,000

121

Frank McCarthy 1924-2002

The Outrider

Oil on board

14 x 18 inches

Signed lower right and dated 1993;

Signed, titled and dated verso

Estimate: \$8,000 - 12,000



122

Frank McCarthy 1924-2002

The Steep Slope

Oil on board

12 x 9 inches

Signed lower right/CA and dated 1980;

Signed and titled verso

Estimate: \$3,000 - 5,000



123
Jim Norton b. 1953
The Ridge Rider
 Oil on board
 16 x 20 inches
 Signed lower left
 Estimate: \$3,000 - 5,000



124
Jim Norton b. 1953
On the Hilltop
 Oil on board
 12 x 9 inches
 Signed lower left/CA
 Signed, titled and dated 2/10 verso
 Estimate: \$3,000 - 4,000



125
Harry Jackson 1924-2011
Iroquois Guide
 Bronze, cast number IGIIP 34P
 14 ¼ inches high
 Signed and dated 1980
 Estimate: \$2,500 - 3,500



126
James Ayers b. 1969
Lakota Strength
 Oil on canvas
 14 x 18 inches
Signed lower left and dated 2012;
Signed and titled verso
 Estimate: \$2,000 - 3,000



127
Ray Swanson 1937-2004
Monument Valley Lady
 Watercolor
 20 x 30 inches
Signed lower right/CA
 Estimate: \$8,000 - 12,000



128
Ross Stefan 1934-1999
Carlita
 Oil on canvas
 50 x 28 inches
Signed lower right;
Signed and titled verso
 Estimate: \$5,000 - 7,000

Ross Stefan's father worked in advertising in Milwaukee. He was very supportive of his son's artistic ambitions. At 13, Ross had his first art exhibition, which, as it happened, was a smash. Six years later, perhaps because of Ross's health, the family moved to Arizona. In Arizona, Stefan took classes for two years, then struck out on his own. He built a studio in Tubac and venturing out from there to interpret the West and its people.

Stefan's trademark wide strokes and bright palette always impart a good deal of movement to his paintings, and this is readily apparent in *Carlita*. The folds of her pink dress are almost translucent in the sun, while the adobe walls of the pueblo appear mottled and multicolored. *Carlita* has a shyness in her expression, and her turned in foot is a sweet symbol of her youth. How she is dressed and what she holds tell us that she will dance in a ceremony, but she seems a bit timid, as if this is, perhaps, her first time.



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Writer:

James Balestrieri

Photography:

Rob Kaufman

Hilton Head Island, SC

(843) 290-8883

www.kaufmanphotography.com

Design & Production

Cindy & Paula Moser

Phoenix, AZ

(843) 441-3686

www.xmsdesigns.com

Printing:

Prisma Graphic

Phoenix, AZ

(602) 243-5777

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