

SCOTTSDALE ART AUCTION

April 7, 2018 • Session II

C. Russell

Front Cover

211

Charles Russell 1864-1926

Indian On Horseback

Oil on canvas

13 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches

Signed lower left and dated 1898

Estimate: \$300,000 - 500,000

Opposite

248

Carl Rungius 1869-1959

Old Men on the Ram River

Oil on canvas

25 x 30 inches

Signed lower right

Estimate: \$250,000 - 350,000

Back Cover

221

Thomas Moran 1837-1926

Solitude, the Coconino Forest, Arizona

Oil on canvas

20 x 30 inches

Signed lower left and dated 1907;

Signed, titled and dated verso

Estimate: \$400,000 - 600,000



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 II

12:00pm



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

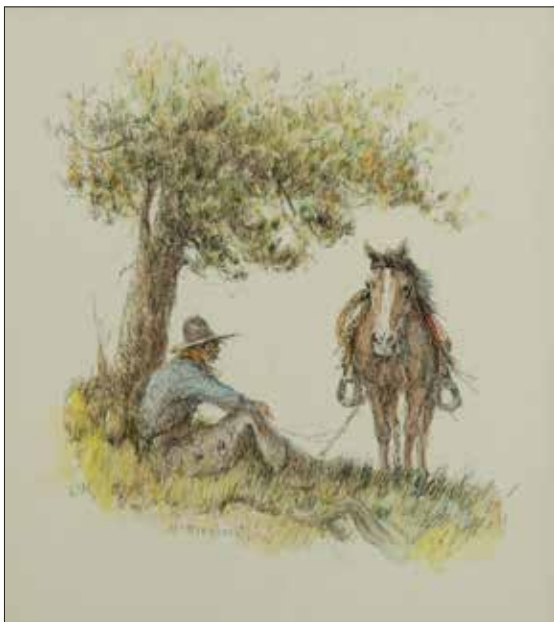


129
Olaf Wieghorst 1899-1988
Cowboy On Horseback
Watercolor
11 ½ x 10 inches
Signed lower left
Estimate: \$4,000 - 6,000



130
Olaf Wieghorst 1899-1988
Full Speed - Cowboy on Galloping Horse
Watercolor
12 x 10 inches
Signed lower left and dated 82
Estimate: \$4,000 - 6,000

Provenance: Leanin' Tree Museum. Boulder, CO.



131
Olaf Wieghorst 1899-1988
Cowboy Sitting Under Tree
Watercolor
12 x 11 inches
Signed lower left
Estimate: \$5,000 - 7,000

Provenance: Leanin' Tree Museum. Boulder, CO.

132**Grace Carpenter Hudson** 1865-1937*The Pilferer*

Oil on canvas

20 x 16 inches

Signed lower left and dated 14

Estimate: \$8,000 - 12,000

Literature: Searles R. Boynton. *The Painter Lady: Grace Carpenter Hudson*. Eureka, CA: Interface California Corporation, 1978, pp. 118, 174, illustrated. Listed as Ukiah 448, painted in 1914.

The project that Grace Hudson and her husband undertook when she began to paint portraits of the Pomo and he began to amass their exquisite baskets and other artifacts has become the record of a vanishing people and way of life. Her paintings and the captions she wrote and affixed to them bear witness to the daily lives of a people who, despite years of suffering, laughed and loved and played, worked and worshipped and prayed, a people who—to this day—seek the recognition we see in Hudson's work. Ma-Ka, *The Pilferer*, has found a nest of eggs in the woods. It is a treasure, but he seems unsure about having taken it.

**133****Henry Raschen** 1854-1937*Scouting Party*

Oil on canvas

24 x 36 inches

Signed lower right

Estimate: \$10,000 - 15,000

Henry Raschen may have the distinction of being one of the first California artists to make Native Americans his principal subject. Born in Germany, Raschen emigrated with his family in 1868. He studied in San Francisco, finished his training in Munich, then returned to California. Raschen roamed the state, living among and painting various tribes. *Scouting Party* is an excellent example of his work, demonstrating his attention, not only to the figures, but also to the rugged landscape. Raschen accompanied General Miles on the expedition that led to the capture of Geronimo and gained acclaim through the patronage of Phoebe Hearst, mother of news magnate William Randolph Hearst.

134**Gustave Baumann** 1881-1971*Taos Placita*

Woodblock, edition 51/125

9 1/2 x 11 inches

Signed lower right and dated 1953, titled lower left

Estimate: \$4,000 - 5,000

Gustave Baumann developed his interest in color woodblock printmaking as part of the Brown County Art Colony in Indiana and moved to the Southwest in 1918, first to Taos and then to a permanent residence in Santa Fe. Baumann's work expresses his enthusiasm for the people, flora and fauna, and archaeology. Rooted in Arts and Crafts aesthetics, but with a modernist sensibility, Baumann's bold colors and textured forms echo in expressionistic ways. Baumann also carved marionettes for public ceremonies (including Zozobra, precursor to today's Burning Man) and figures for churches.



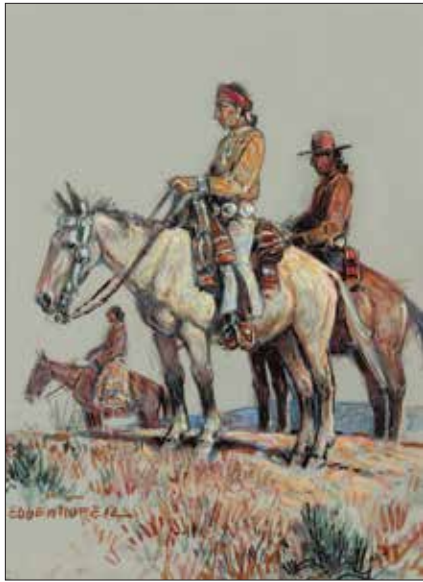


135
Nick Eggenhofer 1897-1985
Winter Stage Stop
Oil on Canvas
20 x 30 inches
Signed lower right
Estimate: \$10,000 - 15,000



136
Nick Eggenhofer 1897-1985
Santa Fe Wagons Fording the Cimarron
Gouache
12 x 18 ½ inches
Signed lower right
Estimate: \$6,000 - 9,000

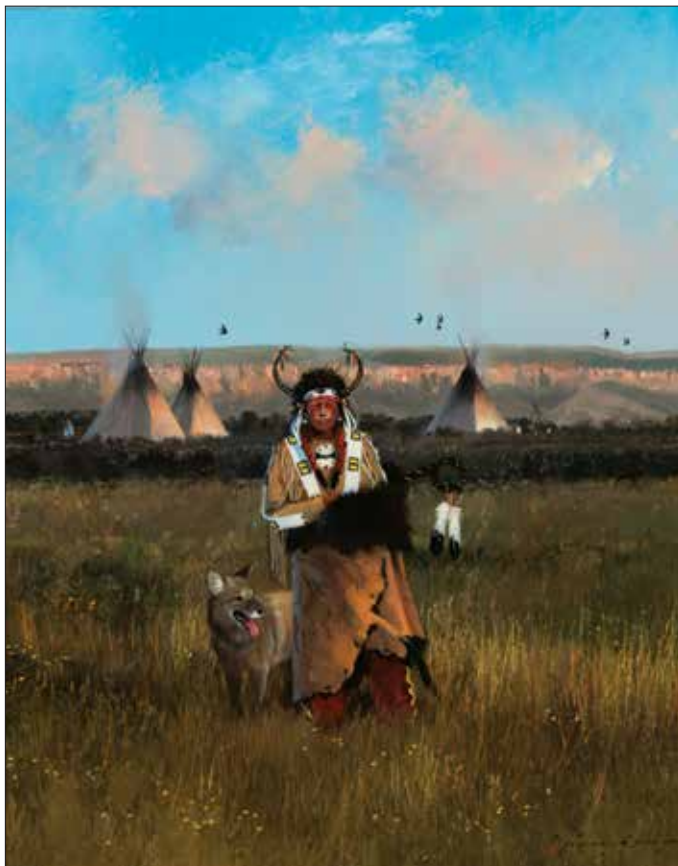
Literature: Nick Eggenhofer. *Wagons, Mules, and Men*. New York: Hastings House. 1961. pp. 60-61, double page illustration.



137
Nick Eggenhofer 1897-1985
The Navajo Riders
Gouache
11 x 8 inches
Signed lower left
Estimate: \$2,500 - 4,500



138
Nick Eggenhofer 1897-1985
Scout's Council
Watercolor
12 x 16 inches
Signed lower right and dated 68;
Sketch verso
Estimate: \$5,000 - 7,500



139
Michael Coleman b. 1946
Split Horn Bonnet - Blackfoot Camp
Oil on board
20 x 16 inches
Signed lower right
Estimate: \$5,000 - 7,000

140

Frank Hoffman 1888-1958

Friend or Foe

Oil on board

14 x 18 inches

Signed lower right

Estimate: \$8,000 - 12,000



141

Frank Hoffman 1888-1958

Pawnee Bill

Oil on board

18 x 24 inches

Signed lower right;

Brown & Bigelow sticker verso:

listed as #5128

Estimate: \$15,000 - 25,000

Frank Hoffman's first serious job was as art director for the *Chicago American*, where he illustrated a wide variety of sporting and arts events. On his first trip West, in 1916, he met one of his heroes—Leon Gaspard—in Taos. Hoffman stayed on, bought a small ranch, and raised animals he would use as subjects for his paintings. He did work for The *Saturday Evening Post* and produced calendar art and advertising for The Great Northern Railway and Brown & Bigelow.



142

Jim Norton b. 1953

Cross Muddy Creek

Oil on canvas

24 x 32 ½ inches

Signed lower left/CA;

Signed, titled and dated 1990 verso

Estimate: \$15,000 - 25,000

143

Bill Owen 1942-2013

Watering Hole

Oil on canvas

24 x 36 inches

Signed lower right/CA and dated 75

Estimate: \$10,000 - 15,000

Exhibitions: "Cowboy Artists of America
Exhibition." Kerrville, TX.
Apr.-Sept. 1983.



In *Cowboy Artists of America*, author Michael Duty writes that Bill Owen referred to cowboys as "watchers" because "they always have to be aware of what's going on around them." (p. 94). Owen was a working ranch hand from the time he could ride a horse, but his desire to see the lives of cowboys—as they are—represented in art, caused him to transpose his skill at "watching" from the range to the studio. Owen once said, "My objective is to chronicle the modern, working cowboy as he lives and works today... but when my working cowboy friends drop by and say 'Bill, that's the way it really is', then I know that what I'm putting on canvas is truly worth the effort." (Howard, *Ten Years with the Cowboy Artists of America*, p. 187.) In *Watering Hole*, the emphasis isn't so much on the cowboy as on his success at getting these cows to water. The cowboy makes it look easy—so does Owen—but it isn't.



144
Harry Jackson 1924-2011
Frontiersman
 Bronze, cast number 17
 20 inches high
Signed, dated 1965 and inscribed "Pennsylvania Woodsmen 1750"
 Estimate: \$5,000 - 7,000

Literature: Donald Goddard and Larry Pointer. *Harry Jackson*. New York: Harry N. Abrams. 1981, pp. 112-113, 226-227, illustrated (another example).

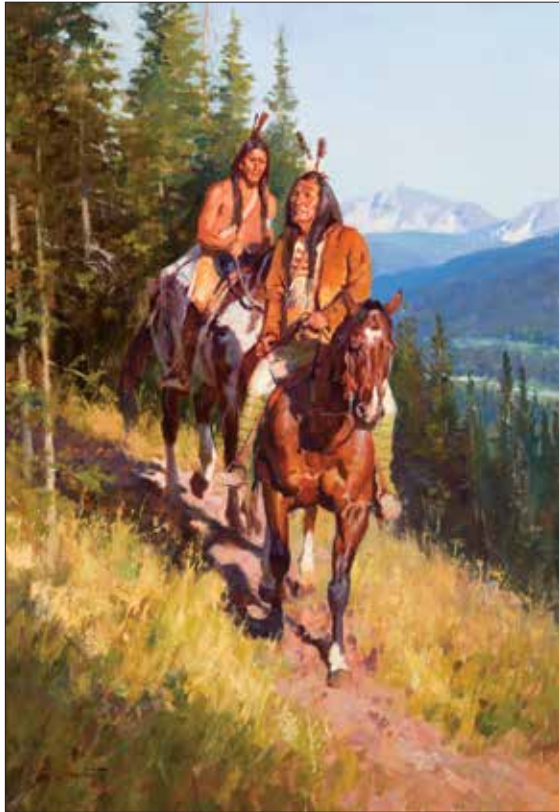


145
Harry Jackson 1924-2011
The Trapper
 Bronze, cast number 8P
 20 ½ inches high
Signed and dated 1970
 Estimate: \$12,000 - 18,000

Literature: Donald Goddard and Larry Pointer. *Harry Jackson*. New York: Harry N. Abrams. 1981. pp. 222-225, illustrated (another example).



146
Dan Mieduch b. 1947
Continental Mail
 Oil on board
 24 x 36 inches
Signed lower left and dated 1984
 Estimate: \$7,000 - 10,000



147
Jim Norton b. 1953
Down From the High Country
Oil on board
23 x 16 inches
Signed lower left/CA;
Signed and titled verso
Estimate: \$6,000 - 9,000

148
Russell Case b. 1966
Distant Horizons
Oil on canvas
30 x 40 inches
Signed lower right
Estimate: \$10,000 - 15,000





149
Bruce Greene b. 1953
For Better or for Worse
Bronze, cast number 5/10
24 inches high, 24 inches wide
Signed/CA
Estimate: \$6,000 - 9,000



150
Jim Norton b. 1953
The Mountain Man
Oil on board
12 x 16 inches
Signed lower left/CA;
Signed, titled and dated 1992 verso
Estimate: \$5,000 - 7,000



151
Harry Jackson 1924-2011
The First Saddle
Bronze, cast number 23
12 ½ inches high
Signed and dated 60
Estimate: \$3,000 - 5,000

Literature: Donald Goddard and Larry Pointer. *Harry Jackson*.
New York: Harry N. Abrams. 1981, pp. 166-167,
illustrated (another example).



152

Gary Lynn Roberts b. 1953

High Country Cowhands

Oil on canvas

36 x 50 inches

Signed lower left

Estimate: \$20,000 - 25,000

There is nothing like the atmosphere in a small town on a rainy day. The store windows glow with the welcoming invitation of warm hospitality. It must have been a real treat for cowhands coming in from the open range to experience the friendliness and comfort of a small town in all types of weather. Living in Montana I have had the privilege of that welcoming feeling many times and it is that emotion I wanted to portray in "High Country Cowhands". - Gary Lynn Roberts



153

Don Oelze b. 1965

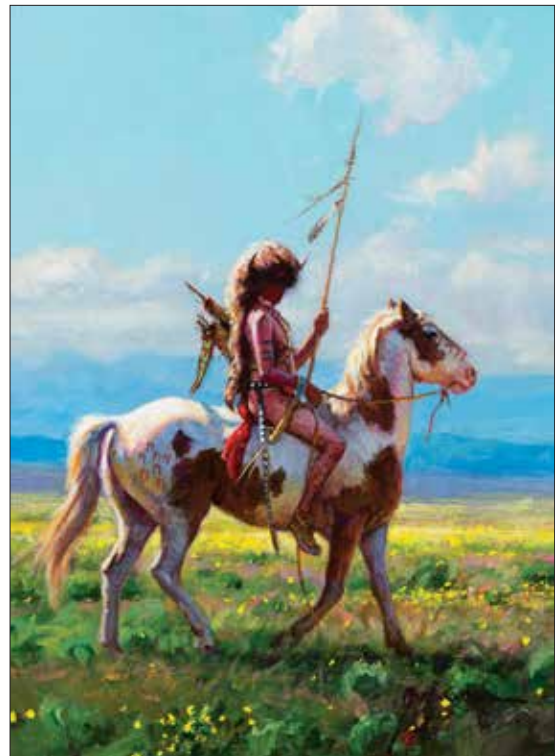
Desert Patrol

Oil on canvas

30 x 48 inches

Signed lower right

Estimate: \$10,000 - 15,000



154

Martin Grelle b. 1954

Buffalo Headdress

Acrylic

12 x 9 inches

Signed lower right/CA and dated 05

Estimate: \$10,000 - 15,000



155

Martin Grelle b. 1954

Crow Winter Scout

Oil on canvas

38 x 30 inches

Signed lower right/CA and dated 2003;

Signed, titled and dated verso

Estimate: \$40,000 - 60,000



156

James Reynolds 1926-2010

Lookin' For a Trail

Oil on canvas

30 x 40 inches

Signed lower left

Estimate: \$30,000 - 40,000

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. 419, illustrated. A copy of the book will accompany this lot.

157

James Reynolds 1926-2010

Cowboys and Steers

Oil on board

24 x 36 inches

Signed lower right

Estimate: \$20,000 - 30,000



Growing up in California near the Donner Pass—a place that arouses a hunger for history—Jim Reynolds was steeped in the lore of the Old West. At 13, Reynolds received a calendar with a reproduction of a Frank Tenney Johnson and he began to wonder what it would take to be able to paint like that. After a stint in the navy in World War II, he studied art, became a commercial illustrator, and enjoyed great success as a storyboard and set artist in Hollywood. In 1967, Reynolds moved to Arizona, earning high praise and high honors for his lively brushwork and his fidelity to the land and people of the American West.



158

Glenn Dean b. 1976

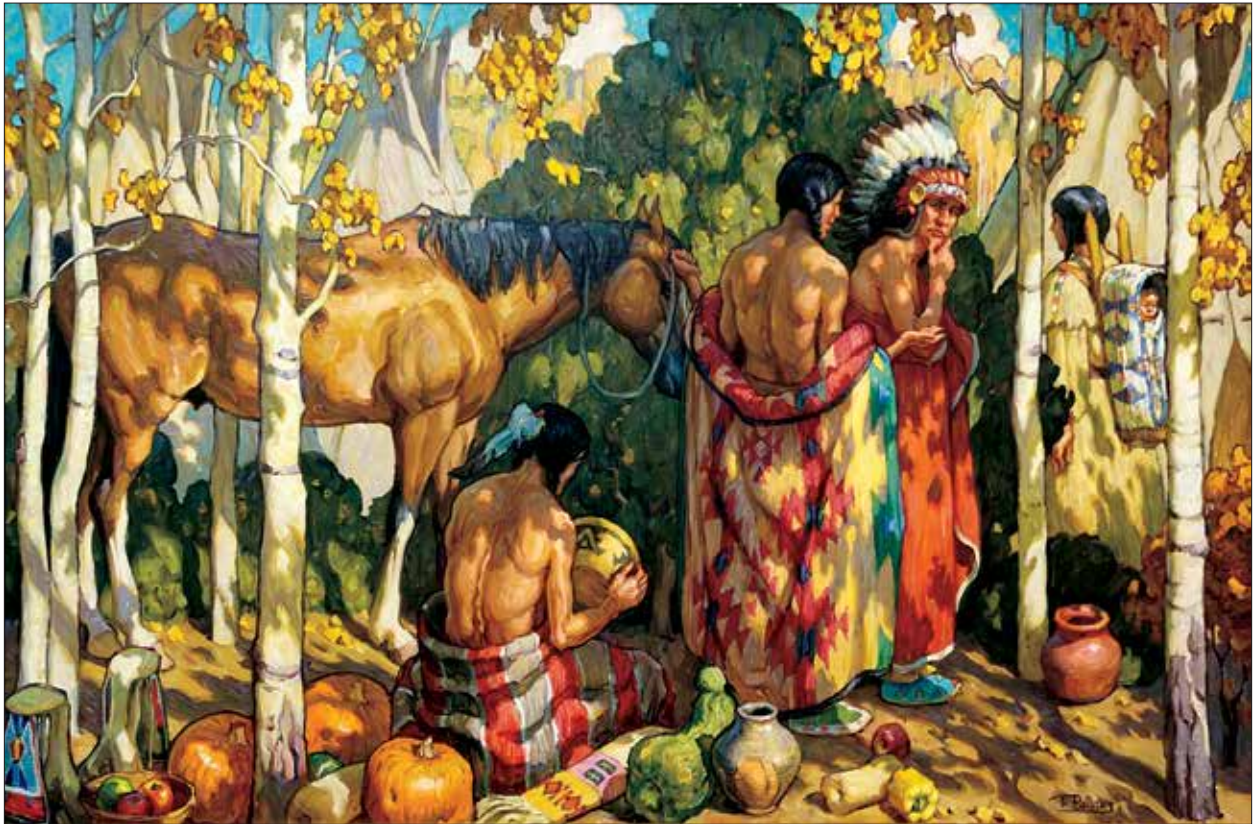
Wyoming Cowboy

Oil on canvas

24 x 24 inches

Signed lower right

Estimate: \$9,000 - 12,000



159

Tim Solliday b. 1952

Horse Trading

Oil on canvas

38 x 58 inches

Signed lower right

Estimate: \$24,000 - 34,000



160

C. Michael Dudash b. 1952

Spyglass

Oil on canvas

38 x 50 inches

Signed lower left/CA

Estimate: \$25,000 - 30,000

As the old western frontier was being explored and mountain men made their way into Native American lands and strongholds, they brought with them instruments of technology that to the Indians must have seemed like dreamlike miracles. Certainly the "spyglass" (a name that was derived from the original design and concept of the Dutch Spyglass in 1609) was one of these instruments. As these trappers and Indians exchange trade talk, whiskey and cross cultural banter, one can easily imagine the surprise and excitement each native felt as he took his turn with this strange new tube that enlarged all things on a distant horizon. - C. Michael Dudash

161

Roy Andersen b. 1930

Good Country

Oil on canvas

16 x 20 inches

Signed lower left/CA

Estimate: \$8,000 - 12,000



162

Roy Andersen b. 1930

Canyon Watch

Oil on canvas

18 x 14 inches

Signed lower left

Estimate: \$8,000 - 12,000





163

Frank McCarthy 1924-2002

Sioux Hostiles

Oil on canvas

26 x 40 inches

Signed lower right/CA;

Signed and titled verso

Estimate: \$40,000 - 60,000



164

Logan Maxwell Hagege b. 1980

Winding Down

Oil on canvas

50 x 50 inches

Signed lower left;

Signed, titled and dated 2016 verso

Estimate: \$25,000 - 45,000

A big part of putting my paintings together in the studio is based off of my travels in the Southwest. One of my earliest trips into the Desert Southwest was with Glenn Dean. We traveled for a little more than two weeks visiting just about every great place in the desert, as well as many interesting locations that I hadn't ever heard of until that trip. These painting road trips allow for direct study from nature, as well as opportunities to photograph the locations. Since that first trip, Glenn and I have logged thousands of hours on the road, painting together. This painting originated from a trail ride that we both experienced with some other artist friends. I was on horseback as well, but kept my camera close and snapped a few photos of my friends on horseback. A larger portion of the painting was created from my memory of the place, rather than copying any particular photograph. Artists have been painting their comrades for many years, and I am glad to participate in this tradition with this painting of Glenn. - Logan Maxwell Hagege



165

Jim Norton b. 1953

Days Gone By

Oil on canvas

34 x 50 inches

Signed lower left/CA

Estimate: \$35,000 - 50,000

In Days Gone By, Jim Norton dispenses with the in-the-moment action scene that is his stock in trade for something a bit more poetic, even elegiac. The river here seems to divide past from present, days of plenty from days of hardship and war. At left, a massive herd of buffalo stretches out across a lush plain that rises to undulant mountains. A storm nourishes the plain. At right, conversely, two mounted Indians sit and watch, as if the herd and the land on the opposite bank is a pageant of memory that passes before their minds' eyes. Two buffalo eye the two braves warily. Even the sky tells part of the tale in Norton's canvas. Notice how the wind blows from left to right, how the darkness that comes with the storm moves toward the men, almost as an omen.



166

Z.S. Liang b. 1953

Bear Medicine Man Crow

Oil on canvas

42 x 26 inches

Signed lower right

Estimate: \$27,000 - 37,000

The Native American hunter often encountered a bear, not always by choice. These experienced hunters, learning the bear was ferocious, retaliate with a vengeance. To kill the bear in a one-on-one confrontation was an accomplishment to be recognized by the entire tribe. The bear possessed the power to heal its wounds. The wound would close rapidly and bleed very little because of the dense layer of fat under the skin. It was believed this power of healing could be passed on to a chosen one in a dream or vision. - ZS Liang



167
James Bama b.1926
Old Civil War Scout
Oil on board
12 x 9 inches
Signed lower left and dated 90
Estimate: \$12,000 - 18,000



168
James Bama b.1926
Conestoga Wagon, Wyoming Centennial Ride 1990
Oil on board
12 x 18 inches
Signed lower center and dated 94;
Signed, titled and dated verso
Estimate: \$12,000 - 18,000



169

Tom Browning b. 1949

Calm in the Cottonwoods

Oil on canvas

24 x 36 inches

Signed lower right/CA

Estimate: \$15,000 - 25,000

Raking sun flowed across the land,
Gentle winds slowed by a Cottonwood stand.
The shadows and light would wait for the breeze
To rustle the leaves of the Cottonwood trees.
This gift from the wind gave a song to the land
And a calm place to rest, in this Cottonwood stand.
- Tom Browning



170

Roy Andersen b. 1930

Running the Ponies

Oil on canvas

30 x 40 inches

Signed lower right

Estimate: \$25,000 - 35,000

The elements in the best Roy Andersen paintings are all present and accounted for in *Running the Ponies*. Coming up over a hill, two Indians return from what looks to have been a wildly successful raid or battle. Fresh mounts for the tribe will come in handy. Those that aren't needed will be traded for other things that are. Andersen lets the oranges, pinks, and purples in the sky, mirrored in the hoof-pounded earth, stand in for the thunder and abandon of this victorious moment. The dust, colored pink in the setting sun, throws a haze of myth over the whole painting, uniting everything in an elemental cloud.

171

Joe Beeler 1931-2006

Night's Song

Bronze, cast number AP/30

19 ½ inches high

Signed/CA

Estimate: \$17,000 - 22,000

Joe Beeler grew up on the Oklahoma border, studied in Kansas and Los Angeles and made his living in commercial art before breaking through in 1960 with a one-man exhibition at the Gilcrease. Five years later, Beeler became one of the founding members of the Cowboy Artists of America. Beeler believed that "a really fine or great piece of Western art will not only show care in the documentary aspects of the work, but it will also be a fine piece judged primarily on its merits alone."



172

Richard Greeves b. 1935

Yankton Sioux with Bowlance

Bronze, cast 10/30

35 inches high

Signed and dated 2003

Estimate: \$5,000 - 7,000



173

Tom Lovell 1909-1997

The Heirloom

Oil on canvas

20 x 30 inches

Signed lower right/CA and dated 1976;

Titled and dated October 8, 1976 verso

Estimate: \$100,000 - 150,000

Provenance: Collection of 7-Eleven.

Sothebys, New York. November 29, 2006, Lot 214.

Private Collection.

Literature: Don Hedgpeth & Walt Reed. *The Art of Tom Lovell: An Invitation to History*. New York: William Morrow/Greenwich Workshop. 1993, pp. 74-75 and back dust jacket cover, illustrated.

Exhibitions: "Blazing the Trail: 50 Years of the Cowboy Artists of America." Booth Western Art Museum. Cartersville, GA. Illustrated on page 27 of the catalogue.

Tom Lovell was already a successful illustrator for the New York slicks and pulps—Maxwell Grant's *The Shadow* springs immediately to mind—when World War II rolled around. Lovell lived in New Rochelle, New York, and Westport, Connecticut, not far from Norman Rockwell, Mead Schaeffer, Harold Von Schmidt, and other artists who made their homes a train ride from the Manhattan magazine offices and agencies that hired them. Lovell spent the war years with John Clymer, illustrating *Leatherneck*, the publication of the U.S. Marine Corps. But Native American life had fascinated Lovell since his boyhood and after 1969 he heeded his true calling: painting the history of the American West.

Of *The Heirloom*, Lovell wrote: "It has been estimated that 10,000 wagons passed over the Oregon Trail in one year. As the way grew harder and animals weakened, heavier household articles were discarded. The trail was marked by their effects that had become casualties. "Two Sioux Indians ride by and pause to sadly note the beginning of the white man's pollution of their world, which continues to this day."



G. Harvey 1933-2017

With the passing of Gerald Harvey Jones, forever known by his signature, “G. Harvey,” Western art lost a modern master. A son of the Texas Hill Country, Harvey listened to stories his father and grandfather told, stories of ranch life, the frontier, and cattle drives and these, springing from the landscape, were the formative images that led to his career as an artist. G. Harvey’s subject matter ranged from nostalgic cityscapes to oil derricks, to historical and working cowboy scenes. But the artist’s values, faith, and interest in American history are the true wellspring of his art. Harvey’s influences embraced Impressionism, American artists like Moran and Bierstadt, and the works of 20th century French boulevard painters such as Cortes. Dramatic light playing over areas of greater and lesser detail were Harvey’s stock in trade, and while he rooted his work in realism, his conceptions were the children of his prodigious imagination.



174

G. Harvey 1933-2017

The Golden Era

Oil on canvas

20 x 24 inches

Signed lower left and dated 1988;

Signed, titled and dated verso

Estimate: \$50,000 - 75,000



175

G. Harvey 1933-2017

Rocky Mountain Cowhands

Oil on canvas

50 x 40 inches

Signed lower left;

Signed and titled verso

Estimate: \$150,000 - 250,000

Light in *Rocky Mountain Cowhands* bounces off the surfaces of the canvas in slashes between shadows. The two cowhands and their pack train appear to be retracing their steps on a path between the trees. The patch of blue breaking the cloud cover lets in the light, and soaring eagles confirm the benevolence of the moment.



176

G. Harvey 1933-2017

Old Santa Fe Plaza

Oil on canvas

36 x 30 inches

Signed lower right

Signed and titled verso

Estimate: \$100,000 - 150,000



177

G. Harvey 1933-2017

When Lightning Rules the Sky

Oil on canvas

30 x 50 inches

Signed lower left

Signed, titled and dated 1991 verso

Estimate: \$125,000 - 175,000



177
G. Harvey 1933-2017
When Lightning Rules the Sky (detail)
 Oil on canvas
 30 x 50 inches
 Signed lower left
 Signed, titled and dated 1991 verso

Estimate: \$125,000 - 175,000

Literature: Stephanie Allen. *G. Harvey: The Western Series*.
 Houston: Somerset House. 2001. p. 53, illustrated.

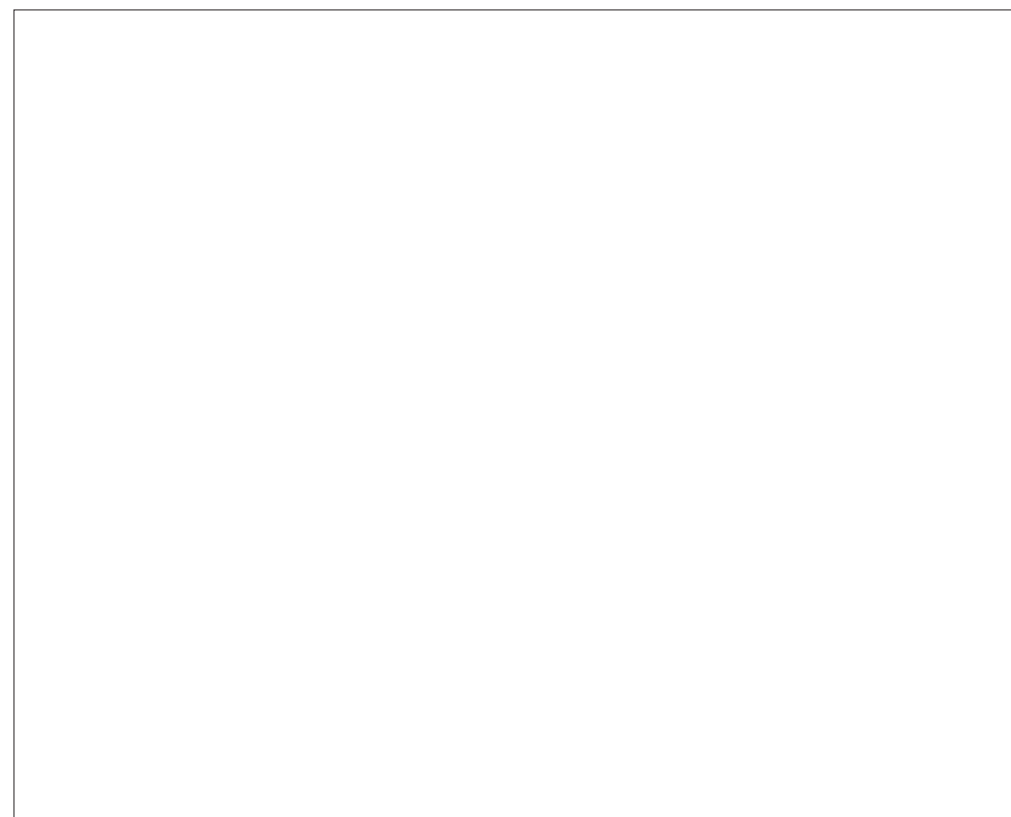
Randy Best & Susan McGarry. *G. Harvey: The Golden Era*.
 Houston: Somerset House. 1992, pp. 62-63, illustrated.

Here's how the screenplay opens:

EXTERIOR. NIGHT. THE GREAT PLAINS.

A riderless horse in a lightning-driven stampede. Yellow-slickered cowboys crane their necks, stand in the saddle, and yell, searching for their lost comrade, but they have the herd, their own horses, and their own skins to look out for. It couldn't be louder, wetter, darker, or more dangerous. And the chances that their friend has survived dwindle with each long second between the flash of the bolt and the crash of thunder...

And the movie rolls from there. All the greats painted or sculpted this scene: Remington, Russell, Johnson, Leigh, Jackson. Classic.



178
Kyle Polzin b. 1974
Letters from Libbie

Oil on canvas
 21 x 37 inches
 Signed lower left

Estimate: \$30,000 - 40,000

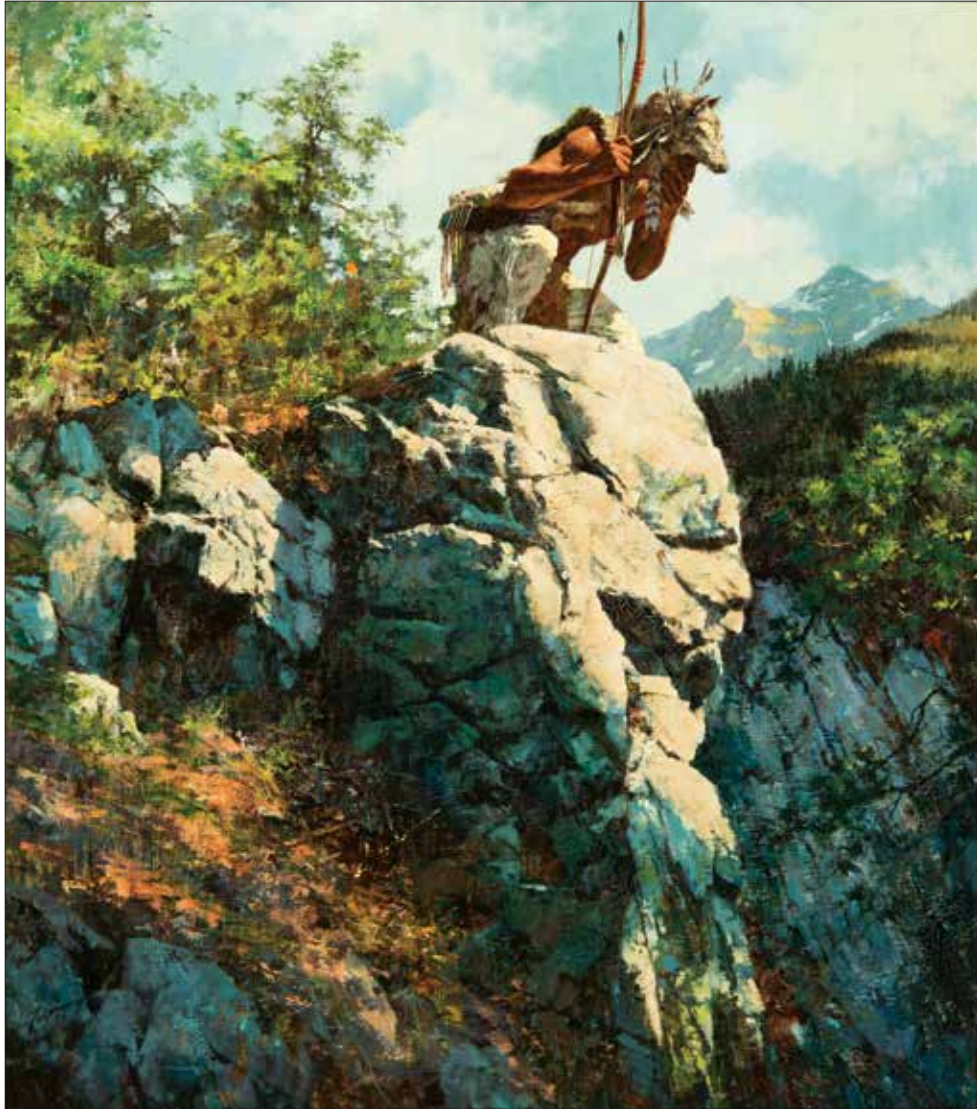
In May of 1876, the regimental band of the 7th Cavalry played "The Girl I Left Behind Me" as they marched from Fort Lincoln, and General George Armstrong Custer led his command toward Montana and the Little Bighorn River. This would be the last time Elizabeth (Libbie) would see her beloved "Autie". George and Elizabeth Custer shared a love and a friendship that spanned the entirety of his military career. Both were ambitious individuals, yet equally devoted to one another. The two wrote incessantly, and on several occasions, Custer risked being court-martialed to be with her while on duty. Libbie would often join her husband in the field whenever it was reasonably safe to do so. She hand stitched the personal battle flag which he carried by his side for the rest of his life as a symbol of the valor and patriotism shared by him and his beloved 'Libbie'. After her husband's death in 1876, Elizabeth Bacon Custer fought for the rights of military widows to receive higher pensions and devoted the remainder of her life to defending her husband's legacy. - Kyle Polzin



179
Kyle Polzin b. 1974
Hired Hand
Oil on canvas
30 x 41 inches
Signed lower left
Estimate: \$45,000 - 65,000



180
Kyle Polzin b. 1974
Into New Territory
Oil on canvas
21 ¼ x 20 ½ inches
Signed lower left
Estimate: \$20,000 - 30,000



181

Howard Terpning b. 1927

He Saw the Enemy Coming

Oil on canvas

34 x 30 inches

Signed lower left and dated 76;

Signed and titled verso

Estimate: \$120,000 - 180,000



182

Howard Terpning b. 1927

Northern Blackfeet

Oil on canvas

20 x 16 inches

Signed lower right/CA and dated 1988

Signed and titled verso

Estimate: \$80,000 - 120,000

Howard Terpning, the most celebrated contemporary artist of the American West, was born in Oak Park, Illinois and studied at the Chicago Academy and the American Academy of Art. He made his name as a commercial artist in Chicago and New York and his posters for classic Hollywood movies, including *The Sound of Music* have become part of American film culture. When Winchester Arms hired him, Terpning rediscovered his first love: Native Americans and the West and he threw himself into the history and culture. Plains Indians, in particular, fascinated him and in 1975, he gave up his lucrative career in commercial art and headed west, settling in Tucson to answer his true vocation as a painter in the grand tradition of Catlin and Bodmer, Remington and Russell. Like them, Terpning combines superb draftsmanship, authenticity as regards the material cultures of the Plains peoples, and a storyteller's gift. Not strictly realistic, Terpning's technique—his way of containing a beautifully drawn figure within swirls and slashes of colors—illuminates the action and alludes to inner strength, memory, and turmoil, externalizing the drama for us to feel and see.



183

Maynard Dixon 1875-1946

The Sheriff Rides

Oil on board

28 x 19 inches

Signed lower left and dated 1912

Estimate: \$30,000 - 50,000

Provenance: Acquired from the artist.

Mr. Cesar Berthaud, NY and Peru, VT.

Lapham and Dibble. Shoreham, VT.

Sotheby's, New York, April 25, 1980.

Private Collection.

Kennedy Galleries, NY.

Private Collection.

Literature: Peter B. Kyne, "The Long Chance," in *Sunset Magazine*, January 1913, p. 73, illustrated.

Caption: "Bob McGraw laughed and drew his gun. 'I'd ride to hell for you,' he muttered joyously, and sank the rowels home in Friar Tuck."

Bob McGraw, the "Leading Man" in author Peter Kyne's "The Long Chance," a Western novel serialized in *Sunset Magazine*, is the subject of Maynard Dixon's brawny and moody action painting. Here's how Kyne describes him: "He was tall enough but his hair was not crisp and curly and golden. Most people would have called it red. Not, praise be, a carroty red, a dull negative, scrubby red, but a nicer red than that—dark auburn, in fact... In but one particular did he resemble the dream man. He did have a cleft in his chin... The only thing romantic and—er—literary about Bob McGraw was his Roman-nosed mustang, Friar Tuck—so called because he had been foaled and raised on a wooded range near Sherwood in Mendocino County." Bob McGraw's lady love is Donna Corblay. His rival for her affections is the wealthy Gerald Van Alstyne. At the moment of the painting, McGraw has spotted Donna riding her velocipede (that's bicycle to you) out of town. And, of course, she has just been accosted by three men. And, of course, Bob, true natural knight of the range that he is, rides to her rescue. Dixon wisely sculpts the hero and his steed out of flowing mooncast shadows, thereby allowing the viewer to create and project a persona onto Kyne's classic protagonist.



184

Maynard Dixon 1875-1946

Summer Cottonwoods

Oil on canvas

25 x 30 inches

Signed lower left and inscribed "Carson Nev. July 1933"

Signed and titled verso

Estimate: \$50,000 - 75,000

Provenance: Tivoli Gallery, CA.

Kennedy Galleries, NY.

Private Collection.

Exhibitions: "Maynard Dixon: Paintings and Sketches." Sierra Nevada Museum of Art, Reno, NV.

June 3-July 8, 1979.

In the summer of 1933, Maynard Dixon left San Francisco—and the Depression—behind, and lit out for Utah with his wife, celebrated photographer Dorothea Lange, and their sons. They drove across Nevada and stayed for a few July days in Carson, where *Summer Cottonwoods* was painted. Long, curving lines in the lush verdure make this a swaying, dreamy oil. Layers of horizontal shadows and brights give way to the vertical trees that obscure the valley and hills in the distance. The work feels like a view from the road, looking toward a beautiful though somewhat obscured future.



185

Maynard Dixon 1875-1946

Cottonwoods in Storm

Oil on board

12 x 15 ¾ inches

Signed lower right and dated 1941;

Signed and titled verso

Estimate: \$15,000 - 25,000

Provenance: Kerwin Galleries (circa 1982).
Private Collection.

Literature: Wesley M. Burnside. *Maynard Dixon: Artist of the West*. Provo, UT: Brigham Young Univ. Press, 1974, p. 184 (listed).

By 1940, Maynard Dixon was living in Tucson. His asthma and emphysema were worsening and the air in Southern Arizona appeared to be a tonic. He still traveled on occasion, with his wife Edith, to Arizona and Southern Utah, in search of interesting subject matter. Dixon's late style is spare; the Deco softness and shadings of the 1930's have given way to compositions of positive and negative shapes that define areas of light and shadow. As opposed to the waves of paint that made his earlier trees sway, nervous dry brush daubs, dark centers applied over light haloes, make his trees glow. Painted just two months prior to Pearl Harbor, the oncoming storm in *Cottonwoods in Storm* seems like a harbinger of the war that was rolling in. Against this turbulence the autumn yellow trees seem even more brilliant and the unperturbed horses that graze beneath them seem even more poignant.



186

Maynard Dixon 1875-1946

Love to Babette

Mixed Media

9 x 12 inches

Signed lower left and dated 1923;

Titled and inscribed "From Maynard and Dorothea" verso

Estimate: \$12,000 - 18,000

Provenance: The artist

Mr. & Mrs. Clayburgh (Babette), Oakland, CA.

Matthews Gallery

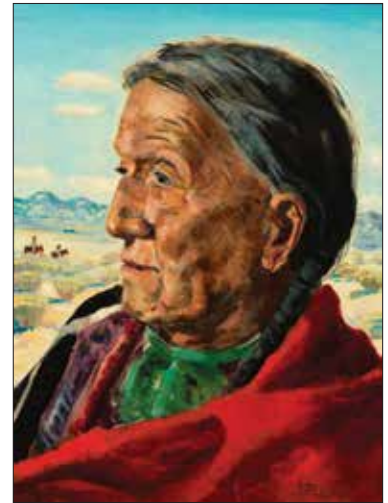
Private Collection

The Clayburghs were close friends of Maynard Dixon and his wife, photographer Dorothea Lange. Their inscription, originally written on the board that backed this particularly fine cloud study, is preserved on the verso at present. Accompanying the painting are copies of correspondence between Dixon and the Clayburghs, including a Christmas, 1934 note thanking Babette for helping Dixon name his monumental work, *Earth Knower*.

187

Joseph Fleck 1892-1977
Jim Mirabal (White Eagle)
Oil on board
16 x 12 inches
Signed lower right

Estimate: \$6,000 - 9,000



188

Henry Balink 1882-1963
Cowboy
Oil on canvas
30 x 24 inches
Signed lower left

Estimate: \$15,000 - 25,000

Provenance: Gerald Peters Gallery, NM.
Santa Fe Art Auction, NM.
John Howard Fine Arts, MT.
Private Collection.

189

Winold Reiss 1886-1953
Indian Man
Pastel
25 x 19 inches
Signed lower left

Estimate: \$12,000 - 18,000

Provenance: J.N. Bartfield Galleries, NYC. (circa 1990)

Literature: Jeffrey C. Stewart. *Winold Reiss: An Illustrated Checklist of His Portraits*. Washington: Smithsonian Institution Press. 1990, p. 54, illustrated.

Born in Germany, young Winold Reiss often accompanied his father, an itinerant painter, as he traveled throughout the countryside sketching peasants. In 1913, Reiss emigrated to the United States and immediately found the ethnic diversity of the nation inspirational. He traveled the West, painted many Native Americans—especially the Blackfeet Indians—trekked through Mexico doing pastels and watercolors of revolutionary figures and—back in New York—became one of the chief visual chroniclers of the Harlem Renaissance. Reiss also executed a number of important mural commissions and designed the interiors of hotels, restaurants, and theaters.



190

Charles Schreyvogel 1861-1912

White Eagle

Bronze, cast number 4

21 inches high

Signed, titled and dated 1899;

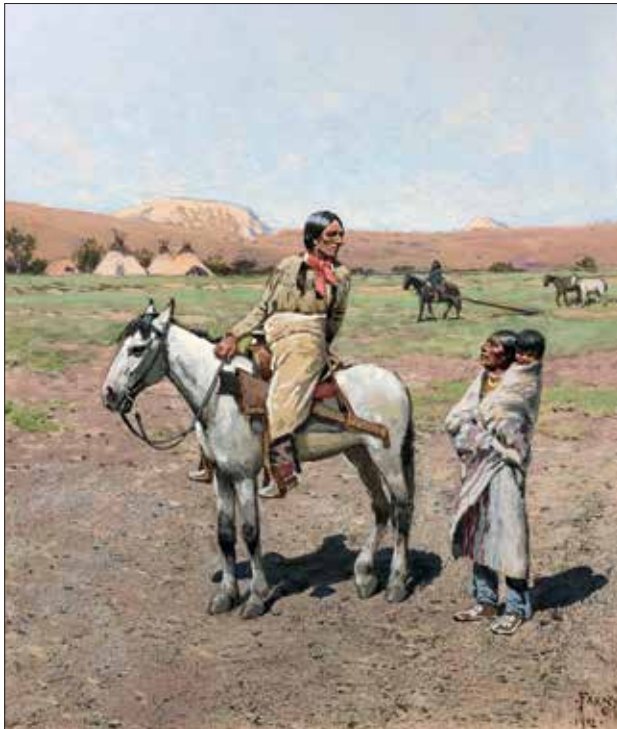
Roman Bronze Works 1905

Estimate: \$6,000 - 9,000

Literature: James D. Horan. *The Life and Art of Charles Schreyvogel*. New York: Crown Publishers. 1969, pp. 27 and throughout, illustrated.



Known primarily as a painter of the conflict between heroic soldiers and noble Indians, Charles Schreyvogel's gentler nature emerges in his bronzes. Visiting army posts and reservations, Schreyvogel traveled throughout the West and learned to communicate with the Native Americans he sketched. *White Eagle*, a chief of the Ponca tribe of Plains Indians, was a vocal and outspoken opponent of Washington's "reservation" policy. In this bronze, Schreyvogel sculpts the revered leader in a classically heroic pose. He is intelligent and strong. His gaze is steady. A second look reveals that the bust, perhaps intentionally, recalls bronzes and marbles of George Washington and other fathers of our country.



191

Henry Farny 1847-1916

Moving Camp

Gouache

9 ¼ x 8 inches

Signed lower right and dated 1912

Estimate: \$20,000 - 30,000

Provenance: The artist.

Anna Knapp Garrard, Cincinnati, Ohio.

Lewis Garrard Wilson.

By descent in the family to the present.

Henry Farny's romantic notions of the noble savage were tempered by his encounters with real Indians when he and his family emigrated to America from France. Exploited and ignored, the Indians Farny met in the West made him rail against the official policy of forced resettlement, barren reservations and inadequate rationing. Farny's progressive, egalitarian stance towards Native Americans and his sympathies with their plight inform his work, which sought to depict Native Americans without added romance, going about their lives and moving through a rapidly changing world. The Garrards have a distinguished ancestor in Lewis Hector Garrard whose book, *Wab-to-yah and the Taos Trail* is an eyewitness account of the Taos Revolt in 1846-47 and the subsequent trials of the rebels, whose death sentences Garrard saw as unjust.



192

John Coleman b. 1949

Four Bears, 1833

Oil on canvas

47 ½ x 29 inches

Signed lower right/CA

Estimate: \$60,000 - 70,000

Four Bears (Mato-Tope), a Mandan Chief, named for his skill as a warrior was said to have fought with the furiousness of four bears. In the early 1830's, explorer artists George Catlin and Karl Bodmer each painted Four Bears and wrote in their journals details of his life, giving us a vivid understanding of this great chief. My Portrait of Four Bears portrays him at the height of his power wearing full regalia, face paint and many symbols that tell the stories of his exploits as a great warrior. - John Coleman



193

Allan Houser 1914-1994

Hunter's Prayer

Bronze, cast 11/20

18 ½ inches

Signed and dated 80

Estimate: \$12,000 - 18,000

Literature: Barbara H. Perlman. *Allan Houser*. Boston: David R. Godine. 1987, p. 219, illustrated (another example).

Allan Houser was the first child born in Oklahoma to Geronimo's Chiricahua Apache after their release in 1914 from decades of detention in Florida, and the strength and dignity of his ancestors and their travails flows through his sculptures. Combining Modernist abstraction with traditional Native American elements, Houser's simplified figures inhabit both the plane we all live on and a spiritual plane. Life, work and worship are made of the whole cloth of purpose; they are inseparable aspects of divinity.



194

Allan Houser 1914-1994

Seated Man

Bronze, cast number 17/24

8 ½ inches high

Signed and dated 75

Estimate: \$3,000 - 5,000



195

Allan Houser 1914-1994

Coming of Age

Bronze, cast number 12/12

8 inches high, 17 inches wide

Signed and dated 77

Estimate: \$6,000 - 9,000

Literature: Barbara H. Perlman. *Allan Houser*. Boston: David R. Godine. 1987, p. 160, illustrated (another example).



196

Allan Houser 1914-1994

Singing Heart

Bronze, cast number 5/10

56 inches high, 32 inches wide

Signed and dated 90

Estimate: \$50,000 - 75,000

A lullaby in bronze, the soft curves of Allan Houser's *Singing Heart* seem to flow from the song the mother sings to her swaddled child. Still awake, but barely, the child stares off into whatever dreamland his mother's song creates. Mother and child are one, in patinated bronze, but Houser deftly sets off the blanket that encircles and unites them. The mother's adornments—necklace and earrings—lend the piece a touch of rebellion. She isn't about to subordinate her identity to her child. If she wants to look good, she will.



197

E. Martin Hennings 1886-1956

Portrait of Frank Samora

Oil on board

14 x 14 inches

Signed lower left

Estimate: \$40,000 - 60,000

Provenance: Kennedy Galleries, NY (circa 1980).

Private Collection.

Ernest Martin Hennings was born in New Jersey but moved to Chicago with his family when he was a child. When he was 12 or 13, he and a friend visited the Art Institute of Chicago and the impulse to make art began to stir in the boy. Hennings studied in Chicago, earned a trip to Munich, and became one of the Taos Founders.

In a 1986 issue of *Southwest Art*, Ernest Martin Hennings' daughter said, "Frank Samora was Dad's favorite model. A young and handsome Indian when they first met, he was also our handyman and besides posing, he helped with irrigation and yard work. He had lunch with us in the kitchen every working day and was a friend as well as a model. Daddy painted him many times and their relationship spanned several decades."

You can see why Hennings liked Frank Samora as a model. He has a rangy, angular strength, leaning in to life on one hand, and regarding the world with a certain detachment on the other. The folds in Samora's pastel peach shirt, as Hennings paints them, harmonize with the bits of landscape and sky that surround his model.



198

E. Martin Hennings 1886-1956

Frank Samora in Profile

Oil on board

14 x 14 inches

Signed lower left

Estimate: \$40,000 - 60,000

Provenance: J.N. Bartfield Galleries (circa 1988).
Private Collection.



199

Bert Geer Phillips 1868-1956

The Song of the Flute

Oil on canvas

20 x 24 inches

Signed lower right;

Signed and titled verso

Estimate: \$60,000 - 90,000

Provenance: Santa Fe Art Auction, 2001.

Michael Wigley Galleries.

Private Collection.

Literature: Julie Schimmel. *Bert Geer Phillips and the Taos Art Colony*. Albuquerque, NM: Univ. of New Mexico Press. 1994, p. 255 (listed).

Amy Scott. *The Taos Society of Artists: Masters and Masterworks*. Santa Fe: Gerald Peters Gallery. 1998, p. 26, illustrated.

The Song of the Flute finds Taos Founder Bert Phillips in a pastoral mood. Taos was the equivalent of the mythical Greek land of Arcadia to Phillips; the native flutes were his pipes of Pan. Even the drapery on the figures—the flowing over-the-shoulder yellow dress on the woman and the billowing white robe on the man echo classical statuary. The sound of water in counterpoint with the music of the flute binds these people in this moment, with their surroundings. Look, for instance, at the way the woman listens and imagine how her hand feels against the cool earthenware water jar.



200

Bert Geer Phillips 1868-1956

Tab-Tsee-Yo (Indian Chief)

Oil on canvas

24 x 20 inches

Signed lower left;

Signed and titled verso

Estimate: \$100,000 - 150,000

Titled verso: "Tah Tsee Yo, wearing black eagle feathers."

Provenance: Private Collection
Gerald Peters Gallery, NM. (circa 1994)
Matthew Chase, Ltd.
Private Collection

Literature: Patricia Janis Broder. *Taos: A Painter's Dream*. Boston: Little, Brown/New York Graphic Society. 1980, p. 111, illustrated.

Julie Schimmel & Robert R. White. *Bert Geer Phillips and the Taos Art Colony*. Albuquerque: Univ. of New Mexico Press. 1994, pp. 228-229, listed.

If anyone knows who Tah Tsee Yo was, I'd really like to know. As the subject of this magnificent Bert Phillips portrait, he exudes an introspective majesty. And I'd like to know more about the black eagle feather bonnet *Tab Tsee Yo* wears. You can see how much Phillips put into this, in the dark background you might see in Rembrandt and the soft light that washes gently over Tah Tsee Yo. Employing sfumato, the blurring technique that Da Vinci and other Italian painters perfected, the soft sculpted roundness of his back, shoulders, cheeks, and jawline breaks out of the picture plane. *Tab Tsee Yo's* eyes and mouth betray nothing—and everything. What he thinks, whether he is about to smile or frown, Phillips keeps these at arm's length. So your eyes move, take in the bonnet, the tufts at the ends of the feathers seem as if they are pasted on, as if you could touch them. Whoever Tah Tsee Yo was, whatever his inner life was like, Phillips presents and preserves the mystery in skillful and tantalizing way.

201

Bert Geer Phillips 1868-1956

Taos Indian

Oil on canvas

16 x 12 inches

Signed lower right

Estimate: \$15,000 - 25,000

Provenance: Gerald Peters Gallery, NM.
Santa Fe Art Auction, NM.
Nedra Matteucci Galleries, NM.

Literature: Julie Schimmel. *Bert Geer Phillips and the Taos Art Colony*. Albuquerque, NM: Univ. of New Mexico Press. 1994, p. 263.



202

Joseph H. Sharp 1859-1953

Medicine Man

Oil on board

18 x 11 inches

Signed lower right

Estimate: \$25,000 - 45,000



203

E.I. Couse 1866-1936

Firelight

Oil on board

12 x 16 inches

Signed lower right

Estimate: \$40,000 - 60,000

Provenance: Dr. and Mrs. Granville Tatum Hall, TX.

F. Marie Hall, TX. (by descent)

J.R. Mooney Galleries, TX.

Private Collection.

204

William R. Leigh 1866-1955

Potter of Oraibi

Oil on board

10 x 10 ½ inches

Signed lower left

Estimate: \$25,000 - 45,000



Oraibi, a Hopi village in Arizona, was one of those ancient unspoiled places William R. Leigh marveled at. In *Potter of Oraibi*, Leigh shows us a young woman—pottery in the pueblos was traditionally the province of women—tending to a pot as it fires in the conical oven. The smoke from the fire and the glow from the oven as it is reflected in the woman's face suggest the spirit that each piece of pottery possesses. A beautifully rendered and painted jar sits beside the potter, and, at left, the crags of the adobe wall glow in the low light.



205

Olaf Wieghorst 1899-1988

Superstition Trail

Oil on canvas

34 x 36 inches

Signed lower left and dated 77 lower right

Estimate: \$45,000 - 65,000

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. 379, illustrated. A copy of the book will accompany this lot.

The Superstition Mountains rise out of the Arizona desert like a castle—King Arthur's misty Avalon, perhaps. They reek with similar romance as the home of the Apache peoples and the peoples who preceded them, who are known as members of the Salado culture. Petroglyphs on the rock walls speak to the past, and legends, like that of the Lost Dutchman's Mine—which claims imaginations and even lives to this day—give the place an air of enduring mystery. Wieghorst's painting seems benign enough on the surface—the Superstitions were where he lived and worked, after all—but the men and horses packing out seem quietly relieved. There's always a deep shadow somewhere on those mountains, and, as I intimated, you can get lost there, or lose yourself, or both.



206

John Clymer 1907-1989

Return from the Hunt

Oil on board

30 x 40 inches

Signed lower left

Estimate: \$200,000 - 300,000



206
John Clymer 1907-1989
Return from the Hunt (detail)
 Oil on board
 30 x 40 inches
Signed lower left
 Estimate: \$200,000 - 300,000

Provenance: Oklahoma Publishing Company, Oklahoma City, OK.
 Private Collection

Two warriors canter hard in the foreground of John Clymer's *Return from the Hunt*, protecting the flanks of a train of carts piled high with meat. Behind them, a large hunting party of Native Americans traverses the crest of the bank above a deep river valley. The one wearing a buffalo horn bonnet appears to be uttering a call or cry, a joyful signal to the village that sustenance is on its way.

John Clymer's journey from commercial artist to America's chronicler of the Fur Trade and Mountain Man Era is itself a tale of exploration and adventure. In 1960, Clymer abandoned a successful and lucrative career and decided that he would try his hand at painting the historical West, a subject that fascinated him. He and his wife began to trace what was left of the early Trails—the Oregon, Bozeman, Chisholm, Overland Stage, Pony Express—as well as the path Lewis and Clark had taken, making close studies of the terrain, dress, manners, horses, dwellings, weapons and lives of the men and women, trappers and Indians of the early frontier days. Back in his studio, Clymer poured his findings onto his canvases, investing them with incredible energy.



207
Frederic Remington 1861-1909
Bronco Buster
 Bronze, cast No 132
 22 inches high
Signed and copyrighted
Roman Bronze Works N.Y.
 Estimate: \$80,000 - 120,000

Literature: Michael Edward Shapiro. *Cast and Recast: The Sculpture of Frederic Remington*. Washington, D.C.: Smithsonian Institute Press, 1981, pp. 37-69, 95, and throughout (other examples).

Michael D. Greenbaum. *Icons of the West: Frederic Remington's Sculpture*. Ogdensburg, NY: Frederic Remington Art Museum, 1996, pp. 51-65, 178 and throughout (other examples).

By 1893, Frederic Remington was beginning to worry that the era of the cowboy and the free range was vanishing fast. Seeking what was left of the cowboy way of life, he traveled to the Southwest and crossed over into Mexico, where he lighted on "Patron Jack's" enormous San Jose de Bavicora ranch, situated in rugged Apache country some 200 miles northwest of Chihuahua. Already America's foremost illustrator of life in the West, Remington was searching for something that was slipping away, something he found south of the border, something that would take him back in time. Bavicora would point the way from pen and ink, watercolor, and oil paint, to wax and bronze and lead to the his best known, and perhaps greatest work—*The Bronco Buster*. Remington had written in his notes: "[The cowboy] was a combination of the Kentucky or Tennessee man with the Spanish." He would find this combination in "Patron Jack" Follamsbee (Jack Gilbert). Jack had been born into a Kentucky racehorse family, but, in a spirit of adventure, he wrested Bavicora from the Mexican wilderness and earned the loyalty of his vaqueros and foremen through sheer audacity.

On his return to his home in New Rochelle, New York, a friend of Remington's, a playwright, came to visit him in his studio. Observing the ease with which Remington moved figures around in the picture plane, the playwright advised him that since he worked in three dimensions in his paintings, he should give sculpture a try. His imagination fired, Remington went to work, creating *The Bronco Buster* in sculptor's wax. What remained was to find a foundry to cast the piece. The problem, according to Remington's sculptor friends, was that the piece was so top heavy it would not stand. Remington rejected this criticism and sought out the Henry Bonnard Works, run by French immigrants, and then, later, the Roman Bronze Works run by the dashing Riccardo Bertelli. These European artisans had brought techniques to America that dated back to the Greeks, techniques lost to Rome and rediscovered in Renaissance Italy, techniques that would allow a work like *The Bronco Buster* to be cast in bronze and stand freely. Think about this: every image, every piece of footage of the Oval Office in the White House features Theodore Roosevelt's *The Bronco Buster*. Remington's image of the rider trying to master the bucking bronco is undoubtedly the single most recognizable artistic conception of the American West.



208

Frederic Remington 1861-1909

A Typical Trooper

Watercolor

17 x 10 inches

Signed lower left, dated 90 and inscribed "No.3"

Estimate: \$60,000 - 90,000

Provenance: Galerie De Tours, Carmel, CA (circa 1975)

Kennedy Galleries, NY (circa 1982)

Private Collection

Literature: Maj. G.W. Baird. "General Miles' Indian Campaigns," in *Century Magazine*. July, 1891, p. 355-370, illustrated on p. 368.

Peter H. Hassrick & Melissa J. Webster. *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors and Drawings*. Cody, WY: Buffalo Bill Historical Center, 1996. Vol. I, no. 1159, p. 357, illustrated.

A Typical Trooper accompanies Major G.W. Baird's spirited account of General Miles' command in various Indian campaigns from 1874-1890. What is interesting is that, on reading the essay, one gathers that the trooper's life—and dress—were rarely, if ever, typical. From the drought of the plains in western Kansas, to the battles with Crazy Horse through a Montana winter, to the desert heat of Arizona and northern Mexico in pursuit of Geronimo, troopers marched in their underwear or in thick furs. Baird recounts the conflict between cultures with an evenhandedness that is rare for its time, giving voice to the justice of Native resistance and scorning the mistreatment of Indians by whites. He finds much to admire in the Native American way of war—and of life—even as he sees their subjugation to "civilization" as inevitable. Baird singles out Chief Joseph and the Nez Perce for particular praise. *A Typical Trooper* is Remington's everyday U.S. Army hero, the bold, brave soldier who does his duty with attitude, here depicted in the pugnaciously jugged chin, magnificent whiskers, and jaunty stance.



209

Charles Russell 1864-1926

A Bronc Twister

Bronze

17 ¾ inches high

Signed and skull insignia

Calif Art Bronze Fny LA

Estimate: \$200,000 - 300,000

Provenance: Nancy Russell (late 1930's)
Albert K. Mitchell, NM.
Walter K. and Carol Mitchell Lewis (circa 1950)
by descent in the family.
J.N. Bartfield Galleries, NYC.
Private Collection.

Literature: Rick Stewart. *Charles M. Russell, Sculptor*. Fort Worth, TX: Amon Carter Museum. 1994,
pp. 178-185, illustrated.

“The Weaver” was the title Russell originally intended for this bronze because the horse in *A Bronc Twister* is doing what is known in cowboy parlance as “weaving.” Russell scholar Rick Stewart describes this dance, “As [the horse’s] back arches in the air, its front hooves strike out to the right and its back pair goes to the left. Striking the ground—usually with bone-jarring force—it will jump up again, this time putting its front hooves to the left and its back hooves to the right, weaving the hapless rider to and fro.” (Stewart, p. 179) In the bronze, man and mount countertwist—the horse to its left, the man to his right. A delicate balance—the X made by the man and horse—is all that keeps the man aboard. The complex, helical shape of the work imparts an upwardly spiraling energy to the bronze that makes the viewer either want to keep moving around the piece or compel the bronze itself to rotate. The effect of this desire is dizzying and communicates some of what the rider is going through.



210

Norman Rockwell 1894-1978
Bucking Bronco (*Chained Lightning* Book)
Oil on canvas
27 x 20 inches
Signed lower right
Titled and dated June 1915 verso
Estimate: \$75,000 - 125,000

Provenance: Private Collection (circa 1950)
Sothebys, New York, May 24, 2006.
Private Collection.

Literature: Ralph Graham Taber. "Chained Lightning," *St. Nicholas*, June 1915, p. 737, illustrated.

Laurie Norton Moffatt. *Norman Rockwell: A Definitive Catalogue*, v. II, Stockbridge, MA, 1989,
no. S490, pp. 740-41, illustrated.

In this painting, the protagonist of *Chained Lightning*, Maurice Belville, is unceremoniously introduced to his hosts, the Terrazas family. Having only a short distance to travel, young Luis Terrazas convinces Maurice to mount a mustang that is—according to Luis—quite gentle. But Luis's practical joke spins out of control, and the caption reads: "Three times that gentle mustang bucked, and Belville felt that his ears were bursting. Then Luis plunged his spurs in deep and that mustang started... Somehow they managed to keep on the animal's back, but how they could never satisfactorily explain to each other."

By 1908, when he was just 14, Norman Rockwell had transferred from regular school to the Chase Art School in New York City. From there, he studied at the National Academy of Design and the Art Students' League under the tutelage of Bridgman and DuMond. Rockwell's earliest steady work in illustration came from *Boys' Life* and *St. Nicholas* and included the billowing, moody, grisaille oils for Taber's *Chained Lightning* which proved to be an excellent portfolio for the young artist and led directly to his association with *The Saturday Evening Post*. And the rest, as they say, is history.

211

Charles Russell 1864-1926

Indian On Horseback

Oil on canvas

13 ¾ x 10 ½ inches

Signed lower left and dated 1898

Estimate: \$300,000 - 500,000

Provenance: Amon Carter Museum, Fort Worth, TX.
Coeur d'Alene Art Auction, July 26, 1997.
Private Collection

Literature: Fred G. Renner. *Charles M. Russell: Paintings, Drawings, and Sculpture in the Amon G. Carter Collection*. Austin, TX: Univ. of Texas Press. 1966, p. 46, illustrated.

Louis Chapin. *Charles M. Russell: Paintings of the Old American West*. New York: Crown Publishers. 1978, pp. 130-131, illustrated.

B. Byron Price. *Charles M. Russell: A Catalogue Raisonne*. Norman, OK: University of Oklahoma Press. 2007, no. CR.ACM.92 (online), illustrated.

Born in St. Louis in 1864 just as the Civil War was coming to a close, young Charlie Russell's hometown was the gateway to the West, the borderland between "civilization" and the rapidly filling "frontier." Russell saw people and horses lighting out for the open range and their stories enthralled him. At the same time, his mother's skill at painting flowers planted the seed that would become a vocation. In his teens, Russell convinced his parents to allow him to head West and try his hand at punching cows. He did so, making a go of it even as he made fast friends among the characters of the Montana Territory's Judith Basin. Soon, he began to capture cowboy life in art, in watercolor at first, then in oil, and, lastly, in bronze. Russell's work was being published regularly in *Harper's Weekly* and had been acclaimed as original, fresh and real even before he married Nancy Cooper in 1896. Nancy took responsibility for the business end of Russell's art and proved to be a tough, shrewd agent for her husband. Russell's devotion, not only to his West, but to what he called "The West that has passed" led to some of Western art's most celebrated and prized works in oil, watercolor, and bronze.

Noted scholar Fred Renner says in his book on Russell works that were owned in 1966, at the time of publication, by the Amon Carter, the Indians in *Indian on Horseback* appear to be Cree Scouts.

Looking at the work itself, the nearest scout, and the subject of the painting, signals halt to the two scouts who ride behind him. He has pulled up sharply on the reins and his horse has responded by planting its two front hooves. The scout has seen something, suspects something, perhaps merely feels that something is amiss. There might be a faintest hint of a wagon track over the elongated, almost coffin-shaped rock at his horse's feet. What will happen next is the true subject of the picture, the thing that keeps us guessing, and looking.



212

Frederic Remington 1861-1909

The Sergeant

Bronze, cast No 31

10 inches high

Signed; Roman Bronze Works NY

Estimate: \$15,000 - 20,000

Literature: Michael D. Greenbaum. *Icons of the West: Frederic Remington's Sculpture*. Ogdensburg, NY: Frederic Remington Art Museum, 1996, pp. 113-115, 202-203 and throughout (other examples).



213

Frederic Remington 1861-1909

Judd's Barn

Watercolor

11 1/2 x 8 1/2 inches

Titled lower left and dated May 2 '87

Estimate: \$6,000 - 9,000

Inscribed: "Judd's Barn/May 2, '87/3 colors/a sketch"

A copy of a letter from Rudolf (Rudy) G. Wunderlich of Kennedy Galleries, NY, dated March 31, 1975, attesting to the authenticity of this work will accompany the lot.



214

Frederic Remington 1861-1909

Study of Brown Horse

Watercolor

12 x 9 inches

Signed lower right, titled and dated July 25 - '88 lower left

Estimate: \$6,000 - 9,000

Inscribed: "Study of a Brown Horse—July 25—'88"

A copy of a letter from Rudolf (Rudy) G. Wunderlich of Kennedy Galleries, NY, dated March 31, 1975, attesting to the authenticity of this work will accompany the lot.



215

Charles Russell 1864-1926

The Victor Counting Coup

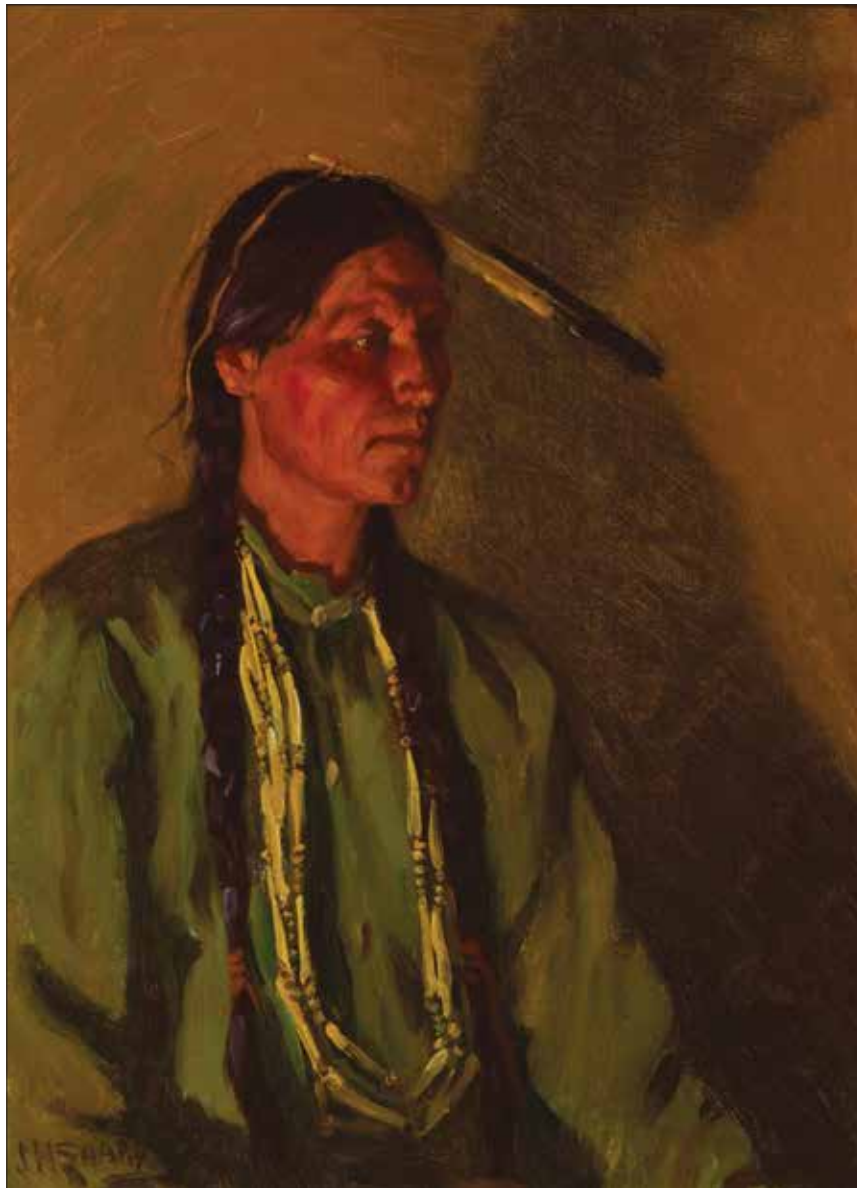
Watercolor

15 x 22 inches

Signed lower left and skull

Estimate: \$80,000 - 120,000

Literature: B. Byron Price. *Charles M. Russell: A Catalogue Raisonne*. Norman, OK: University of Oklahoma Press. 2007, no. CR.UNL.483 (online), illustrated.



216

Joseph H. Sharp 1859-1953

White Weasel, Taos Scout

Oil on canvas

16 ½ x 12 ¼ inches

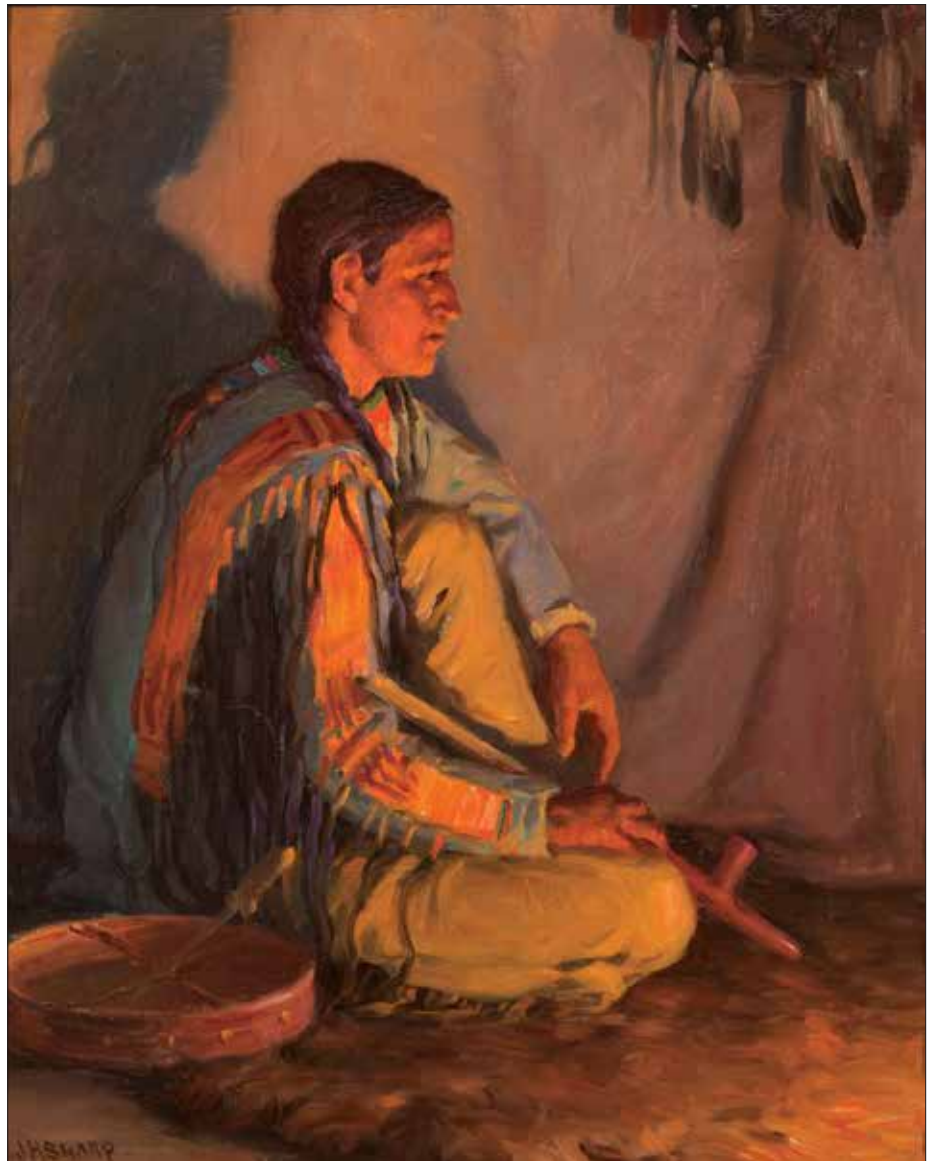
Signed lower left

Estimate: \$40,000 - 60,000

Provenance: Sagebrush Gallery, Cody, WY. (circa 1988)

Private Collection

Sharp often painted White Weasel, even at times bribing him to don Plains Indian garb—something this proud Taos Indian was understandably loathe to do. This firelit portrait, *White Weasel, Taos Scout* seems straightforward—though I am not sure about the beaded necklace. What interests Sharp, and the viewer, is the play of warm light on the surfaces of the figure: the folds of his shirt, the braids in his hair, the planes of his face. White Weasel stares into the middle distance, thinking rather than looking, and the shadow on the wall behind him, which would be flickering if we were there, looms like a ghost or memory.



217

Joseph H. Sharp 1859-1953

Hunting Son-Firelight

Oil on canvas

20 x 16 inches

Signed lower left

Estimate: \$70,000 - 100,000

Provenance: The artist.

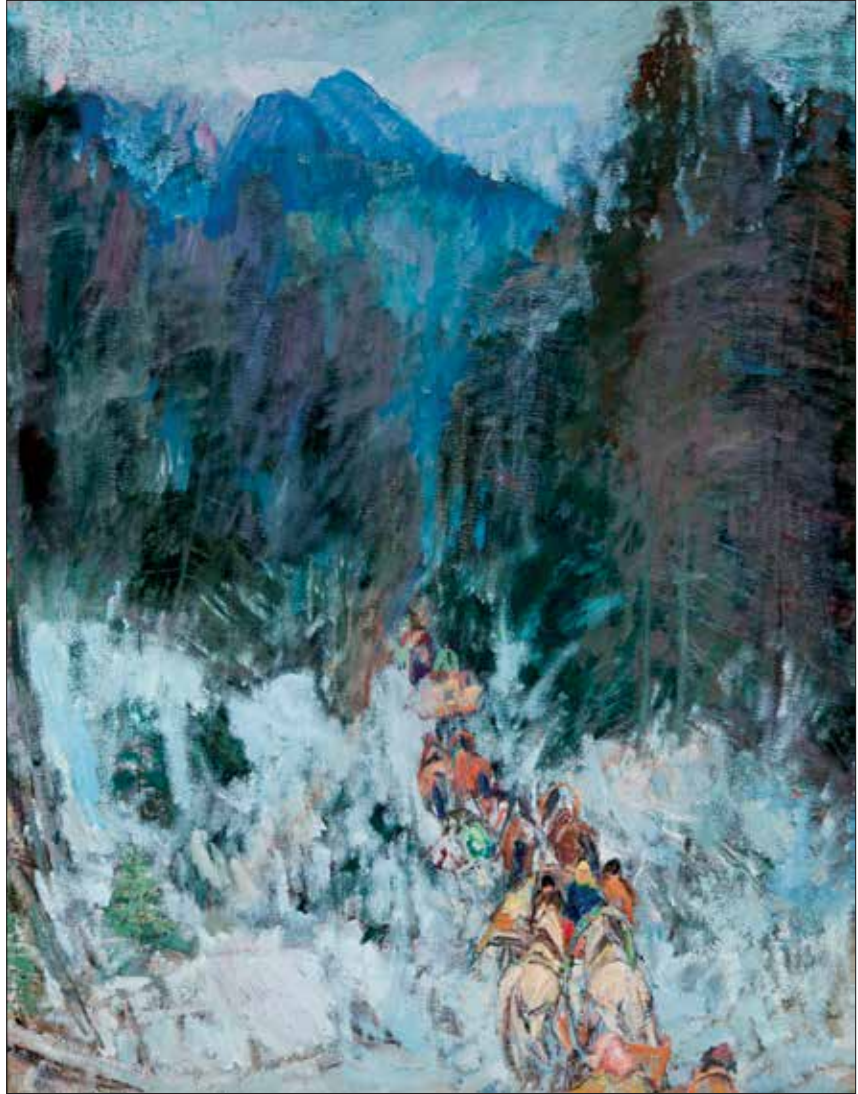
The Hanna-Thomson Galleries, Detroit, MI.

The Francis Family (circa 1927), by descent to the present day.

In the artist's hand, verso: "*Hunting Son-Firelight*. Son of one of the first Indians I ever painted. J.H. Sharp. Taos, Sept. 1927."

After Sharp's death in 1953, Ernest Blumenschein wrote a long letter to Dr. Reginald Fisher, Director of the New Mexico Museum of Fine Art in Santa Fe. As quoted in Forrest Fenn's *Teepee Smoke*, Blumenschein wrote: "Perhaps some of Sharp's conscientious true-to-nature portraits, unaffected by an artist's personality of imagination, will be exactly what posterity will want—even much prefer to the paintings of the rest of the group whose object in painting was not Indians, but art. (Please think of Michelangelo, Da Vinci, Rembrandt, etc.)" (p. 302.)

You can see what Blumenschein meant in a portrait like *Hunting Son-Firelight*. The hanging drum, peace pipe, the second drum at Hunting Son's side, the spirit shadow cast on the hung drapery, all these indicate art, ceremony, religion, but your eye doesn't rest on these. Instead, it moves to Hunting Son's face, takes in the artist's care to capture the model's fine features and aquiline nose, and to make certain that light and shadow bring his profile into sculpted relief. Not only are you seeing Sharp's hand, but also the hands of thousands of painters in infinite regression to the caves in France and Spain.



218

Leon Gaspard 1882-1964

Russian Peasants, Mountains and Snow

Oil on board

54 x 42 inches

Signed lower left

Estimate: \$200,000 - 400,000

Provenance: Private Collection, Los Angeles, California
Private Collection, Minneapolis, Minnesota
Private Collection, Santa Fe, New Mexico

Born near Moscow, Leon Gaspard studied at the art school in Vitebsk—alongside Marc Chagall—and went on to train in Paris, where he met and married an American woman, Evelyn Adell. During World War I, Gaspard joined the French Air Corps. As a result of the serious injuries he sustained when his plane was shot down, Gaspard's wife urged him to seek treatment in America. By 1916, Gaspard was in New York, recuperating and making a name in the rough-and-tumble of the city's art scene. He exhibited scenes from the war in France and Russia at Reinhardt's, one of the most important galleries of the era. The *New York Times* called these works, "fresh and brilliant and infinitely the better for complete lack of sentimentality." Gaspard's new artist friends described the healthful climate in Taos, and in 1919 he moved there. To him, the people and landscape of Taos echoed the Tartar countryside in the Russia of his boyhood. Like his classmate Chagall, Gaspard builds layers of broad strokes, creating vivid dreams on canvas. Other similarities between the two crop up in their swirling and spiky impastos, daring colors, and an approach to composition, apparent in problems of perspective, that deliberately integrates a folk art naiveté.

Russian Peasants, Mountains and Snow is a dramatic, bravura painting. A thin line of people and pack animals finds a narrow pass through a forest at the base of two distant, purple peaks. Without any obvious reference, you can hear a New Testament murmur from the King James Bible: Matthew 7:14: "Because strait is the gate and narrow is the way, which leadeth unto life, and few there be that find it."



219

Victor Higgins 1884-1949

Fall Landscape

Oil on canvas

12 x 14 inches

Signed lower right

Estimate: \$40,000 - 60,000

Perhaps the most artistically restless and adventurous of the Taos Founders, Victor Higgins was acutely aware of the many currents of Modernism. You can see strands of Cezanne's Cubism, the bold colorations of the Fauves, and swirling expressionistic passages that you might find in Munch. *Fall Landscape* contains all these, but also reaches back to design elements you might find in Rookwood pottery or in the landscapes of Van Gogh. The avenues of aspens, regular in their musical irregularity, seem to dance under the sunlight where it peeks out from between the clouds and grow quiet in the shadows when they pass.



220

Thomas Moran 1837-1926
In the Borda Gardens, Cuernavaca, Mexico
Oil on canvas
12 ½ x 10 ½ inches
Signed lower left and dated 1907;
Signed, titled and dated verso

Estimate: \$10,000 - 20,000

Provenance: Thomas Moran. (the artist)
Thomas D. Murphy, Red Oak, IA. (to 1928)
Thomas C. Murphy.
Helen Murphy.
Marjorie Murphy Albertsen.

This work will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

Sketches he did on a 1903 trip to Mexico, which included a stop at the Borda Gardens in Cuernavaca almost certainly provided Thomas Moran with the material for *In the Borda Gardens, Cuernavaca, Mexico*, a romantic work with a tropical feel. The Borda Gardens had been part of Emperor Maximilian's summer home. Canals and walkways threaded through the verdure. In this painting, a couple, having descended a staircase, contemplates yellow light that spills onto the water. Per an inscription verso, this painting may have been intended for Chicago art dealer J. G. Moulton, but went directly from Moran to Thomas D. Murphy.



221

Thomas Moran 1837-1926

Solitude. The Coconino Forest, Arizona

Oil on canvas

20 x 30 inches

Signed lower left and dated 1907;

Signed, titled and dated verso

Estimate: \$400,000 - 600,000

221

Thomas Moran 1837-1926
Solitude. The Coconino Forest, Arizona
Oil on canvas
20 x 30 inches
Signed lower left and dated 1907;
Signed, titled and dated verso
Estimate: \$400,000 - 600,000



This work will be included in Stephen L. Good's and Phyllis Braff's forthcoming catalogue raisonné of the artist's work.

Provenance: Thomas Moran. (the artist)
Thomas D. Murphy, Red Oak, IA. (to 1928)
Thomas C. Murphy.
Helen Murphy.
By descent in the family.

Literature: Gravity State Bank calendar, circa 1922, illustrated.

Thurman Wilkins. *Thomas Moran: Artist of the Mountains*. Norman, OK: Univ. of Oklahoma Press. 1966, p. 249, listed.

James B. Wilson. "The Significance of Thomas Moran as an American Landscape Painter."
PhD dissertation. Ohio State University. 1955, discussed.

In 1889, Thomas D. Murphy of Red Oak, Iowa, publisher of the local newspaper, had an idea. Adapt his printing plant and expertise and create calendars with exquisite reproductions of paintings by American masters. Murphy invented the advertising art calendar and one of the first painters Murphy contacted was Thomas Moran. The idea was so successful that Murphy calendars would be purchased and given away by banks, insurance agencies, livery stables, auto dealers, shops, businesses and manufacturers for a century.

Thomas Moran turned 70 in 1907. Time was marching on. Moran was already the "Grand Old Man" of American art with a beard as long as the list of accolades he'd received. His wife, two of his brothers, and his only son had passed away. And art was changing. Modernism and the new century were rising together. Moran responded by throwing himself into his work, traveling with his daughter and painting throughout the West and returning to Great Britain, the country of his birth, to paint in the mountains of Wales in 1906. Moran's energy and drive furnished at least 60 paintings that were replicated not only in Murphy's calendars, but in the seven travel books Murphy wrote. 1907 found Moran back in Arizona, hard at work.

South of Flagstaff and the Grand Canyon, the Coconino National Forest is home to magnificently striated red rock formations, including those around Sedona, and is crisscrossed by tumbling creeks and rivers that irrigate scented forests of Ponderosa pine. From red desert to green Alpine tundra, the Coconinos are astonishingly diverse and stunningly picturesque. Inspired by the beauty of the area, Thomas Moran's *Solitude. The Coconino Forest, Arizona* places the viewer—a weary but happy hiker, perhaps—at the onset of what promises to be a dramatic sunset. Fiery hues filter through the pines. The rim of a red rock canyon reflects hazily in a still, sylvan pond. A short walk will see you to a panoramic vista, red glowing on red, just as the sun goes down. You feel solitude, not loneliness, and a frisson of anticipation.

And though Thomas Murphy reproduced *Solitude. The Coconino Forest, Arizona* on his calendars, it must have resonated in some deep way because he kept this painting (and *In the Borda Gardens, Cuernavaca, Mexico*) for his own pleasure and for his family to enjoy.



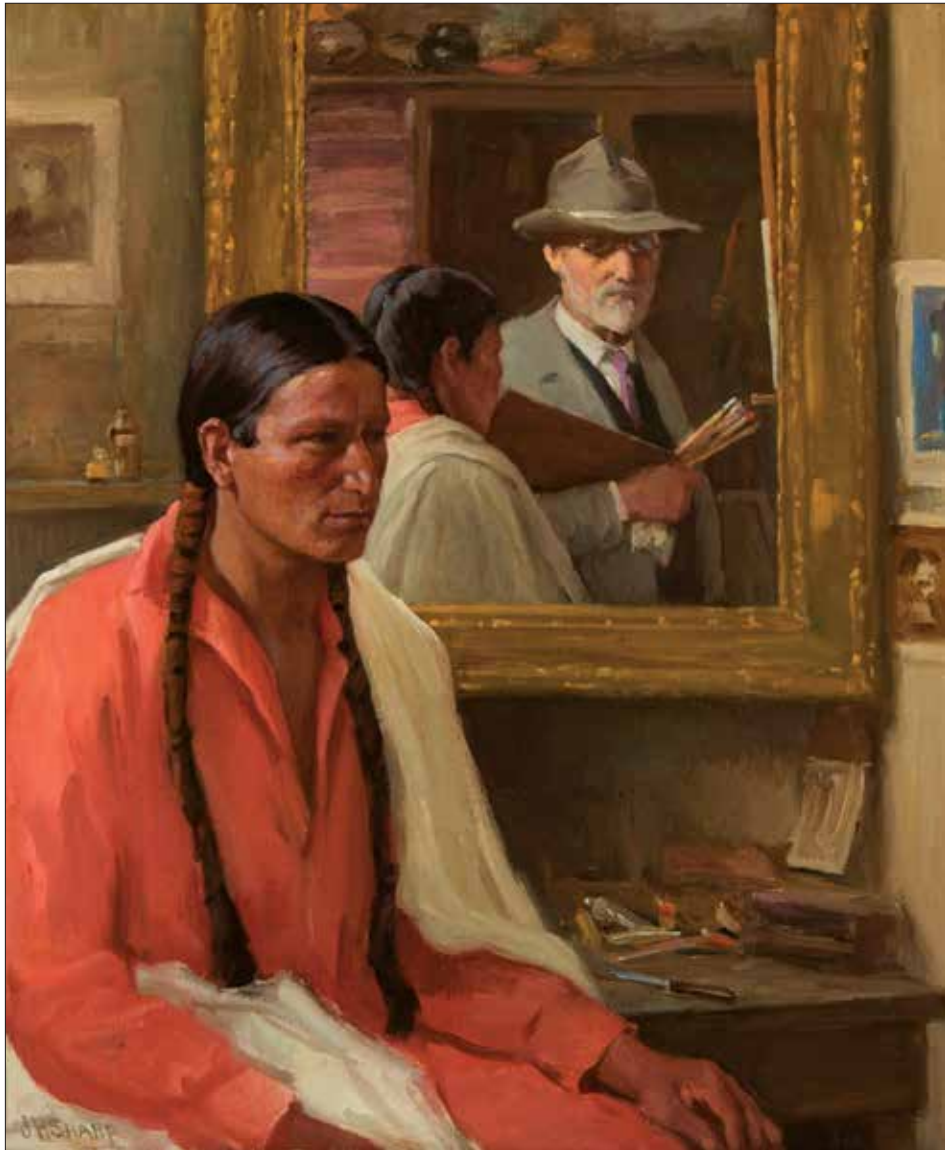
222

Joseph H. Sharp 1859-1953
Hoseah Navajo
Oil on canvas
16 x 12 inches
Signed lower left
Estimate: \$30,000 - 60,000

Provenance: The artist.
The Hanna-Thomson Galleries, Detroit, MI.
The Francis Family (circa 1927), by descent to the present day.

In the artist's hand, verso: "*Hoseah-Navaho* Indian Girl Painted at Grand Cañon. She was spinning yarn while her mother was weaving—J.H. Sharp"

You can see the scene: Hoseah sitting there, taking the stillness Sharp wants very seriously. Sharp uses this. In fact, she makes you want to smile. But a seasoned portrait painter like Sharp also knows a wonderful pair of eyes when he sees one. After her eyes and face, you notice the turquoise earrings dangling and then the silver squash blossom necklace with a spidery variation on the naja pendant, adapted from the Spanish via the Moors, to ward off the evil eye. In truth, Hoseah's eyes might be more than a match for any demonic spirit.



223

Joseph H. Sharp 1859-1953

The Artist in the Studio Mirror

Oil on canvas

24 x 20 inches

Signed lower left

Estimate: \$70,000 - 100,000

Provenance: The artist.

The Hanna-Thomson Galleries, Detroit, MI.

The Francis Family (circa 1927), by descent to the present day.

Of course it's all deliberate and planned out, but the effect of a painting in which the artist catches him or herself as a reflected image in a studio mirror, is oddly unsettling. In such paintings, the image of the artist transforms the person of the artist into a potential subject, a model. The artist shows us how he or she sees the world and everything in it—as potential subject matter. Such slow selfies are not new to Sharp; variations on the trope date back to Velasquez's *Las Meninas* and Van Eyck's *Arnolfini Wedding*. Rockwell's famous *Triple Self-Portrait* is another take on the meme—to use a contemporary word. In *The Artist in the Studio Mirror*, Sharp catches himself contemplating at his model. He holds a canvas, or board and a fistful of brushes. The gilt frame of the mirror becomes the frame for the portrait within the portrait—a variant on what is called “mise en abyme,” with its suggestion of infinite, fractal regression. Sharp's contemplation has a hint of hesitation in it, as if the artist, via this painting, is wondering, as all artists do, about his legacy.



224

Laverne Nelson Black 1887-1938

Saddled Pony

Oil on board

14 x 16 inches

Signed lower right

Estimate: \$3,000 - 5,000

225

Laverne Nelson Black 1887-1938

Autumn at Taos Pueblo

Oil on board

7 ¾ x 10 inches

Signed lower right

Estimate: \$30,000 - 50,000

Provenance: Jim Fowler's Gallery West,
Scottsdale, AZ
Zaplin Lampert Gallery, NM.
Private Collection.



With effortless thick strokes of color, Laverne Nelson Black constructs a benevolent fall moment in Taos. The white of the canvas covering the wagon mirrors the white of the horses and the white of the cloak on the rider at right. Black works the other colors—the browns and tans and blues in a similar fashion, moving them through the picture. Splashes of red create interest and the yellow aspens nod over the scene.



226

Bert Geer Phillips 1868-1956

Riders in the Valley

Oil on canvas

14 x 24 inches

Signed lower right

Estimate: \$30,000 - 50,000

Cool heat washes over the landscape in Bert Phillips's *Riders in the Valley*. Lavenders, light greens, and light blues dominate the composition, while Phillips, characteristically, dresses his chief in a flowing red robe. The story here is difficult to discern, but the power of the painting lies in Phillips's dexterity with a deliberately limited palette and the movement of the paint in the disparate parts of the work.



227

Gerard Curtis Delano 1890-1972

The Evening Camp Fire

Oil on canvas

22 x 40 inches

Signed lower left

Estimate: \$125,000 - 175,000

Provenance: Sotheby's New York. March 3, 2003.

Private Collection, NC.

Scottsdale Art Auction, 2009.

Private Collection, NM.



228

Gerard Curtis Delano 1890-1972

Wilderness Travelers

Oil on board

25 x 36 inches

Signed lower right

Estimate: \$75,000 - 100,000

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. 219, illustrated. A copy of the book will accompany this lot.

Delano paints *Wilderness Travelers* as if, fighting your way through a blizzard, you have just stumbled onto this mounted Navajo couple, their unhappy dog, and the travois they drag behind them. If the near horse were white, you probably would have run right into them. For the artist, the painting feels like a problem to be solved, a problem of values, of how to create the impression of rounded shapes within a very narrow range of tones—kind of like the shallow planes in low relief wall sculpture. In Modern art, you'd look to artists like Morandi and Malevich, attempting to solve these same artistic problems in simple still life shapes and in pure color.



229

William Dunton 1878-1936

Going In, The Bear Hunters

Oil on canvas

39 x 26 inches

Signed lower right

Estimate: \$200,000 - 300,000

Provenance: Henry A. Caesar, Rumson, New Jersey.

Howard Smith, Rumson, New Jersey, by descent.

Edgar Widin, Westfield, New Jersey, acquired from the above, 1944.

Christie's, New York. November, 19, 2014.

Private Collection.

Exhibitions: Pennsylvania Academy of the Fine Arts, "Tenth Annual Philadelphia Water Color Exhibition."
Philadelphia, PA. Nov. 10-Dec. 15, 1912.

Literature: *The Popular Magazine*, January 1, 1912, cover illustration.

Catalogue of the Tenth Annual Philadelphia Water Color Exhibition. Pennsylvania Academy of the Fine Arts. Philadelphia, PA, 1912, pp. 17, 169, illustrated (as Buckskin Joe).

William Herbert Dunton, forever known as "Buck," was the lone cowboy of the Taos Society, a Maine-born artist who revered the outdoors and always lamented that he had been born too late to experience the Wilder West. Dunton had a special fondness for animals, and bears, perhaps above all others, fired his imagination. Late in life he wrote, "Bear! How my heart leaped and my pulse quickened as I sat, motionless and agape, drinking in those weird tales of an ancient past. For, to me, a bear seemed to belong to those bygone years of the screaming panther and skulking Indian with his war whoop and bloody tomahawk. In my childish imagination I visioned, in the weaving flames of the fire, a vast and unbroken wilderness, solitude so dense, so foreboding, so limitless that only the brave dare penetrate." (quoted in Schimmel, *The Art and Life of W. Herbert Dunton*, p. 104.) No bear is to be seen in *Going In, The Bear Hunters*, but the introspection of the near hunter—angling downward, as if into his thoughts—and the watchfulness of the hunter in the open—angling upward into heightened awareness—signal their mental and physical preparedness. Each man is careful in a different way. They move and work together cautiously, in silence, instinctively, hoping to be among Dunton's "brave" who "dare penetrate" the "foreboding wilderness."



230
Gerard Curtis Delano 1890-1972
The Victors
Oil on canvas
20 ½ x 39 inches
Signed lower right
Estimate: \$350,000 - 450,000



230
 Gerard Curtis Delano 1890-1972
The Victors (detail)
 Oil on canvas
 20 ½ x 39 inches
 Signed lower right

Estimate: \$350,000 - 450,000

Literature: Richard G. Bowman. *Walking With Beauty: The Art and Life of Gerard Curtis Delano*. Niwot, CO: Univ. Press of Colorado. 1990, p. 62, illustrated.

In *The Victors*, Delano's Plains Indian war party charges at the viewer. The point of view intensifies the thundering power of this triumphant moment. Delano's figures here are wiry, long-limbed, agile, and their disparate paint and adornments cast them as fierce individuals who have worked together in battle and succeeded. The setting is epic, fast, and fluid; red cliffs flank the war party and the grass they pound across is just a blurred suggestion. The three dogs that yap, even as they take care to stay out of the way of those lethal hooves, substitute for us, the viewers, and also for the villagers, who can't be far off.



231
 Frederic Remington 1861-1909
Artillery on Gun Hill
 Black & White Gouache
 23 x 22 inches
 Signed lower left

Estimate: \$50,000 - 75,000

Literature: Franklin Matthews. "An American Army Manoever," in *Harper's Monthly*, Mar. 1898, p. 498, illustrated.

Peter H. Hassrick & Melissa J. Webster. *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors and Drawings*. Cody, WY: Buffalo Bill Historical Center, 1996. Vol. II, no. 2315, p. 656, illustrated.

Gun Hill, in Remington's painting, *Artillery on Gun Hill*, isn't a position in some battle in the Indian Wars or in some far-flung imperial action. Gun Hill is in the Bronx, in Van Cortlandt Park, where, for your information, you can still ride a horse. What Franklin Matthews describes and what Remington paints is part of an enormous military exercise conducted in New York in 1898, a mock battle in which 5000 troops took part while as many as 25,000 spectators looked on. As Matthews writes, it had been many years since a large American military force had seen real action and the generals felt it essential that the U.S. Army and National Guardsmen, and their officers, got a feel for the quick decision-making skills necessary in what we now call the fog of war. By all accounts, this meticulously planned engagement was very successful—and very timely. Within the month, the United States would be on the road to the Spanish-American War in Cuba and the Philippines—and to a new and vastly enhanced role on the world stage.



232

Frederic Remington 1861-1909

All Off in a Bunch

Black & White Wash Drawing

21 x 29 inches

Signed lower left, titled and inscribed "To my friend Met"

Estimate: \$50,000 - 75,000

Provenance: Kennedy Galleries, NY. (circa 1980)
Private Collection.

Literature: Frederic Remington. "Coaching in Chihuahua," in *Harper's Weekly*, Apr. 13, 1895, pp. 347-350, illustrated on p. 349.

Peter H. Hassrick & Melissa J. Webster. *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors and Drawings*. Cody, WY: Buffalo Bill Historical Center, 1996. Vol. II, no. 1767, p. 497, illustrated.

All Off in a Bunch and the other paintings in Remington's article for *Harper's Weekly*, "Coaching in Chihuahua," refer to the artist's seminal sojourn at the vast Bavicora ranch in Mexico, not far from Chihuahua, a trip that would ultimately result in his first bronze sculpture, *The Bronco Buster*. Remington's essay is a humorous look back at what he insists is his last trip by stagecoach, pulled alternately by a mule team that is "alert and full of guile" and a "half-broken team of buckskin broncos." As Remington describes it, coaching is dangerous, hot, dusty, and disagreeable. But let the master have the last word on one incident on his journey: "The mules went on with the front wheels, pulling Jack off the box, while we who were on top described a graceful parabolic curve and landed with three dull thuds. I was caught under the coach by one leg and held there... We made the town of Tamochica that night, and the town-folk were kind and attentive. They made crutches, heated water, and sent a man to the creek to catch leeches to out on our wounds. Two men were shot in a house near by during the night, and for a few minutes there was a lively fusillade of pistol shots. It was evident that life in Tamochica would spoil a man's taste for anything quiet, and so as soon as we could move we did it..."



233

Joseph H. Sharp 1859-1953

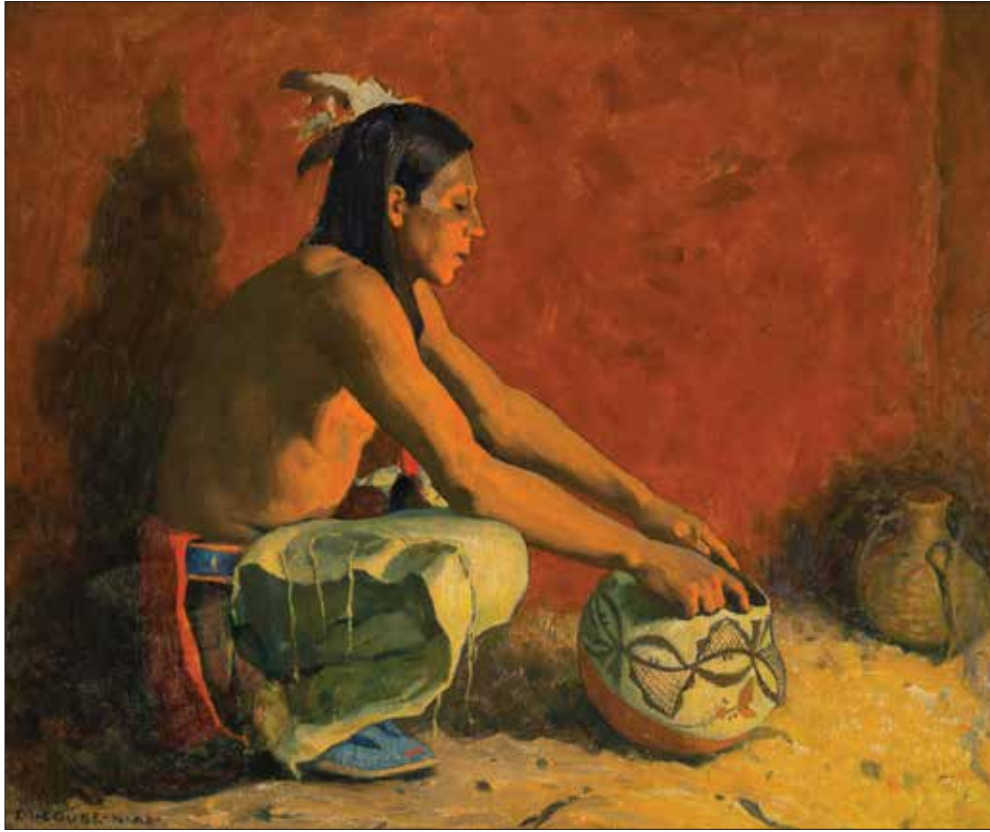
Indian in a War Bonnet

Oil on canvas

18 x 12 inches

Signed lower left

Estimate: \$50,000 - 75,000



234

E.I. Couse 1866-1936

The Pottery Connoisseur

Oil on canvas

20 x 24 inches

Signed lower left

Estimate: \$90,000 - 140,000

Provenance: The artist

Kibbey Couse, the artist's son, by descent from the above;

Veda and Ward Vickery, Taos, New Mexico, acquired from the above, 1964;

Heritage Auctions, May 3, 2017.

Private Collection.

Painted circa 1930, when Couse was at his aesthetic peak, *The Pottery Connoisseur* posits one of the artist's favorite models, Ben Lujan, as a native avatar of the collectors who visited his studio and cast a critical eye over his paintings. Here, Lujan appraises a Zia pot, identified by its flowing, woven bands and patterns, and the highly stylized flower. It's worth noting that the pot depicted in the painting, which was originally given to the Vickerys by Kibbey Couse, will be donated to the Couse-Sharp Historic Site by the current owner. In the painting, a second water bottle sits in the corner of the firelit room, awaiting appraisal or perhaps having already passed muster. Couse often painted Taos Pueblo Indians squatting by the fire, fashioning arrows, painting, doing beadwork. Firelight allowed Couse to sculpt the bodies of his models and create shadows suggestive of ancestral spirits and cultural continuity.

235

Nicolai Fechin 1881-1955

Portrait of Eya

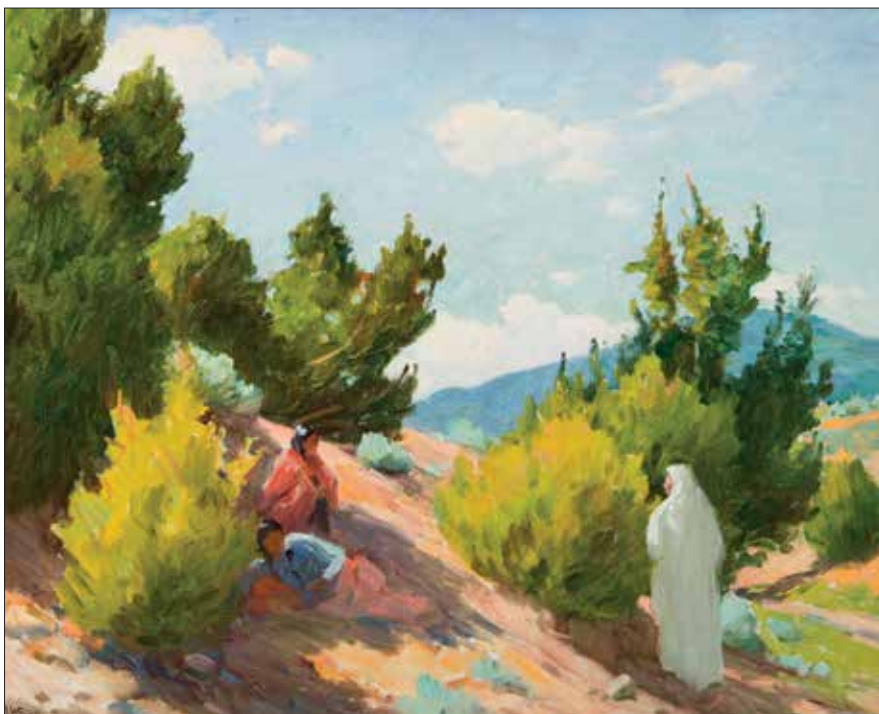
Charcoal

15 x 12 inches

Initialed lower right

Estimate: \$10,000 - 15,000

Nicolai Fechin's daughter, Eya, was a frequent subject of his drawings and paintings. In this charcoal portrait, Fechin captures Eya as she begins to make the journey from baby to little girl. Her round cheeks and chin are filled with innocence, but her eyes seem to be drinking her world in even as she begins to make judgments and assess her place in it.



236

Joseph H. Sharp 1859-1953

Chance Encounter

Oil on canvas

16 x 20 inches

Signed lower left

Estimate: \$30,000 - 50,000

In *Chance Encounter*, a Taos Indian speaks from the shade with two others who rest on a shadowed hillside. From their body language, Sharp suggests that they are cordial, passing the time, but the distance between them also indicates that they may not be well known to each other. As people passed through one another's pueblos and lands, these kinds of encounters must not have been unusual. You get the feeling that they are talking to make a connection, seeing who they might know in common.

237

Laverne Nelson Black 1887-1938

Comanche Brave

Oil on canvas

22 x 18 inches

Signed lower right

Estimate: \$25,000 - 35,000

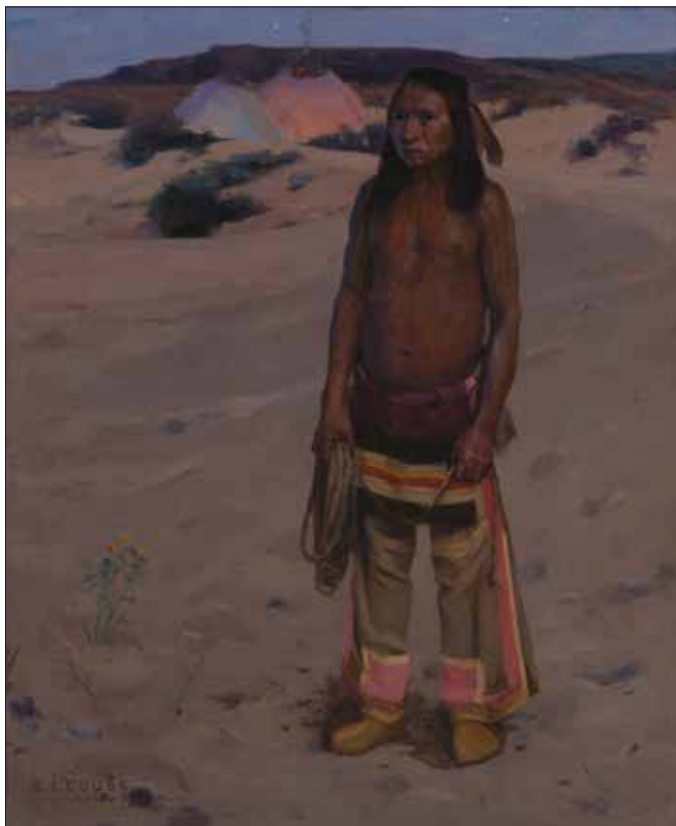
Provenance: Owings-Dewey Fine Art, NM.
Nedra Matteucci Galleries, NM.

Exhibitions: "Artistic Crossroads: Historic New Mexico
Paintings," Nedra Matteucci Galleries,
Santa Fe, NM, Nov. 4-26, 2005.

"American Masters Exhibition." Dallas
Museum Art.



Friends in the Kickapoo tribe on a nearby reservation in southwestern Wisconsin introduced Laverne Nelson Black to Native American culture. After his family moved to Chicago, Black studied at the Academy of Art there. A career in newspaper illustration followed, but Black used his time away to travel and paint the West, especially Taos, then the center of Western art. Poor health caused Black to relocate to Taos where he developed a style that made extensive use of the palette knife. Black died at the age of 51, perhaps as a result of the lead content in the paints he used while executing a WPA mural commission in the Phoenix post office.



238

E.I. Couse 1866-1936

Klickitat Indian

Oil on canvas

29 x 24 inches

Signed lower left and inscribed "Arlington Oregon"

Estimate: \$20,000 - 40,000

After studying in France with William Adolphe Bouguereau, among others, E. I. Couse settled in New York City but built a summer studio in Arlington, Oregon, on the Walker Ranch owned by the family of his wife, Virginia Walker Couse. Arlington sits just across the Columbia River from Washington State. Couse painted there from 1896-98, but was frustrated by the reluctance of the Native Americans there to pose for him. The local peoples—Yakima, Cayuse, Umatilla, and Klickitat—were nomadic and superstitious about allowing their likenesses to be taken by the artist. The model for this painting is not known, but he appears in a number of Couse's canvases from this period. With the tipis tucked into the sand dunes at upper left, and the stars suggesting the onset of night, Couse is experimenting with light and color. These forays into the nocturne provided the foundation for his celebrated night scenes in Taos.

239

Kenneth Bunn b. 1938

Romping Black Bear

Bronze, cast number 7/35

11 inches high, 20 inches wide

Signed and dated 96

Estimate: \$6,000 - 9,000



240

Ken Carlson b. 1937

Meandering

Oil on board

18 x 27 inches

Signed lower left

Estimate: \$20,000 - 25,000

241

George Browne 1918-1958
Collection of 2 Paintings (unframed)
Oil on board
12 x 16 inches and 16 x 12 inches
Dated 1947 lower right;
Estate stamp verso

Estimate: \$1,000 - 1,500



George Browne's untimely death in a tragic hunting accident at the age of 40 remains one of the great "What Ifs" in American Sporting Art. One wonders, looking at his masterful paintings of big game animals and gamebirds, just how much more proficient he would, or could, have become. The son of a very fine painter and famed explorer—Belmore Browne—young George abandoned formal education at an early age, receiving his training in woodcraft and painting at his father's side. Despite his early demise, George Browne conveyed a deep understanding of the patterns and beauties of the natural world. The works in these lots, drawn from and authorized by his estate, offer insight into his profound connection with the rhythms of form and color in nature and his determination to honor them in his paintings.

242

George Browne 1918-1958
Horse (unframed)
Oil on board
12 x 16 inches
Estate stamp verso

Estimate: \$2,000 - 3,000



243

Earle Heikka 1910-1941
Bringing Home the Bacon
Bronze, cast number 20/24
14 inches high, 51 inches wide
Signed and dated 36
MBC

Estimate: \$8,000 - 12,000

Provenance: Leanin' Tree Museum.
Boulder, CO.

Earle Heikka, like Charlie Russell, was a Great Falls native and was directly influenced by the Western master's work. Largely self-taught, the Depression found Heikka in desperate financial straits, though his realistic and dramatic clay models had attracted the attention of important collectors like Gary Cooper. Tragically, Heikka took his own life before most of his highly detailed pack trains, stagecoaches, and cowboys ever saw the light of day in bronze.



244
Carl Rungius 1869-1959
Pack Horse
 Oil on board
 14 x 17 ½ inches
Signed lower right
 Estimate: \$20,000 - 30,000



245
Carl Rungius 1869-1959
Mates
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000



246
Carl Rungius 1869-1959
Silvertip
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000



247
Carl Rungius 1869-1959
Alaskan Wilderness
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000

Literature: For Lots 245, 246 and 247
 Donald E. Crouch. *Carl Rungius: The Complete Prints, A Catalog Raisonné*.
 Missoula, Montana: Mountain Press Publishing Company, 1989, illustrated.



248

Carl Rungius 1869-1959

Old Men on the Ram River

Oil on canvas

25 x 30 inches

Signed lower right

Estimate: \$250,000 - 350,000



248
Carl Rungius 1869-1959
Old Men on the Ram River
 Oil on canvas
 25 x 30 inches
Signed lower right
 Estimate: \$250,000 - 350,000

Provenance: Crossroads of Sport, NY.
 Doll & Richards, Inc., Boston, MA.
 Private Collection.

Literature: Jon Whyte & E.J. Hart. *Carl Rungius, Painter of the Western Wilderness*. Vancouver: Douglas & McIntyre. 1985, p. ii, illustrated.

Carl Rungius left his home in Berlin in 1894 to come to the United States to roam, hunt and paint America's big game animals. For the next fifty years, Rungius developed an expressive, dramatic approach to depicting America's high country game animals on canvas, rooted in naturalism but not at all photographic. Rungius's skills grew through his association with naturalists like Caspar Whitney and William Hornaday, the director of the New York Zoological Society (now the Bronx Zoo). His long trips to the Rockies, Alberta and the Yukon in the first decade of the 20th century gave rise to his signature style, a style on view in full flower in *Old Men on the Ram River*. As wonderful as the three curious Rocky Mountain Bighorn rams at lower right in the painting are, ambling down and toward the viewer—the two at right have noticed us already—it's the ram at left, that wandering refusnik ovine looking back and up at the high peaks that really interests me. He seems like a stand-in for Rungius, Rungius the artist, standing a bit apart from the crowd, looking up at that trough in the mountains where the shadow falls, wondering what's on the other side. Rungius does a wonderful job here, building the painting wide stroke by wide stroke, moving blocks of color through moss, rocks, and slopes, and getting the sheen on the coats just right.



249
Tim Shinabarger b. 1966
Call of the North
 Bronze, cast number 34/35
 18 ½ inches high, 20 inches wide
Signed and dated 07
 Estimate: \$2,500 - 3,500



250
Tim Shinabarger b. 1966
Into The Wind
 Bronze, cast number 22/35
 20 inches high, 31 inches wide
Signed and dated 06
 Estimate: \$6,000 - 9,000

Provenance: Leanin' Tree Museum. Boulder, CO.



251

Bob Kuhn 1920-2007

Seal Hunter

Acrylic

24 x 36 inches

Signed lower right

Signed and dated 2003 verso

Estimate: \$80,000 - 120,000

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. 283, illustrated. A copy of the book will accompany this lot.

Like many artists in his generation, Bob Kuhn started out as an illustrator, contributing renderings of animals to books and periodicals. In 1970, he turned his attention exclusively to easel painting and eventually inherited the mantle worn by Wilhelm Kuhnert and Carl Rungius as the finest interpreter of big game animals. Kuhn balanced a desire to capture his subjects accurately with a flair for design that transmits the essential cycle of action and stillness in the natural world. In *Seal Hunter*, a polar bear sniffs the wind, a puff of steam moistening his nose. Bold stripes in the ice alternate from the lower edge of the canvas, which may well be the beginning of open water. The broken reflection of the bear shimmers. Kuhn balances the bear with the tipped-up ice shelf; they rival one another for solidity. But what is perhaps most arresting is the low band of cloud—pink and purple—in the otherwise unbroken blue sky. It creates an above and below, an earthly, watery world and a celestial realm with a sort of vaporous boundary. Makes you think the Arctic must be a wondrous, otherworldly place.



252

Bob Kuhn 1920-2007

Dust Bath

Acrylic

24 x 44 inches

Signed lower right and dated 81;

Signed and dated Oct 1981 verso

Estimate: \$100,000 - 200,000

Clouds of dust rise from the brown earth in a cloudless yellow sky. You almost expect the distant trees to be upside down. Kuhn gets the heat, gets the three capes, gets the moment when a bath in dust is all that's to be had. There's a brilliant economy at work here. An arrangement of horizontal planes is broken by a few, thin verticals and angles. The abstract application of contrasting colors denotes the sheen of the animals' coats, their sweat. But there's a subtle humor here as well. The two buffs at right seem to be waiting their turn, as if this is the only—or maybe just the best—dust bath on the plain.

253

Wilhelm Kuhnert 1865-1926

Lion on the Lurk

Oil on board

5 ½ x 10 inches

Signed lower left

Estimate: \$20,000 - 30,000



Provenance: Fritz Opel Collection, Russelsheim, Germany (circa 1920's)

Born in Germany in 1865, Wilhelm Kuhnert seemed destined to paint. In 1883, he was admitted to the Royal Academy of Arts in Berlin where his instructors encouraged students to paint animals and landscapes en plein air—from life—as the Impressionists in France advocated. Three years later, Germany established the colony of German East Africa, which included Mt. Kilimanjaro, the rich game lands around the Rufiji River and parts of Maasailand. To an ambitious wildlife artist and committed hunter like Kuhnert, the call of Africa was strong, and he found funds and equipment to make the journey. For 15 years, at the head of long trains of bearers, Kuhnert would draw and paint people and animals and explore areas of Africa that few Europeans had ever seen. Kuhnert's nickname was "Lion" because of his skill at capturing the big cats, and *Lion on the Lurk*—though not a large painting—is exquisite both as a depiction of a big-maned male and as a deft and painterly work of art.



254

David Shepherd b. 1931

Two Cheetahs

Oil on canvas

22 x 38 inches

Signed lower right and dated 83

Estimate: \$30,000 - 50,000

Provenance: Tryon Gallery, London, UK.
Private Collection.

With its thorny impastos and the suggestion of a majestic vista, *Two Cheetahs* presents David Shepherd in his prime. From their hilltop vantage, the lithe cats—restless, even at rest—survey their world. Shepherd throws a romantic haze over the scene but lights the pair in an almost heroic way.

Though he was born in Britain, David Shepherd has spent a lifetime painting and advocating for the great game animals of Africa. He founded what has become a vital African wildlife foundation and was awarded the Order of the British Empire for his efforts.

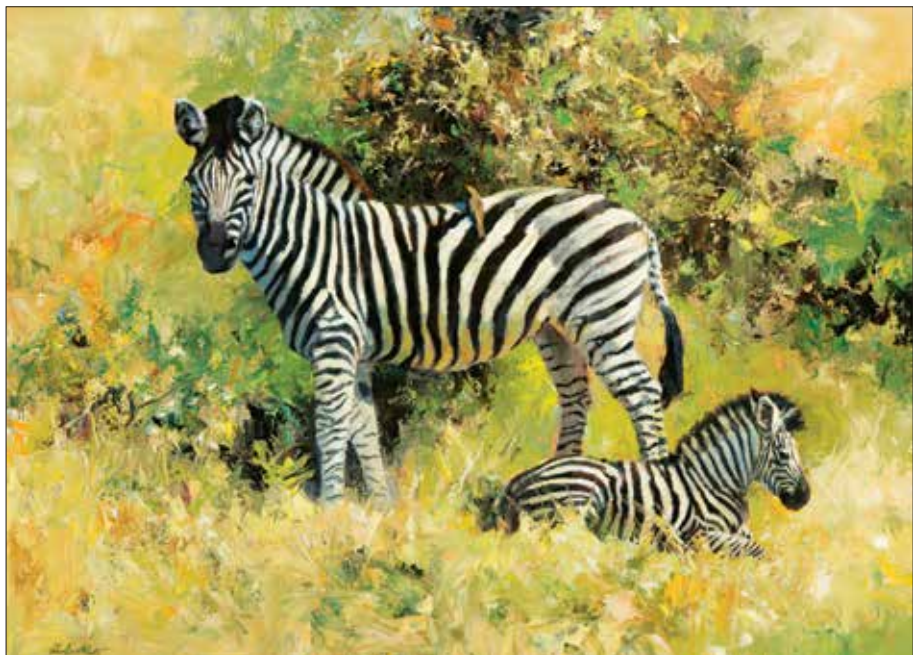


255
Bob Kuhn 1920-2007
Bathing Tiger
Conte Crayon
9 x 9 inches
Signed lower right
Estimate: \$3,000 - 5,000



256
Kenneth Bunn b. 1938
Sunrise on the Mara
Bronze, cast number 3/35
19 inches high
Signed and dated 2005
Estimate: \$3,500 - 5,000

257
John Swatsley b. 1937
African Family
Oil on canvas
22 x 30 inches
Signed lower left
Estimate: \$5,000 - 8,000





258

Ken Carlson b. 1937

Age Old Trails

Oil on board

24 x 36 inches

Signed lower right

Estimate: \$25,000 - 35,000



259

Ken Carlson b. 1937

Summer in Blue

Oil on board

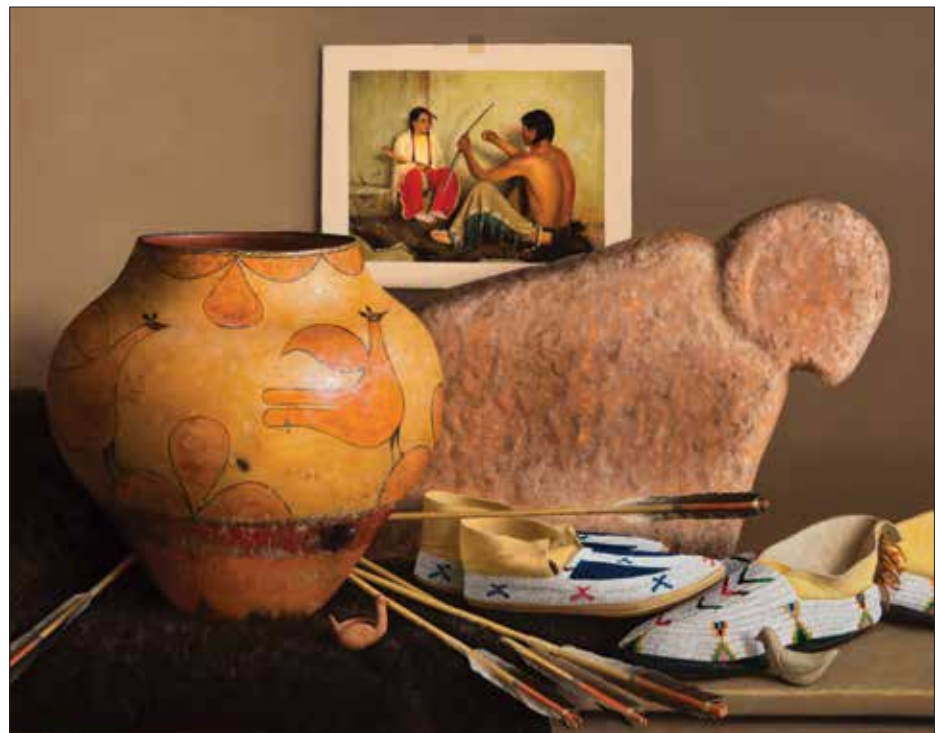
18 x 24 inches

Signed lower left

Estimate: \$12,000 - 18,000



260
William Acheff b. 1947
The Children Were in the Orchard
Oil on canvas
10 x 20 inches
Signed lower right and dated 2015;
Signed, titled and date 2015 verso
Estimate: \$16,000 - 24,000



261
William Acheff b. 1947
Hunting Lesson
Oil on canvas
22 x 28 inches
Signed lower right and dated 2009;
Signed, titled and dated verso
Estimate: \$28,000 - 38,000



262

William Acheff b. 1947

Autumn Gold

Oil on canvas

12 x 10 inches

Signed lower right and dated 2004;

Signed and dated verso

Estimate: \$10,000 - 15,000

Literature: Tom Davis. *Patrons Without Peer: The McCloy Collection*. Dallas, TX: Collectors Covey. 2009, p. 49, illustrated.

263

William Acheff b. 1947

In for the Winter

Oil on canvas

20 x 16 inches

Signed lower right and dated 2005;

Signed, titled and dated verso

Estimate: \$18,000 - 24,000

Literature: Tom Davis. *Patrons Without Peer: The McCloy Collection*. Dallas, TX: Collectors Covey. 2009, p. 45, illustrated.





264

Clark Hulings 1922-2011

Ladies First

Oil on canvas

8 x 12 inches

Signed lower left and dated 2003

Estimate: \$8,000 - 12,000

This work is listed in the forthcoming catalogue raisonne of Clark Hulings paintings No. O723

265

Clark Hulings 1922-2011

Man Leading Donkey, Sierra

Oil on canvas

30 x 25 inches

Signed lower right

Estimate: \$60,000 - 70,000

This work is listed in the forthcoming catalogue raisonne of Clark Hulings paintings No. O867

Clark Hulings grew up in New Jersey, studied in New York under Frank Reilly at the Art Student's League, and haunted the Grand Central Art Galleries. Golden Age illustrators like Rockwell and Cornwell offered a constant wellspring of inspiration and insight into technique, but the time he spent in Spain as a little boy after the death of his mother made a deep impression on his imagination and the old streets, donkeys and carts, stalls and markets in Mexico, Italy, Spain and elsewhere became his principal subjects.





266

Clark Hulings 1922-2011

Kaleidoscope

Oil on canvas

29 x 46 inches

Signed lower right

Estimate: \$175,000 - 250,000



266
Clark Hulings 1922-2011
Kaleidoscope (detail)
 Oil on canvas
 29 x 46 inches
Signed lower right
 Estimate: \$175,000 - 250,000

Provenance: The artist
 Jim Fowler's Period Gallery West, Scottsdale, AZ.
 Paul Masa, MT.
 Private Collection

Literature: Clark Hulings. *A Gallery of Paintings*. White Burro Publishing, p.86-87, illustrated.

In his book, *A Gallery of Paintings*, Clark Hulings discusses *Kaleidoscope*: "Each vendor has two large canvas squares, one on which to sit and display wares, and one stretched overhead to provide protection from the sun. These vary in color. Onto this pattern of slanted checkerboards appear the vendors with their piles of fruit and vegetables and a stream of shoppers milling up and down the narrow aisles, judging quality and price, sometimes squatting down to buy. I spent a couple of hours watching the constant change of shapes and colors, likening the scene to a kaleidoscope, the hollow tube containing mirrors and colored glass chips which, when rotated, produces an effect similar to the one before me. So I chose the name *Kaleidoscope* for my unfinished picture. Once this idea was fixed, planning the picture was great fun. It became a matter of juggling shapes and patches of awnings and sunshine, of adjusting values of bright light, solid shadow and filtered light. Finally, I distributed the 'chips' of color—the reds, blues, greens, yellows, pinks, oranges and hues in between—doing all these things to move the viewer's eye and make my "kaleidoscope" rotate."

Kaleidoscope dramatically changed the contemporary western art market when it sold at the Western Heritage Sale in Houston, Texas in 1981 for \$310,000.00. Dan Balz, writing in the Washington Post on May 18, 1981 described how Jim Fowler, who owned an art gallery in Scottsdale, AZ "stunned even the big rollers in the crowd" when he set his sights on Lot 59. Sitting at table 44 "Fowler raises his glass in silent toast to the painting, and almost before he drops his arm, the price is up over \$200,000. Fowler's daughter Corinne is doing the family's bidding, and when it hits \$300,000 she nods as if to say "no," but quickly her arm comes up in the affirmative for the last bid, an incredible \$310,000. A woman with ABC's "20/20" looks back to correspondent Tom Jarriel in Triumph. They were covering and they got what they wanted, as did Jim Fowler. Another record falls." This work is listed in the forthcoming catalogue raisonne of Clark Hulings paintings No. O136



267
Richard Schmid b. 1934
Breakers, Isle of Monbegan
 Oil on canvas
 12 x 18 inches
Signed lower right
 Estimate: \$7,000 - 10,000



268
Christopher Blossom b. 1956
Pavonia - Boston 1880
 Oil on board
 8 x 12 inches
Signed lower right
 Estimate: \$3,000 - 5,000



269
Clyde Aspevig b. 1951
Sitka, Alaska
 Oil on board
 8 x 11 inches
Signed lower left
 Estimate: \$3,500 - 5,000



270

Richard Schmid b. 1934

Sylvandale Sketch

Oil on board

12 x 24 inches

Signed lower right, dated 1994 and inscribed "Sylvandale"

Estimate: \$10,000 - 15,000



271

Richard Schmid b. 1934

San Felipe Desert, New Mexico 58

Oil on canvas

20 x 30 inches

Signed lower left;

Signed, titled and dated 58 verso

Estimate: \$6,000 - 9,000

272

Fremont Ellis 1897-1985

Santa Isabella Creek

Oil on canvas

20 x 24 inches

Signed lower left and dated 72;

Titled verso

Estimate: \$4,000 - 5,000



You can imagine, and almost see, Fremont Ellis's brush, in his hand, pushing paint around to create sensations of color, light and texture rather than line and shape. The best known of Los Cincos Pintores—Santa Fe's answer to the Taos Founders—Ellis was virtually self-taught—he had been an optometrist and photographer, occupations that influenced his artistic vision—and had a reputation as a loner among the typically gregarious New Mexico artists. *Santa Isabella Creek* is a model of Ellis's romantic, electric vision. Fall yellow aspens shimmer in the sun, flanking the creek as it tumbles from one current-rounded boulder to another. The fallen aspen bridges the two stands of trees, suggesting the passage of time, and the passage from one season and state of being to another.



273

Gerard Curtis Delano 1890-1972

Autumn in Colorado

Oil on canvas

28 x 30 inches

Signed lower right;

Titled and signed verso

Estimate: \$18,000 - 28,000

Provenance: The artist

Flossie and Howard Harriman
Private Collection



274

George Carlson b. 1940

The Silent Hunter

Oil on canvas

30 x 52 inches

Signed lower right and dated 2010;

Titled and dated verso

Estimate: \$50,000 - 75,000

The title character in George Carlson's magnificent yet lapidary oil, *The Silent Hunter*, is the eagle gliding at lower left, just over the lip of the crater. But the scoring, as if by giant claws, tells another story. The craters suggest ancient meteors or extinct volcano chimneys, or the kinds of scars human beings leave behind on the face of the earth. Each fissure, then, is like a wrinkle on an old face, a product of time, of history, a chapter in an old story of wear and tear and erosion, of cataclysms and periods of relative peace. Perhaps time is the true silent hunter here (after all, the eagle cries), the one that creeps up on all of us in the geological blink of our lives on this planet.



275
Tibor Nagy b. 1963
Icy Morning
Oil on board
23 ¾ x 23 ¾ inches
Signed lower left;
Titled and dated 2017 verso
Estimate: \$4,000 - 6,000



276
Edouard Cortes 1882-1969
Pont Neuf
Oil on canvas
18 x 21 ½ inches
Signed lower right
Estimate: \$25,000 - 35,000

Provenance: Alan Barnes Fine Art, TX.

Attached verso to this painting is a letter of authenticity written and signed by David Klein, noted Cortes agent and scholar.



277

Edouard Cortes 1882-1969

Evening, Pont Neuf, Paris

Oil on canvas

21 ½ x 18 inches

Signed lower right

Estimate: \$20,000 - 30,000

Provenance: Alan Barnes Fine Art, TX.

Exhibitions: "French Masters Exhibit,"
Dallas Fine Art Museum.

Attached verso to this painting is a letter of authenticity written and signed by David Klein, noted Cortes agent and scholar.

278

Edouard Cortes 1882-1969

Le Grand Boulevard

Oil on canvas

13 x 18 inches

Signed lower right;

Titled verso

Estimate: \$16,000 - 24,000



Edouard Cortes was a rare dealer in nostalgia. The soft snow on *Le Grand Boulevard*, the warm light glowing inside the little bistros, the mixture of vintage cars and horse drawn carriages and trolleys: considering the actual world and time that Cortes inhabited, when the Western Front of the First World War was just miles from the outskirts of Paris. At 32, Cortes was drafted, fought and was wounded, was awarded the Croix de Guerre, and returned to the field to use his artistic talents to draw German dispositions. Then, of course, after a brief interlude, the Second World War, invasion, occupation. Is it any wonder that his art hearkens back to peaceful, congenial times?

Attached verso to this painting is a copy of an invoice for this work written and signed by David Klein, noted Cortes agent and scholar.



279
G. Harvey 1933-2017
Neighborhood Markets
Oil on canvas
24 x 20 inches
Signed lower right
Estimate: \$50,000 - 75,000



280
G. Harvey 1933-2017
Old London
Oil on canvas
30 x 24 inches
Signed lower right
Estimate: \$65,000 - 85,000



281

G. Harvey 1933-2017

Children in the City

Oil on canvas

30 x 50 inches

Signed lower right;

Signed, titled and dated 1991 verso

Estimate: \$135,000 - 185,000



281
G. Harvey 1933-2017
Children in the City (detail)
 Oil on canvas
 30 x 50 inches
Signed lower right;
Signed, titled and dated 1991 verso
 Estimate: \$135,000 - 185,000

Literature: Randy Best & Susan McGarry. *G. Harvey: The Golden Era*. Houston: Somerset House. 1992, pp. 86-87, illustrated.

At the turn of the last century, a family takes their children—two identically dressed girls—for an outing in the city. Given the top hats and dress coats, perhaps they are going to a show, to the opera, or a play. At the moment, however, their attention has been drawn to the flower seller and his pink wares. It's thrilling, the clang of the trolley cars, the murmur of the crowd, the way you can see your own breath in the cold. And it's snowing, and somehow the snow makes the scene all the more magical and memorable, filtering the gaslights and the lights from the windows with a gauze of mystery. Harvey painted memory, and *Children in the City* has the quality of a moment remembered, a day—perhaps a day long past—recalled in all its wonder.



282
Bill Anton b. 1957
The Verdant Valley
 Oil on board
 24 x 36 inches
Signed lower left
 Estimate: \$15,000 - 20,000



283
Don Spaulding b. 1926
Mudwagon Express
 Oil on canvas
 40 x 36 inches
Signed lower right and dated 02
 Estimate: \$8,000 - 10,000



284

Robert Pummill b. 1936

Born to Trail

Oil on canvas

48 x 44 inches

Signed lower right

Estimate: \$20,000 - 40,000



285

John Clymer 1907-1989

Spotted Buffalo

Oil on canvas

24 x 40 inches

Signed lower left/NAWA and dated 77;

Signed and titled verso

Estimate: \$200,000 - 300,000

Provenance: Mongerson Wunderlich Galleries, IL.

Clymer's words on the verso read: "The Beef Issue 1873. Spotted Buffalo. In 1873 when the Red Cloud Indian Agency was moved from the Platte River near Fort Laramie to the White River area some 75 miles north the indian rations were delivered to them there and the beef were issued on the hoof every few days by the cowboys of the beef contractor who had a vast herd on the Platte. The Texas Long Horns of the Beef Issue were very wild, and could run as fast as elk and the Sioux had a glorious hunt riding them down and killing them like they slaughtered the buffalo in pre reservation times. John Clymer."



286

John Clymer 1907-1989

Lost

Oil on canvas

20 x 36 inches

Signed lower left/CA

Estimate: \$150,000 - 200,000

Well, he's got some daylight (though the shadows are getting long) his gun is sleeved and dry, and his horse looks okay, but the trapper in John Clymer's *Lost* has some reasonably quick thinking to do before night falls, or the temperature drops, or a blizzard rolls in, or something hungry sees his plight and thinks about seizing the day, as they say. Clymer was a keen student of the mountain man era in the American West, and he knew that things could go south in a hurry, especially for a solitary trapper in an unfamiliar vastness. The steam of the trapper's breath, curling white in the cold, tells you all you need to know about his exasperation. It isn't despair quite yet, but desperation is right behind him, in that treeline.



287

Bob Scriver 1914-1999

An Honest Try

Bronze, cast number 10

32 inches high

Signed, titled and dated 1968;

Big Horn Foundry

Estimate: \$8,000 - 12,000

Literature: Bob Scriver. *An Honest Try: An Essay in Bronze*. Kansas City, MO: Lowell Press. 1975, illustrated throughout.

A natural heir to the realistic tradition in Western bronzes characterized by the work of Remington and Russell, Bob Scriver's first career was as a musician. He turned to taxidermy in the early 1950's and sculpture in 1956, devoting his life to depicting his friends—the cowboys and Blackfoot Indians of his native Montana—in action-packed bronzes like *An Honest Try*.

288

Charlie Dye 1906-1972

Branding Time

Oil on board

16 x 20 inches

Signed lower right/CA;

Dated 10/2/1973 verso

Estimate: \$15,000 - 25,000

Literature: Paul Weaver. *Charlie Dye: One Helluva Western Painter*. Los Angeles: Petersen Prints. 1981, p. 135 (listed).



Uniting vignettes of action into a single painting, *Branding Time* is vintage Dye. Moving our eye around the scene in a shallow counterclockwise oval from roping, to tying an animal's legs together, to preparing the brand, and, lastly, readying a salve, Dye's desire is always to show the working life of the cowboy by depicting typical ranch chores and activities. A true cowboy artist, it was Charlie Dye, along with Joe Beeler and John Hampton, who came up with the idea of the Cowboy Artists of America while on a roundup in 1964. Of his own art, Dye said, "I have always tried to paint what I can remember of a life I led before I became dishonest and studied art. My old man could have forgiven me if I had turned out playing piano in a whorehouse, but artists rated one step below pimps in his book." Whatever Charlie Dye depicted of cowboy life is something he experienced, not as an observer, but as an active participant.

289

Edward Borein 1872-1945

Stagecoach

Watercolor

4 ¼ x 6 ¾ inches

Signed lower right

Estimate: \$10,000 - 15,000

Exhibitions: "Coloring the West: Watercolors and Oils by Edward Borein." Santa Barbara Historical Museum. Santa Barbara, CA. Oct. 24, 2007-Feb. 17, 2008.



Edward Borein's paintings, drawings and etchings are authentic, the products of an artist who knew the life of the cowboy and vaquero. Borein sketched what he experienced, at times from the saddle, though he also trained his memory to recall the smallest details of events on the range. His paintings and etchings brought him into the company Dixon and Russell—both became his close friends. Borein's fame extended to New York, Paris, and Florence. In the end, Borein made his home in Santa Barbara, becoming a fixture in the art scene and a favorite among the Hollywood set. *Stagecoach* is a sweet watercolor, one of many Borein painted at this scale. Yet despite its size, the painting is filled with details, from the decorations on the stage to the dust cloud kicked up by the team.



290

Earle Heikka 1910-1941

Overland Stagecoach

Bronze, cast number 5/10

16 inches high, 47 inches wide

Signed and dated 1932;

JHM Classic Bronze - S. Rose 68

Estimate: \$8,000 - 12,000

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. 433, illustrated. A copy of the book will accompany this lot.



291

George Carlson b. 1940

Hopi Maidens

Bronze, cast number 11/14

26 inches high

Signed and dated 1988

Estimate: \$15,000 - 25,000

The figures in George Carlson's *Hopi Maidens*, in their various poses, are individuals, yet at the same time, they seem to be a single maiden represented in facets of activity and introspection. The butterfly, or squash blossom whorls in their hair indicate that they are unmarried, but by sculpting the piece in the round, alternating rough, abstract volumes in their robes with smooth, rounded heads, Carlson transcends his subject matter, offering a portrait of adolescence in all its brooding, manifold guises. The maidens, united in the base of the bronze, are like teens the world over, wondering who they are, and what life has in store for them.



292

George Carlson b. 1940

Bella Rosetta

Bronze, cast number FP/21

17 inches high, 17 inches wide

Signed and dated 1999

Estimate: \$6,000 - 9,000



293
George Carlson b. 1940
The Conqueror
Bronze, cast number 13/21
13 ½ inches high
Signed and dated 2000
Estimate: \$6,000 - 9,000



294
George Carlson b. 1940
Rosetta Waiting
Bronze, cast number FP/21
20 ¼ inches high, 15 inches wide
Signed and dated 1983
Estimate: \$7,000 - 10,000

295

Robert Bateman b. 1930

Kingfisher in Winter

Acrylic

48 x 42 inches

Signed lower right and dated 1980

Estimate: \$25,000 - 45,000



296

Robert Bateman b. 1930

Alert

Acrylic

12 x 16 inches

Signed lower right and dated 2014

Estimate: \$10,000 - 15,000



297

Bob Kuhn 1920-2007

Red Fox Contemplating a Snack

Acrylic

22 x 28 inches

Signed lower right

Estimate: \$75,000 - 125,000

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. 284, illustrated. A copy of the book will accompany this lot.

Classic Kuhn—like something out of Aesop's Fables—the hungry fox and the mouse, who is either oblivious or entirely unworried. As ever, Kuhn captures the rough lushness of fox fur in winter and the essence of the imminent pounce in the fox's raised left paw. Sunlight, which shoots through the clouds and shines on the snow, frames the mouse, who isn't, in my mind, quite so unaware.



298
Kenneth Bunn b. 1938
Skimming the Sage
Bronze, cast number 4/35
13 inches high, 27 inches wide
Signed and dated 2002
Estimate: \$7,000 - 10,000



299
Kenneth Bunn b. 1938
Troublemaker
Bronze, cast number 5/35
19 inches high, 26 inches wide
Signed and dated 2006
Estimate: \$8,000 - 12,000



300

Jay Kemp b. 1966

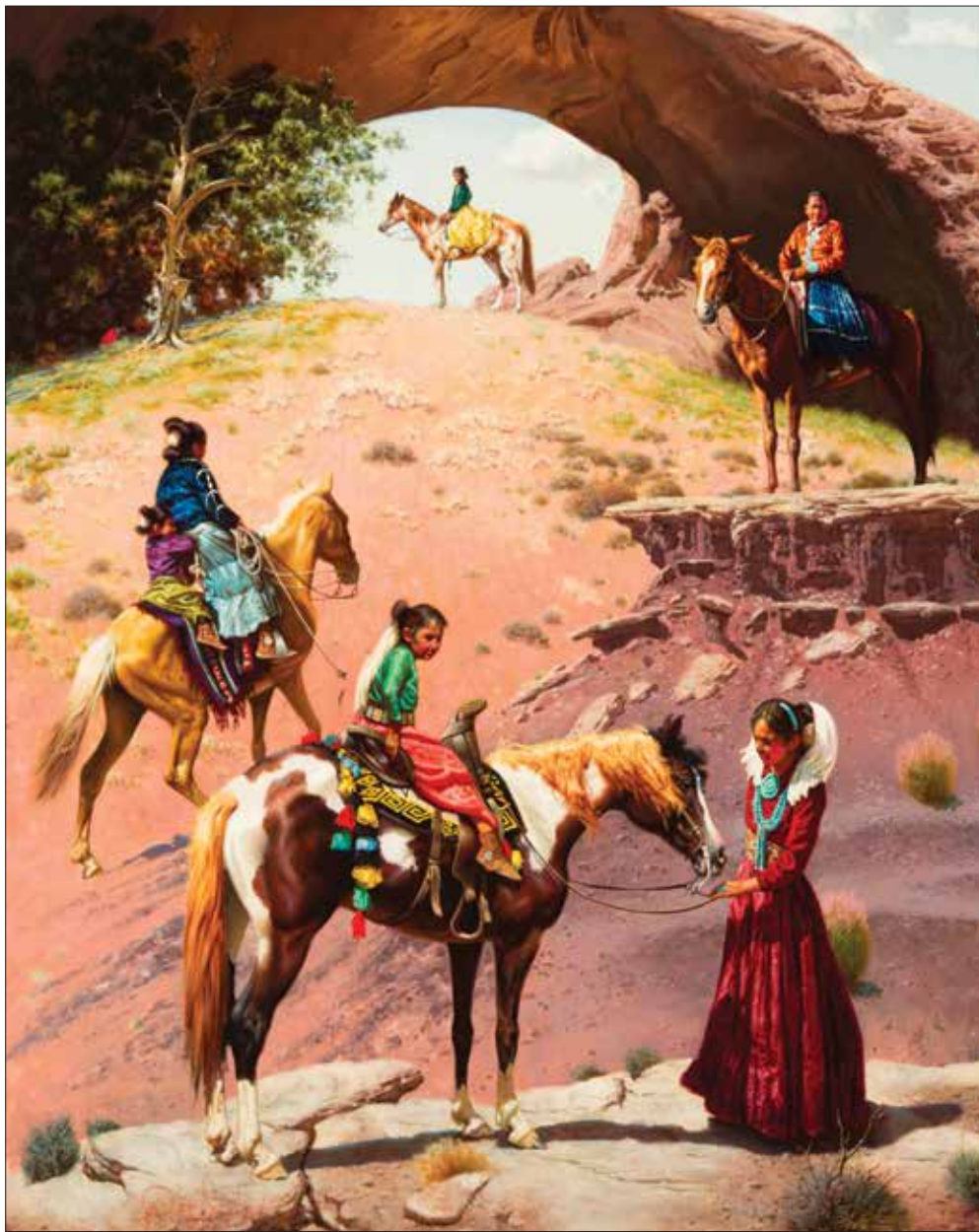
The King's Lair

Acrylic

36 x 45 inches

Signed lower left and dated 2017

Estimate: \$25,000 - 35,000



301

R. Brownell McGrew 1916-1994

Under the Arch

Oil on board

60 x 48 inches

Signed lower left

Estimate: \$80,000 - 120,000

R. Brownell McGrew worked in the film industry before becoming a full time painter specializing in Hopi and Navajo subjects. McGrew referred to himself as “an Impressionist in the classical sense,” though he paints to a much finer level of detail, as opposed to the Impressionists, and his paintings often have a “wet look” because he mixed his colors with linseed oil to achieve levels of luminosity that he felt suited the landscape and peoples of the desert. In *Under the Arch* and in *Hidden Valley*, you see the generational aspect in McGrew’s work, especially when the subjects are women. Mothers watch over, lead, and teach daughters, grandmothers teach granddaughters. A sense of dream pervades each work—as, indeed, the little girl in *Hidden Valley* dreams away the heat of afternoon in the shade of a tree.

302

R. Brownell McGrew 1916-1994

The Navajo, Tse Geddie

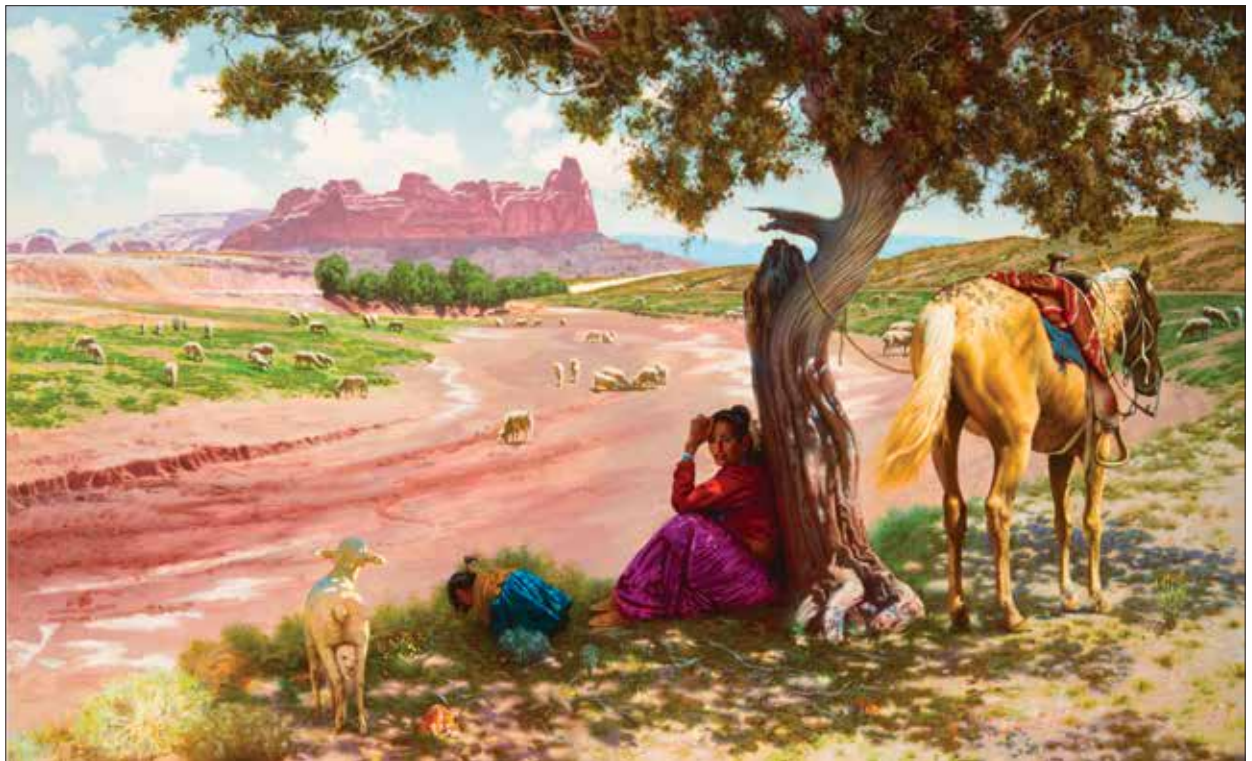
Bronze, cast number 6/20

11 inches high

Signed

Estimate: \$4,000 - 6,000

Literature: R. Brownell McGrew. *R. Brownell McGrew*. Kansas City: The Lowell Press. 1978, p. 70, illustrated.



303

R. Brownell McGrew 1916-1994

Hidden Valley

Oil on board

41 x 66 inches

Signed lower right

Estimate: \$60,000 - 90,000

304

Martin Grelle b. 1954

Wolf

Acrylic on canvas

12 x 12 inches

Signed lower right/CA and dated 2016;

Signed, title and dated 2016 verso

Estimate: \$16,000 - 19,000



305

Roy Andersen b. 1930

Trail of Distant Smoke

Oil on canvas

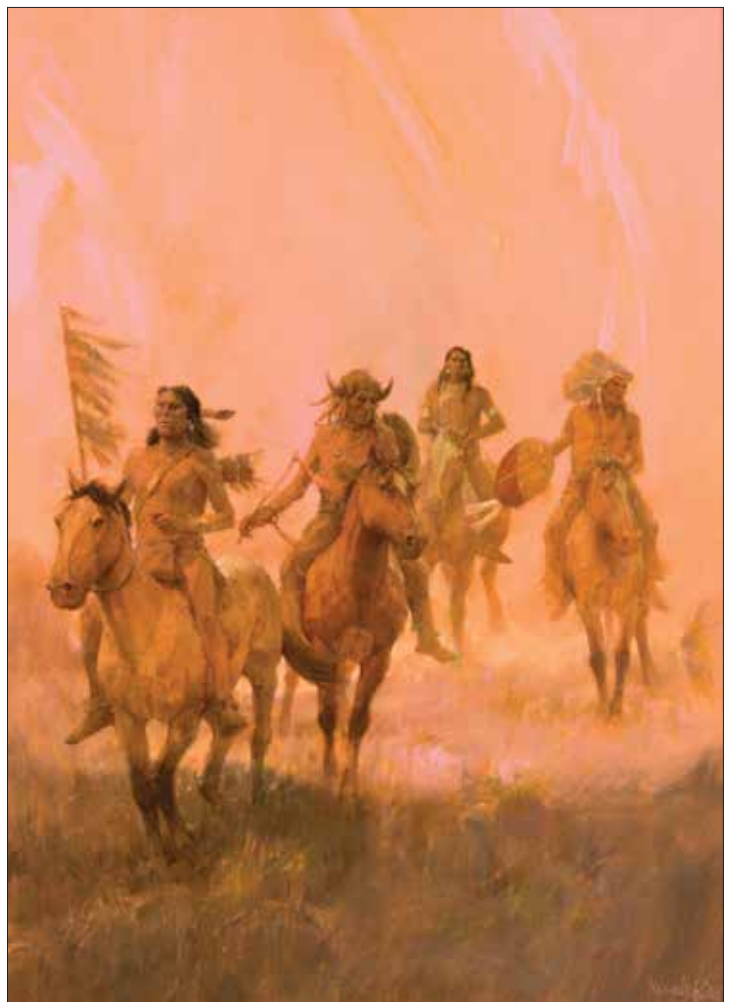
30 x 50 inches

Signed lower right

Estimate: \$30,000 - 50,000



306
Kenneth Riley 1919-2015
Indian Woman Leading a Horse
Acrylic
6 ¼ x 5 inches
Signed lower left/CA
Estimate: \$5,000 - 7,000



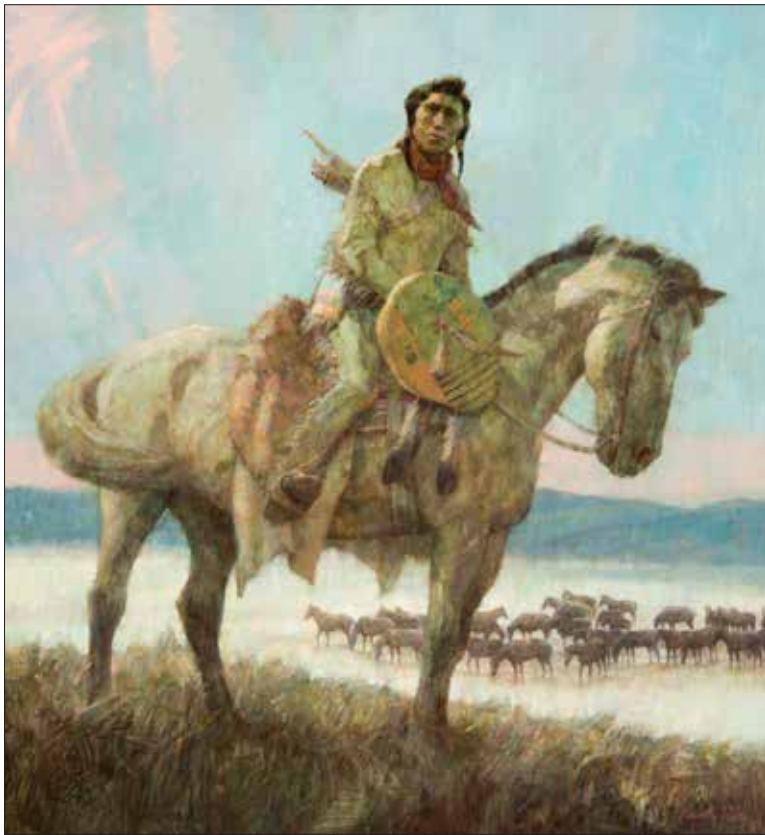
307
Kenneth Riley 1919-2015
Out of the Sun
Oil on canvas
26 x 19 inches
Signed lower right
Estimate: \$40,000 - 60,000

308

Kenneth Riley 1919-2015

Collection of 2 Paintings

Estimate: \$50,000 - 70,000



The Guardian

Oil on board

30 x 28 inches

Signed lower right/CA



The Guardian - Study

Acrylic

5 1/4 x 4 3/4 inches

Signed lower right/CA



309

Kenneth Riley 1919-2015

Ice Maidens

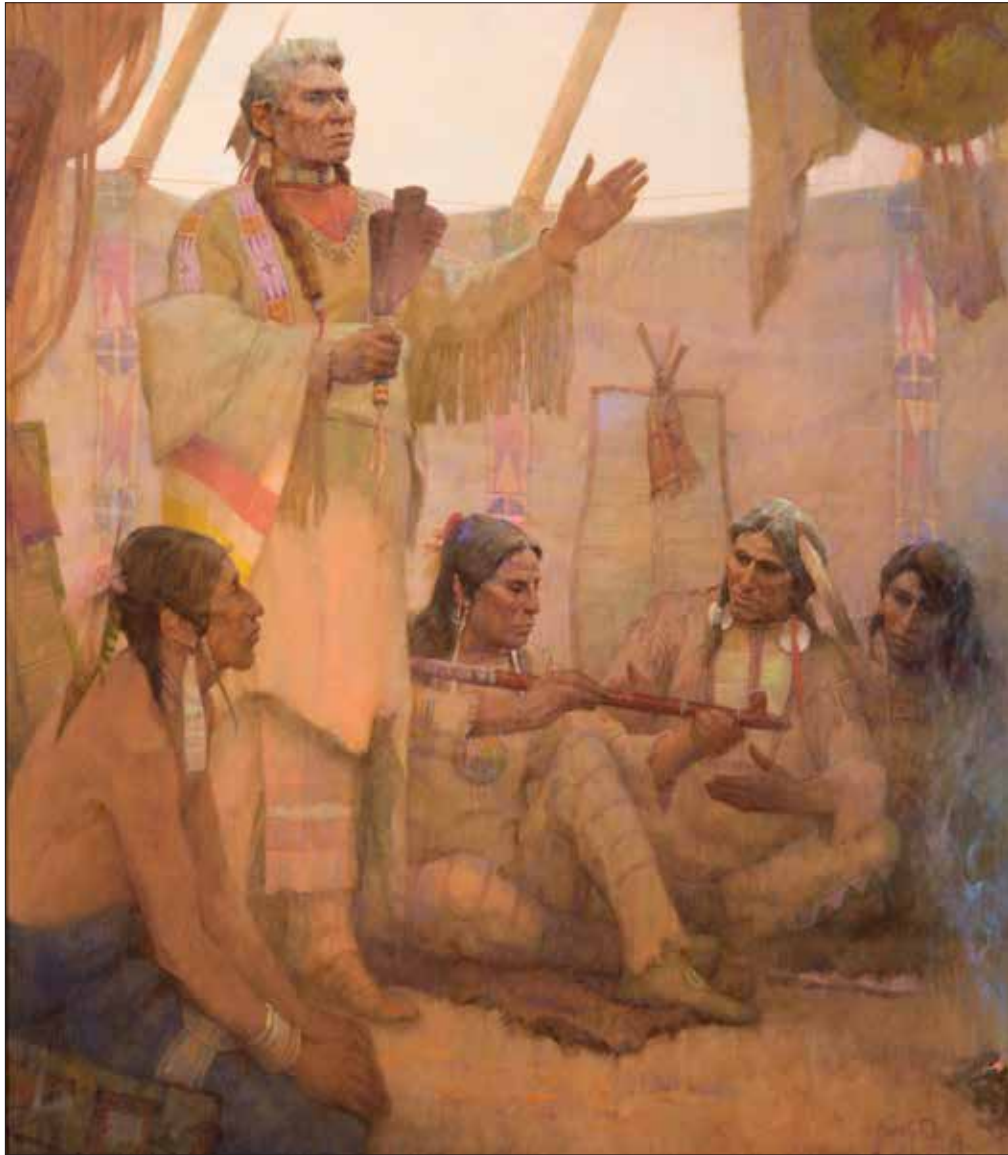
Acrylic on board

14 x 23 inches

Signed lower right/CA

Estimate: \$35,000 - 45,000

Exhibitions: Prix de West. National
Cowboy & Western
Heritage Museum. 2007.
Illustrated on page 185
of the catalogue.



310

Kenneth Riley 1919-2015

The Council

Oil on canvas

48 x 42 inches

Signed lower right/CA

Estimate: \$90,000 - 120,000

In a letter, Ken Riley wrote about his sketch and plan for *The Council*: "The general theme is the dominant standing figure with the seated elders, surrounded by the atmosphere of the interior of the tepee. I am intrigued with the unique light of the interior enveloping the character studies of these patriarchs of the tribe. It can make a very strong painting, I feel..."



311

Kenneth Riley 1919-2015

Wings for the Spirit

Oil on canvas

50 x 38 inches

Signed lower right/CA

Estimate: \$80,000 - 120,000

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. 204, illustrated. A copy of the book will accompany this lot.

Exhibitions: "A Passion for the West: Mehl Lawson and Ken Riley." Cowboy Artists of America Museum. Kerrville, TX. July 16-Sept. 30, 1997.

A fallen warrior, spear at his side, shield shielding his face, lies at an acute angle at the bottom of Ken Riley's *Wings for the Spirit*. He is the occasion for the painting, but not its subject. Above, an eagle spirit holds his hands out to the warrior's spirit, spirit meeting spirit, to bear it to the moon (or is it the sun?) where a totemic eagle holds sway. Interestingly, the blue square that dominates the top right of the picture, with the luminous disc and flying eagle, when you see it beside the four birches at left, and the pale pastel orange between them, the whole almost looks like the flag of an Indian nation. The spirit bearer is, of course, a Native American version of the Norse shield maiden, a Valkyrie who takes the warrior's soul to Valhalla.



312

Kenneth Riley 1919-2015

Four Bears

Oil on canvas

36 x 28 inches

Signed lower right/CA

Estimate: \$65,000 - 85,000

Ken Riley was born in Missouri in 1919. He loved both music and art, played the drums and painted. But art sunk its hooks deep, and he soon found himself studying, first in Kansas City with Thomas Hart Benton, then in New York with George Bridgman and Harvey Dunn. After serving as a combat artist during the Second World War, Riley made a name in illustration, producing work for *Bantam Books*, *The Saturday Evening Post*, *Cosmopolitan*, *National Geographic*, and *Life* magazine and traveling through Europe, North Africa, and the Far East. But the American West kindled Riley's passion for fine art and he began to paint the Little Bighorn Battlefield, Grand Teton National Park, the Black Hills, the Badlands and in the Southwest. In 1982, Riley became a member of the Cowboy Artists of America, receiving gold medals in 1984, 1988, 1989, 1993, and winning the Prix de West in 1995. Riley never looked back, and we have never looked away. His paintings can be found in important public and private collections, including the White House, the Smithsonian Institution, the Booth Western Art Museum, and the Phoenix Art Museum.



313

C. Michael Dudash b. 1952

The Posse Catches Up

Oil on canvas mounted on board

36 x 24 inches

Signed lower right

Estimate: \$15,000 - 20,000



314

C. Michael Dudash b. 1952

Truce

Oil on canvas mounted on board

30 x 24 inches

Signed lower left and dated 2010

Estimate: \$10,000 - 15,000



315

Gordon Snidow b. 1936

Zuni Medicine

Oil on board

56 x 38 inches

Signed lower right

Estimate: \$45,000 - 65,000



316
Z.S. Liang b. 1953
Winter Morning Hunt
Oil on canvas
30 x 24 inches
Signed lower left;
Signed, titled and dated 2010 verso
Estimate: \$25,000 - 35,000



317
Z.S. Liang b. 1953
Minicanjou Sioux Chief
Oil on canvas
16 x 12 inches
Signed lower right
Estimate: \$7,000 - 10,000



318

Robert Griffing b. 1940

After the Trade

Oil on canvas

30 x 50 inches

Signed lower right and dated 2008

Estimate: \$100,000 - 150,000



318
Robert Griffing b. 1940
After the Trade (detail)
 Oil on canvas
 30 x 50 inches
Signed lower right and dated 2008
 Estimate: \$100,000 - 150,000

Most artists who specialize in Native American subjects focus on the West, but Robert Griffing stayed close to his Pennsylvania home and applied his considerable talent to painting the Indians of the Eastern Woodland—Mohawk, Delaware, and Huron among them—who figured so prominently in the French and Indian Wars and in the American Revolution. Griffing's style is meticulously realistic and derives, in part, from his interest and participation in living history reenactments of the period. In *After the Trade*, a group of Indians sits around a fire looking at and discussing the things they have traded for: copper cookware, muskets, blankets, tomahawks, even a blue jacket with gold buttons. The firelit curiosity on display here leads the viewer to wonder if another similar conversation is taking place somewhere else where a group of white men sit around a fire and look at the things the Indians traded to them.



319
James Reynolds 1926-2010
Snow Valley
 Oil on canvas
 36 x 36 inches
Signed lower left/CA;
Titled verso
 Estimate: \$15,000 - 20,000
 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. 97, illustrated. A copy of the book will accompany this lot.



320
James Reynolds 1926-2010
Sierra Backcountry
 Oil on canvas
 30 x 40 inches
Signed lower right/CA;
Titled verso
 Estimate: \$15,000 - 20,000

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. 418, illustrated. A copy of the book will accompany this lot.

321

Ed Mell b. 1942

Storm Runoff

Oil on canvas

24 x 24 inches

Signed lower right;

Signed, titled and dated 2006 verso

Estimate: \$10,000 - 15,000



322

Ed Mell b. 1942

Edge of the Storm

Oil on canvas

22 x 22 inches

Signed lower right;

Signed, titled and dated 2006 verso

Estimate: \$8,000 - 12,000

323

Julian Onderdonk 1882-1922

Autumn Nights

Oil on board

9 ¼ x 12 ¼ inches

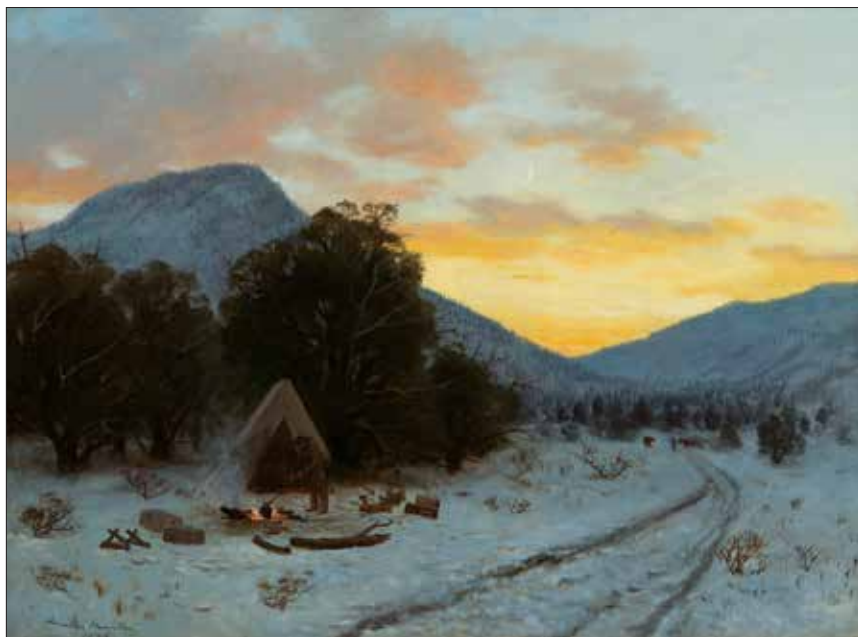
Signed lower right

Estimate: \$12,000 - 18,000

Exhibitions: "American Masters Exhibit," Dallas Fine Art Museum.



Julian Onderdonk is sometimes referred to as "Texas's greatest artist," or as "the old master of Texas." Onderdonk's father, also a successful artist, was Julian's first instructor, though he would study in New York, with William Merritt Chase (among others), and Chase would be a profound influence on the young artist. Onderdonk married and returned to his native San Antonio where the bluebonnets called to him. Still, other seasons showed Onderdonk different moods. *Autumn Nights* is muted and mysterious. The few green trees across the water look back to summer, but winter is written in the sky.



324

Hamilton Hamilton 1847-1928

Winter Camp

Oil on canvas

16 x 22 inches

Signed lower left and dated 1879

Estimate: \$12,000 - 18,000

Hamilton Hamilton was of Scottish ancestry, though he was born in England. When he was young, his parents emigrated to the United States and settled near Norwalk, Connecticut. His parents did not at first share his interest in art, though they did come round and help send him to Europe to study in 1870. After two years he returned home and opened a studio. The following year, 1873, Hamilton traveled to Colorado to sketch and paint. The works he produced there and thereafter brought him his greatest fame when some were selected for the 1876 Centennial Exhibition in Philadelphia. Hamilton continued to travel widely, eventually opening a studio in New York where he befriended Moran, Chase, and other American artists. The story in *Winter Camp* is deceptively simple. After your eye follows the track that leads to the man turning out the horses, you take in the second man who sets up the tent and gets the fire going in the shelter of the trees. Just a sliver of a waning crescent moon shines in the clearing clouds of the late light sky. As usual with Hamilton's work, it's all about the pink and lemon light, the purples and dark greens. This luminous scene spites winter, and is wholly benevolent.



325

Hermann Herzog 1832-1932

Mountain Top Waterfall

Oil on canvas

16 x 22 inches

Signed lower left

Estimate: \$6,000 - 9,000

Like Albert Bierstadt, Herman Herzog's training at the art academy in Dusseldorf led him to paint sweeping Romantic landscapes with vertiginous cataracts and storm shrouded peaks. However, the external turmoil in Herzog's conceptions of Nature describes a duality, a Manichean yin and yang battle between darkness and light—the beautiful and the sublime—in the universe. You can see the dichotomy at play here: the foreground, at right, is sublime, shadowed and eerie, while the thin stream of the falls seems to descend from another realm. At right, the sun moves from cool to bright where an eagle soars in the dazzle.

326

Oscar Berninghaus 1874-1952

Winter Ranch

Watercolor

9 x 16 inches

Signed lower left

Estimate: \$6,000 - 9,000

Provenance: Lockwood's Midwestern Galleries, OH.

McCaughen & Burr Fine Arts, MO.

R.B. Ravens Fine Arts, NM.



Oscar Berninghaus, a St. Louis native, was already known for his expert draftsmanship when the Anheuser-Busch Brewing Company commissioned him to do the artwork for series of advertising lithographs based on scenes from the settlement of the West. Because of this commission, the artist's reputation and interest in painting the American West soared. On his first Western journey, a chance encounter and a broken wagon wheel—so legend has it—led him to Taos. The light and color and the Pueblo way of life filled his senses. Berninghaus made Taos his home and became one of the founders of the Taos Society of Artists.



327

Eustace Paul Ziegler 1881-1969

Sessment Work

Oil on board

16 x 20 inches

Signed lower left;

Signed and titled verso

Estimate: \$9,000 - 12,000

Eustace Ziegler followed in his father's clerical footsteps and was even ordained as an Episcopal Minister, but art called him. After completing his studies, Ziegler traveled to Alaska in 1909, ostensibly to run a mission. But in his spare time he began to sketch and paint his native parishioners. Like Sydney Laurence, Ziegler painted landscapes, but he is best known for his portraits of First Nations people. Ultimately, he would make Seattle his home base and enjoy a forty-year career as one of the finest painters of Alaska and its people.

328

Olaf C. Seltzer 1877-1957

Indian Brave

Oil on board

10 ¾ x 8 ¾ inches

Signed lower right and dated 1913

Estimate: \$10,000 - 15,000



329

Edgar S. Paxson 1852-1919

"Two Moon" War Chief of the Crow

Watercolor

12 x 10 inches

Signed lower right, titled and dated 1902

Estimate: \$8,000 - 10,000

Exhibitions: "Owners' Roundup." Gilcrease Museum.
Tulsa, OK. Nov. 11-Dec. 4, 1970.

Paxson has the right war chief, Two Moons (though he forgot the s), but he has the wrong tribe. Two Moons was Cheyenne, not Crow. We can perhaps forgive the artist. He must have been fairly excited in 1902 to be painting one of the great Indian leaders, a celebrated warrior at the Battle of the Little Bighorn as well as at the Rosebud and Wolf Mountain. After his surrender, Two Moons scouted for the officer who had defeated him, General Nelson Miles, and eventually became head Chief of the Cheyenne Northern Reservation. In addition to posing for Paxson and other artists, Two Moons was one of Fraser's models for the Indian Head/ Buffalo nickel.



330

Olaf C. Seltzer 1877-1957

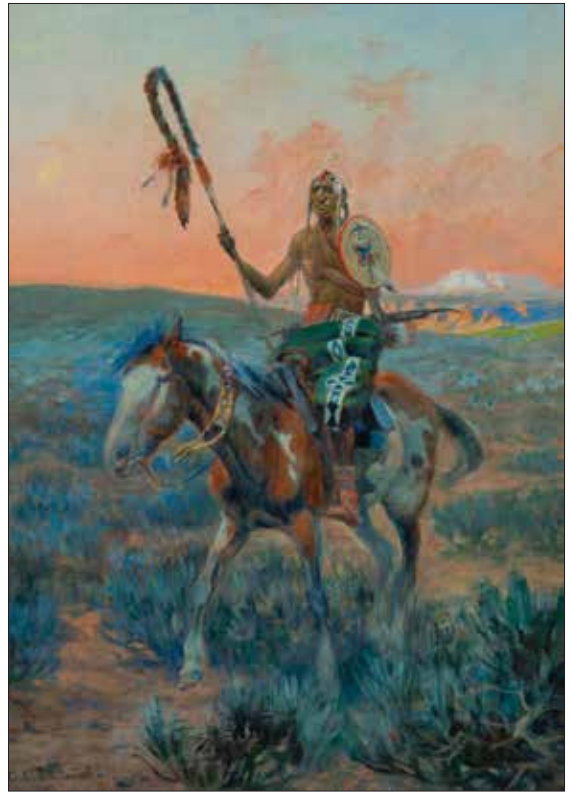
Medicine Man

Oil on board

12 x 9 inches

Signed lower left

Estimate: \$15,000 - 25,000



331

Olaf C. Seltzer 1877-1957

Moving

Oil on canvas

16 ½ x 24 inches

Signed lower right

Estimate: \$25,000 - 35,000

Born in Copenhagen, Denmark, Olaf Seltzer's parents, seeing his talent for drawing, enrolled him in a school where he would develop his skills to the point where he was accepted into the Technical Institute of Copenhagen. In 1892, after his father's untimely death, Seltzer's mother emigrated to the United States, settling in Great Falls, Montana. Seltzer became a cowboy, then worked as a machinist for the Great Northern Railway. A meeting with artist Charles Russell became a fast friendship, and Russell encouraged and mentored Seltzer as he moved toward a full-time career as a painter.

332

John Coleman b. 1949

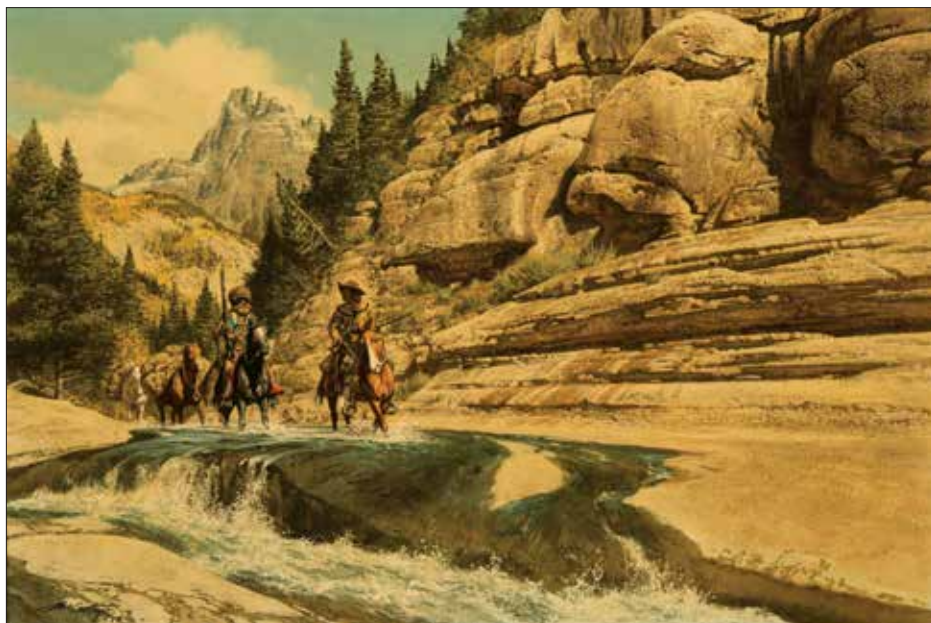
The Greeter-Black Moccasin Hidatsa Chief

Bronze, number 13/45

21 inches high

Signed, titled and dated 2006

Estimate: \$6,000 - 9,000



333

Frank McCarthy 1924-2002

Leaving No Trail

Oil on board

16 x 24 inches

Signed lower left and dated 74;

Signed and titled verso

Estimate: \$16,000 - 24,000

334

Frank McCarthy 1924-2002

The Warriors' Return

Oil on canvas

30 x 40 inches

Signed lower right;

Signed and titled verso

Estimate: \$40,000 - 60,000



Frank McCarthy began his career in art working elbow to elbow with many famous illustrators. They painted and brawled together in the 50's and 60's, living the Bohemian life in what was called "The Bullpen," a building in Midtown Manhattan that was, in reality, a hive of artists who lived from assignment to assignment as the Mad Men of the day dreamed up campaigns for pulp novels, cigarettes, lingerie and Oldsmobiles. McCarthy illustrated books and magazine stories and did posters for Hollywood—James Bond films in particular. In 1974, McCarthy shed his journeyman artist role and moved to Arizona, where he set up his easel and created some of the finest action scenes that ever leapt out of the Old West. In *The Warriors' Return*, McCarthy shows us the triumphant aftermath of a conflict between Plains Indian cavalry and, perhaps, the U.S. Cavalry.



335

Frank McCarthy 1924-2002

Sentinels of the Rockies

Oil on board

14 x 18 inches

Signed lower left;

Signed and titled verso

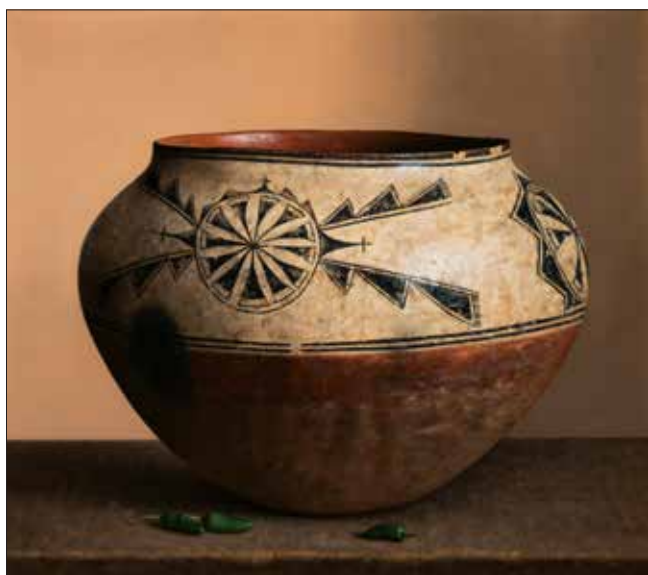
Estimate: \$12,000 - 18,000



336
Daniel Gerhartz b. 1965
Almond & Rose
Oil on canvas
30 x 24 inches
Signed lower right
Signed, titled and dated 2006 verso
Estimate: \$6,000 - 9,000



337
Tim Solliday b. 1952
Red & Blue
Oil on canvas
24 x 20 inches
Signed lower left
Estimate: \$4,000 - 6,000



338
William Acheff b. 1947
Kira 1770
Oil on canvas
26 x 28 inches
Signed lower right
Estimate: \$12,000 - 18,000



339

W. Stanley Proctor b. 1939

Follow the Leader

Bronze, cast number 6/12

7 feet high, 5 feet wide, 23 feet deep

Signed

Estimate: \$75,000 - 95,000

Follow the Leader was commissioned by the First Lady of the State of Florida, Rhea Childs to be installed and displayed just outside the Florida governor's office window so that all future governors would see children playing, as a reminder that they are the future and the reason for government. W. Stanley "Sandy" Proctor is a widely recognized American painter and sculptor who received the National Sculpture Society's American Artists Professional League Award in 2004 and was inducted into the Florida Artists Hall of Fame in 2006. Diverse in subject and location, Proctor's work has been critically acclaimed for public sculpture across America. From *The Guardians* at Veteran's Memorial Park in Cuertino, California to *Poppies*, *World War II Veterans Memorial* in Edmond, Oklahoma to *Follow the Leader* in Tallahassee, Florida his work has been and enjoyed by millions. He has also created life-size public sculpture of football coach Bobby Bowden, baseball great Eddie Stanky, Heismann winners Danny Wuerffel, Tim Tebow, Steve Spurrier and George Rogers.





340

Veryl Goodnight b. 1947

Spring and Sprite

Bronze, cast number 7/21

96 inches high, 120 inches wide, 30 inches deep

65 inches high, 72 inches wide, 24 inches deep

Signed

Estimate: \$60,000 - 90,000

A descendent of Charles Goodnight, for whom the legendary Goodnight Trail is named, Veryl Goodnight credits a horse named Gwalowa that she owned and rode for over twenty years with teaching her to ride and teaching her how to sculpt. At 14.3 hands tall, Gwalowa was Veryl's constant companion during fifty mile endurance races, her partner in a sport called "Ride and Tie" and worked cattle on the Goodnight Trail. The model, however, for many of Goodnight's life-size sculptures was Matt Dillon, a half Arabian and half Quarter Horse with near perfect conformation and generic good looks.



341

Veryl Goodnight b. 1947

Spirit Horse

Bronze, cast number 3/18

50 inches high, 56 inches wide, 22 inches deep

Signed and dated 1995

Estimate: \$30,000 - 50,000



342

Veryl Goodnight b. 1947

The Day the Wall Came Down

Bronze, cast number 12/15

26 inches high, 54 inches wide, 30 inches deep

Signed and dated 1990

Estimate: \$20,000 - 30,000

The Day the Wall Came Down Working Model is Veryl Goodnight's study for the monumental sculpture that stands at the George Bush Presidential Library in College Station, Texas and at Clayallee near the Allied Museum in Berlin, Germany. The sculpture features five horses jumping over the rubble of the Berlin Wall and symbolizes freedom, patriotism, and the expression of the human spirit. A personal note from President George Bush saying "I think it's great that Chancellor Kohl will be getting the working model of 'The Day the Wall Came Down.' He'll be delighted to have the piece, as am I." will accompany this cast.

343

Cassily Adams 1843-1921

Moving Camp

Gouache

10 x 14 ½ inches

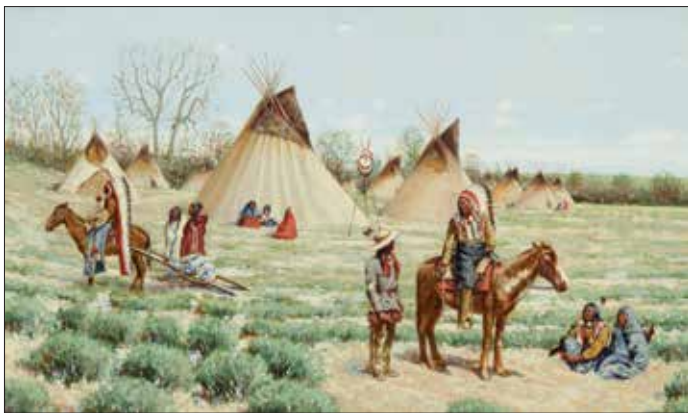
Signed lower right

Estimate: \$7,000 - 10,000

Provenance: Thomas Adams, the artist's son
Woodrow Wilson Fine Arts, NM, 1987
Buffalo Bill Historical Center, WY.
Mr. and Mrs. Bill Harmsen, Denver
Zaplin Lampert Gallery, NM.
Nedra Matteucci Galleries, NM.
Heritage Auctions, Dec. 16, 2009



Best known for his 16-foot painting, *Custer's Last Fight*, which was purchased by the Anheuser-Busch Brewery and reproduced in advertising countless times, Cassily Adams—a descendant of President John Adams—was an Ohio native who studied in Boston and Cincinnati. Adams served in the Civil War and was wounded at the Battle of Vicksburg. In 1870, he moved to St. Louis where *Custer's Last Fight* was painted and exhibited to great acclaim.



344

John Hauser 1859-1913

War Eagle's Camp

Gouache

12 x 20 inches

Signed lower left and dated 1903

Estimate: \$10,000 - 15,000

War Eagle was the name of a celebrated Dakota leader born in the 18th century. From the dress of the Indian standing lower center, this would appear to date from one of Hauser's yearly trips to the American West, where he traveled and painted among a number of tribes, including the Dakota. Perhaps this is the camp of one of War Eagle's descendants or a camp named for him. An important Cincinnati artist, John Hauser studied in Munich, Dusseldorf and Paris, developing a careful yet lush realism that is readily apparent in *War Eagle's Camp*. In 1901 he was adopted into the Sioux nation and given the name "Straight White Shield."

345

Robert Lougheed 1910-1982

Laurentian Logging

Oil on board

10 x 20 inches

Signed lower left

Signed and titled verso

Estimate: \$5,000 - 7,000





346
Don Crowley b. 1926
Maiden Ceremony
Oil on canvas
48 x 56 inches
Signed lower right/CA
Estimate: \$15,000 - 25,000



347
Michael Coleman b. 1946
Camp in the Valley
Oil on board
30 x 60 inches
Signed lower left
Estimate: \$28,000 - 38,000



348

C. Michael Dudash b. 1952

At One with His World

Oil on canvas mounted on board
24 x 36 inches

*Signed lower right and dated 13,
Signed, titled and dated 1/1/13 verso*

Estimate: \$10,000 - 15,000



349

James Reynolds 1926-2010

Charlie's Lake

Oil on canvas

36 x 48 inches

Signed lower right/CA

Estimate: \$35,000 - 50,000

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. 416-417, illustrated. A copy of the book will accompany this lot.

350

Andy Thomas b. 1957

An Unlucky Shot

Oil on canvas

26 x 38 inches

Signed lower right

Estimate: \$25,000 - 35,000

Literature: John O'Hern. "The Art of the Horse," in *Western Art Collector*. May, 2011, pp. 68 & 73, illustrated.



351

Harry Jackson 1924-2011

The Marshall

Bronze, cast number 20P

29 inches high, 32 inches wide

Signed, dated 1970 and inscribed "John;

Wayne as Rooster Cogburn"

Estimate: \$20,000 - 30,000

Literature: Donald Goddard and Larry Pointer. *Harry Jackson*. New York: Harry N. Abrams. 1981. pp. 138-140, illustrated (another example).

Harry Jackson always pushed his art out toward the edge of the possible. He pushed realistic aspects of his work towards abstraction and pulled abstract elements back towards the real. He polychromed some bronzes because the ancients did that and he sculpted others as if they were on the high wire. And that's where Jackson did his best work—on the high wire where action, emotion, and imagination collide.

Almost certainly the only figure in American art to claim friendship with Jackson Pollock and John Wayne, Harry Jackson was born in Chicago and grew up in his mother's diner near the stockyards where men of the range brought their cattle to market. Jackson went West in his teens, served in the Pacific in World War II, went East to meet Pollock and paint among the new-minted Abstract Expressionists, then rediscovered realism and made the West his subject while he lived and worked in Italy.

352

Martin Grelle b. 1954

Time to Quit

Oil on canvas

9 x 12 inches

Signed lower left/CA and dated 98

Estimate: \$5,000 - 7,000



353

Martin Grelle b. 1954

By Early Light

Oil on canvas

30 x 40 inches

Signed lower right/CA

Estimate: \$25,000 - 35,000

354

Harry Jackson 1924-2011

Pony Express II

Bronze, cast number 47/PEII

13 inches high

Signed and dated 1980

Estimate: \$6,000 - 9,000



355

Harry Jackson 1924-2011

The Flagbearer II

Bronze, cast number TFIIP9P

23 inches high

Signed and dated 1992

Estimate: \$10,000 - 15,000



356
Olaf Wieghorst 1899-1988
Driving Wild Ponies
 Oil on canvas
 24 x 36 inches
Signed lower right
 Estimate: \$15,000 - 25,000

A child acrobat in his native Denmark, Olaf Wieghorst made a smooth transition to successful rodeo rider after his family moved to the United States. He was also a U. S. Cavalryman on the rugged Mexican border and a mounted police officer in New York City. To say that he knew his way around horses is quite an understatement. After moving to California in 1944, Wieghorst translated an interest in art into a career depicting Western life in the saddle, taking special pride in his ability to convey the anatomy of the horse within a well-constructed scene; he was always on the lookout for the “little natural things” to add to his popular canvases. Among his many friends and the many avid collectors of his work were Arizona Senator Barry Goldwater and President Ronald Reagan.



357
Nick Eggenhofer 1897-1985
Stagecoach Trail
 Gouache
 20 x 30 inches
Signed lower right and dated 73
 Estimate: \$20,000 - 30,000

Provenance: R.B. Ravens Fine Arts, NM.
 J. N. Bartfield Galleries, NYC.
 Lockwood's Midwestern Galleries, OH.
 Private Collection

Born in Bavaria, the tales of Buffalo Bill that made their way across the ocean entranced young Nick Eggenhofer. So thoroughly did he pursue his passion that when he emigrated to the United States he quickly found a market for his art in the Western pulps. Eggenhofer's devotion to accuracy in matters of costume, saddlery and tack—brought a new standard of realism to illustrations of Western action and life and yet *Stagecoach Trail* sacrifices detail for an impressionistic sunset moodiness. As the shadows creep up the side of the stage, the driver urges his team on. There is beauty and stillness in the flaming rocks, but perhaps some urgency, too.



358

Martin Grelle b. 1954

Following the River

Oil on canvas

24 x 48 inches

Signed lower right

Estimate: \$40,000 - 60,000



359

Frank McCarthy 1924-2002

The Rehearsal

Oil on canvas

24 x 40 inches

Signed lower left/CA and dated 1990;

Signed, titled and dated verso

Estimate: \$30,000 - 50,000

360

William Acheff b. 1947

Young Lady Blossom

Oil on canvas

12 x 10 inches

Signed lower right and dated 2006;

Signed, titled and dated verso

Estimate: \$7,000 - 10,000

Literature: Tom Davis. *Patrons Without Peer: The McCloy Collection*. Dallas, TX: Collectors Covey. 2009, p. 36, illustrated.



361

William Acheff b. 1947

Collection of 2 Pastels

Estimate: \$4,000 - 6,000

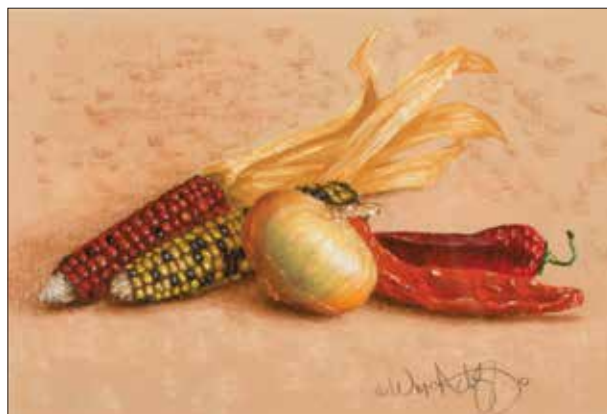


Still Life with Onion, Chilies and Garlic

Pastel

7 ½ x 11 inches

Signed lower right and dated 83



Still Life with Onion, Chilies and Corn

Pastel

7 ½ x 11 inches

Signed lower right and dated 83



362
Kyle Polzin b. 1974
Island Interlude
Oil on canvas
24 x 12 inches
Signed lower right
Estimate: \$12,000 - 18,000



363
Kyle Polzin b. 1974
Avocado
Oil on canvas
8 x 8 inches
Signed lower left
Estimate: \$2,500 - 3,500

364

Grant Speed 1930-2011
17 Bronze Busts

Estimate: \$40,000 - 60,000

Texas artist Grant Speed started out wanting to be “the world’s best cowboy,” but Western art worked its way into his soul and he began to study sculpture while working as an elementary school teacher in Salt Lake City. After selling an edition of ten casts of a piece he modeled in a class at Brigham Young, Speed began to think seriously about art as a career. Eight years later, he made the leap permanent. Speed executed monumental works for public institutions, but his heart is in the bronzes viewers can take in at a glance then return to time and again. These 17 busts are Speed’s contribution to the genre of “Western types,” characters who made the West what it was, and is.

Speed depicts lawmen, pioneer women, cowboys and cowgirls, and natives. Each has a story, reflected in the title of the work. Some are simple, elegant heads but many have fascinating complementary scenes in bronze on their bases. Full sets of Speed’s busts are extremely rare, even in institutional collections. Few are ever for sale.



One Who Lived to Tell It
Bronze, Cast number 27/30
14 ½ inches high
Signed/CA and dated 1977



The Free Spirit
Bronze, Cast number 18/25
14 inches high
Signed/CA and dated 1971



In a Howling Dust Storm
Bronze, Cast number 14/30
15 inches high
Signed/CA and dated 1992



Ridin' Point
Bronze, Cast number 3/15
13 ¼ inches high
Signed/CA and dated 1970



The Lone Defender
Bronze, Cast number 5/30
13 ¾ inches high
Signed/CA and dated 1999



The Boss is a Lady
Bronze, Cast number 25/30
13 ½ inches high
Signed/CA and dated 1995



A Narrow Escape from the Hostiles
Bronze, Cast number 31/40
12 inches high
Signed/CA and dated 1980



Almost Home From the War
Bronze, Cast number 27/30
12 inches high
Signed/CA and dated 1977



A Heck of A Hand
Bronze, Cast number 5/30
13 ½ inches high
Signed/CA and dated 2004



The Captive
Bronze, Cast number 8/30
10 ½ inches high
Signed/CA and dated 1989



Chilled to the Bone
Bronze, Cast number 23
12 ¾ inches high
Signed/CA and dated 1993



The Squaw Man
Bronze, Cast number 1
13 inches high
Signed/CA and dated 1974



The Law Man
Bronze, Cast number 20
12 ¾ inches high
Signed/CA and dated 1981



Scoutin' the Enemy
Bronze, Cast number 5/30
15 inches high
Signed/CA and dated 1996



The Powder-Monkey Hat
Bronze, Cast number 22
14 ½ inches high
Signed/CA and dated 1979



The Powder-Monkey Cap
Bronze, Cast number 5
13 inches high
Signed/CA and dated 1978



The Half Breed
Bronze, Cast number AC2
9 ½ inches high
Signed/CA and dated 1976



365

Robert Abbett 1926-2015

Changing Pools

Oil on board

9 x 12 inches

Signed lower left and dated 90;

Signed, titled and dated 1990 verso

Estimate: \$4,000 - 6,000

Early fall. A trout river. A covered bridge: this is Bob Abbett country and Bob Abbett time. It's also perhaps the best time for the true trout devotee, after the summer crowds have gone. You fish all day, not just at dawn and dusk, slowly, with big stoneflies and streamer patterns. And you move as the angler in this painting moves, from pool to pool, just as slow as the month of September just and as content to be so.



366

Tucker Smith b. 1940

Colorado Narrow Gauge

Oil on canvas

32 x 48 inches

Signed lower left and dated 88

Estimate: \$12,000 - 18,000

367

William Alther b. 1959

Mountaineers

Oil on canvas

32 x 40 inches

Signed lower right

Estimate: \$8,000 - 12,000



368

John Banovich b. 1964

Legends of the 9th Green

Oil on canvas

18 x 24 inches

Signed lower right

Estimate: \$15,000 - 25,000



369

Steve Burgess b. 1960

Out on a Limb

Oil on canvas

36 x 24 inches

Signed lower right

Estimate: \$10,000 - 20,000

370

Daniel Smith b. 1954

White Gold

Acrylic

24 x 36 inches

Signed lower right and dated 09

Estimate: \$10,000 - 15,000



371

Luke Frazier b. 1970

High Country Grizzly

Oil on board

28 x 32 inches

Signed lower right and dated 07 lower left

Estimate: \$8,000 - 12,000



372

Tim Shinabarger b. 1966

Catching a Scent

Bronze, cast number 18/30

20 inches high, 26 inches wide

Signed and dated 96

Estimate: \$6,000 - 8,000



373
Carl Rungius 1869-1959
The Wanderer
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000



374
Carl Rungius 1869-1959
Mountain Caribou
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000



375
Carl Rungius 1869-1959
Cliff Dwellers
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000



376
Carl Rungius 1869-1959
Mule Deer
 Etching
 7 ¾ x 10 ¾ inches
Signed lower right
 Estimate: \$4,000 - 6,000

Literature: Lots 373-376
 Donald E. Crouch. *Carl Rungius: The Complete Prints, A Catalog Raisonné*. Missoula, Montana: Mountain Press Publishing Company, 1989, illustrated.

377
Hollis Williford 1940-2007
The Trapper
 Bronze, cast number 10/20
 20 ½ inches high
Signed
 Estimate: \$2,500 - 5,000





378

Ray Sexton 1959-1996

Autumn Elk

Oil on canvas

26 x 40 inches

Signed lower left

Estimate: \$6,000 - 9,000



379

Chad Poppleton b. 1976

Leading the Descent

Oil on canvas

30 x 36 inches

Signed lower right

Estimate: \$8,000 - 12,000



380
Clyde Aspevig b. 1951
Beartooth Pond
Oil on board
18 x 14 inches
Signed lower left;
Signed and titled verso
Estimate: \$4,000 - 6,000



381
Lanford Monroe 1950-2000
Soup's On
Oil on canvas
24 x 36 inches
Signed lower right
Estimate: \$10,000 - 15,000

Lanford Monroe delved deeply into the soul of American realism. Influenced by her father and mother, artists C. E. and Betty Monroe as well as her parents' neighbors—none other than John Clymer and Bob Kuhn—Monroe sought a romantic balance between the seen, unseen and half-seen, transforming and transcending her instructors' lessons. In *Soup's On*, Monroe tempers the urgency of a line of ponies whose internal clocks have just sounded the feedbag alarm with a quiet winterscape of soft, leafless trees and a slate gray sky.



382

Phillip Philbeck b. 1968

Ribbon Falls

Oil on canvas

30 x 50 inches

Signed lower left

Estimate: \$15,000 - 25,000



383

Kathryn Stats b. 1944

Evening at Tsegi Overlook

Oil on board

24 x 36 inches

Signed lower right;

Signed, titled and dated 10/11 verso

Estimate: \$4,000 - 6,000



384
Terry Redlin b. 1936
Country Road
Oil on canvas
24 x 36 inches
Signed lower left and dated 1980
Estimate: \$8,000 - 12,000

385
Robert Bateman b. 1930
Sippers by the Waterfall
Acrylic
14 x 24 inches
Signed lower right and dated 1981
Estimate: \$10,000 - 15,000



386
Robert Bateman b. 1930
Flamingos in Ngorongoro
Acrylic
30 x 40 inches
Signed lower right and dated 2002
Estimate: \$18,000 - 28,000

387

Joe Beeler 1931-2006
Cowboys Approach Indian Encampment
Oil on canvas
20 x 26 inches
Signed lower right
Estimate: \$6,000 - 9,000



388

Harry Jackson 1924-2011
Gunsil
Bronze, cast number 18P
20 inches high
Signed and dated 66
Estimate: \$5,000 - 7,000

Literature: Donald Goddard and Larry Pointer. *Harry Jackson*. New York: Harry N. Abrams. 1981. pp. 182-183, illustrated (another example).



389

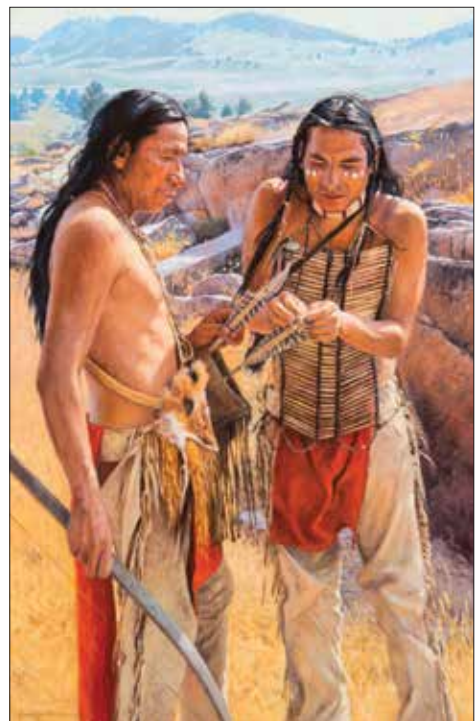
Harry Jackson 1924-2011
Where the Trail Forks
Bronze, cast number 7.P.
19 ½ inches high
Signed and dated 64
Estimate: \$3,500 - 5,000



390
Dan Mieduch b. 1947
Recall to the Right Flank
 Oil on board
 30 x 36 inches
Signed lower left and dated 2001
 Estimate: \$8,000 - 12,000



391
Harry Jackson 1924-2011
Washakie II
 Bronze, cast number WAII 12P
 19 inches high
Signed and dated 1981
 Estimate: \$3,000 - 5,000



392
David Yorke b. 1949
Broken Arrow
 Oil on board
 24 x 36 inches
Signed lower left and dated 2005;
Signed and titled verso
 Estimate: \$6,000 - 9,000



393

Frank McCarthy 1924-2002

Once Upon a Time in the West

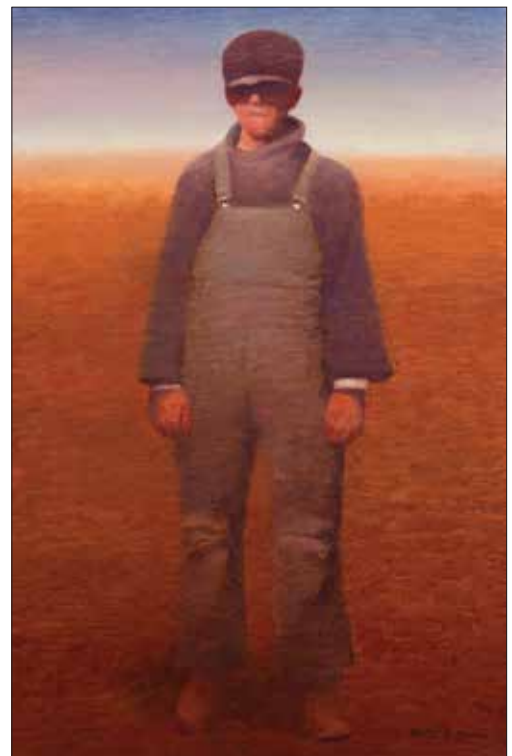
Oil on board

40 x 29 inches

Signed lower right

Estimate: \$12,000 - 18,000

In the art business, we throw words like “classic” and “iconic” around like, well, like people who are trying to sell something. But Frank McCarthy’s original artwork for the classic Sergio Leone film *Once Upon a Time in the West*—an action scene no less—certainly qualifies as iconic. The five note theme of Ennio Morricone’s musical score alone has become part of our cultural fabric. Go ahead, whistle it. You know you know it. In this painting, McCarthy captures Leone’s unique point of view as a director, bringing close closer and pushing far farther, putting the viewer inside the action even as that action is partially obscured. The falling men frame the train and the skilled pistolero gunning them down. The triangular cone of black smoke from the locomotive churns the sky into a hellish furnace of scorched desert death. To give you an idea of the place of McCarthy’s imagery for the film, the price of a straight up, unsigned original poster printed from this painting can top \$2000-.



394

Gary Ernest Smith b. 1942

Weathered Youth

Oil on canvas

36 x 24 inches

Signed lower right

Estimate: \$4,000 - 6,000



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

Index – Alphabetical by Lot number

Artist	Lot #
A bbett, Robert	365
Acheff, William.....	260, 261, 262, 263, 338, 360, 361
Adams, Cassilly	343
Alther, William.....	367
Andersen, Roy.....	161, 162, 170, 305
Anton, Bill.....	282
Aspevig, Clyde	269, 380
B alink, Henry.....	188
Bama, James.....	167, 168
Banovich, John.....	368
Bateman, Robert	295, 296, 385, 386
Baumann, Gustave	134
Beeler, Joe	171, 387
Berninghaus, Oscar.....	326
Black, Laverne Nelson	224, 225, 237
Blossom, Christopher	268
Borein, Edward.....	289
Browne, George.....	241, 242
Browning, Tom	169
Bunn, Kenneth.....	239, 256, 298, 299
Burgess, Steve.....	369
C arlson, George.....	274, 291, 292, 293, 294
Carlson, Ken.....	240, 258, 259
Case, Russell.....	148
Clymer, John	206, 285, 286
Coleman, John.....	192, 332
Coleman, Michael.....	139, 347
Cortes, Edouard.....	276, 277, 278
Couse, E.I.....	203, 234, 238
Crowley, Don.....	346
D ean, Glenn	158
Delano, Gerard Curtis	227, 228, 230, 273

Artist	Lot #
Dixon, Maynard	183, 184, 185, 186
Dudash, C. Michael	160, 313, 314, 348
Dunton, William.....	229
Dye, Charlie	288
E ggenhofer, Nick	135, 136, 137, 138, 357
Ellis, Fremont.....	272
F arny, Henry	191
Fechin, Nicolai	235
Fleck, Joseph	187
Frazier, Luke.....	371
G aspard, Leon.....	218
Gerhartz, Daniel.....	336
Goodnight, Veryl	340, 341, 342
Greene, Bruce.....	149
Greeves, Richard	172
Grelle, Martin	154, 155, 304, 352, 353, 358
Griffing, Robert	318
H agege, Logan Maxwell.....	164
Hamilton, Hamilton	324
Harvey, G.....	174, 175, 176, 177, 279, 280, 281
Hauser, John.....	344
Heikka, Earle	243, 290
Hennings, E. Martin.....	197, 198
Herzog, Hermann.....	325
Higgins, Victor	219
Hoffman, Frank.....	140, 141
Houser, Allan	193, 194, 195, 196
Hudson, Grace Carpenter	132
Hulings, Clark	264, 265, 266
J ackson, Harry.....	144, 145, 151, 351, 354, 355, 388, 389, 391



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

Index – Alphabetical by Lot number

<u>Artist</u>	<u>Lot #</u>	<u>Artist</u>	<u>Lot #</u>
K emp, Jay	300	Reynolds, James	156, 157, 319, 320, 349
Kuhn, Bob	251, 252, 255, 297	Riley, Kenneth	306, 307, 308, 309, 310, 311, 312
Kuhnert, Wilhelm.....	253	Roberts, Gary Lynn	152
L eigh, William R.....	204	Rockwell, Norman	210
Liang, Z.S.....	166, 316, 317	Rungius, Carl.....	IFC, 244, 245, 246, 247, 248, 373, 374, 375, 376
Lougheed, Robert	345	Russell, Charles	FC, 209, 211, 215
Lovell, Tom	173	S chmid, Richard	267, 270, 271
M cCarthy, Frank.....	163, 333, 334, 335, 359, 393	Schreyvogel, Charles.....	190
McGrew, R. Brownell.....	301, 302, 303	Scriver, Bob	287
Mell, Ed	321, 322	Seltzer, Olaf C.	328, 330, 331
Mieduch, Dan.....	146, 390	Sexton, Ray	378
Monroe, Lanford	381	Sharp, Joseph H.....	202, 216, 217, 222, 223, 233, 236
Moran, Thomas	220, 221, BC	Shepherd, David	254
N agy, Tibor	275	Shinabarger, Tim	249, 250, 372
Norton, Jim	142, 147, 150, 165	Smith, Daniel	370
O elze, Don.....	153	Smith, Gary Ernest.....	394
Onderdonk, Julian.....	323	Smith, Tucker.....	366
Owen, Bill.....	143	Snidow, Gordon.....	315
P axson, Edgar S.	329	Solliday, Tim	159, 337
Philbeck, Phillip	382	Spaulding, Don	283
Phillips, Bert Geer.....	199, 200, 201, 226	Speed, Grant.....	364
Polzin, Kyle	178, 179, 180, 362, 363	Stats, Kathryn	383
Poppleton, Chad.....	379	Swatsley, John	257
Proctor, W. Stanley.....	339	T erpning, Howard.....	181, 182
Pummill, Robert	284	Thomas, Andy.....	350
R aschen, Henry.....	133	W ieghorst, Olaf	129, 130, 131, 205, 356
Redlin, Terry	384	Williford, Hollis.....	377
Reiss, Winold.....	189	Y orke, David	392
Remington, Frederic.....	207, 208, 212, 213, 214, 231, 232	Z iegler, Eustace Paul.....	327



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

Absentee Bid Form Fax to (480) 423-4071

As a courtesy to Absentee Bidders, Scottsdale Art Auction, LLC will execute your bid if you are unable to be present at the auction. Please complete this form and forward it to a member of our staff. A disinterested party will bid on your behalf, not necessarily to your maximum bid, but to the next bid above what is offered, provided that your bid is in excess of the reserve, if any. In the event of identical bids, the first bid received will take precedence. *Mailed or faxed bids should be confirmed by email at info@scottsdaleartauktion.com*

Absentee Bidder Information:

Name _____

Address _____

City _____ State _____ Zip _____

Email _____

Phone _____ Fax _____

By checking this box I certify that I am not a resident of the State of Arizona

Credit Card Information:

Card Number _____ Expiration Date _____

The above listed credit card is to guarantee the bids placed.

Billing zip code: _____

An invoice will be provided after the auction and the opportunity to change the card or payment method.

Please bid on my behalf for the following Lots up to the bid stated. I have made arrangements with my bank for verification of funds. I understand that my bids are subject to Scottsdale Art Auction, LLC *Terms and Conditions of Sale*, as stated in this catalogue on page 74 and that Scottsdale Art Auction, LLC cannot guarantee the execution of an absentee bid, but will make all reasonable efforts. I also understand that my bid, if successful, will be subject to the standard Buyer's Premium, as stated in the Terms and Conditions, and any applicable taxes.

Signature _____ Date _____

Lot #	Description	Maximum Bid <i>(Does not include Buyer's Premium)</i>

Absentee bidding arrangements must be made no later than 5:00pm, Friday, April 6, 2018.
Please fax your completed Absentee Bid Form to (480) 423-4071 or email info@scottsdaleartauktion.com.

SCOTTSDALE ART AUCTION • 7176 MAIN STREET • SCOTTSDALE ARIZONA 85251 • 480 945-0225
www.scottsdaleartauktion.com



SCOTTSDALE ART AUCTION

Saturday • April 7, 2018

Telephone Bid Form Fax to (480) 423-4071

As a courtesy to Telephone Bidders, Scottsdale Art Auction, LLC will arrange for telephone lines on Lots with a minimum estimate of \$5,000 and over. For lots under \$5,000, please use our Absentee Bid Form. Please complete this form and forward it to a member of our staff. Bidders are encouraged to make arrangements early as telephone lines will be allocated on a first come basis.

Telephone Bidder Information:

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Fax _____

Phone _____ Alternate Phone _____

By checking this box I certify that I am not a resident of the State of Arizona

Credit Card Information:

Card Number _____ Expiration Date _____

The above listed credit card is to guarantee the bids placed.

Billing zip code: _____

An invoice will be provided after the auction and the opportunity to change the card or payment method.

Please bid on my behalf for the following Lots up to the bid stated. I have made arrangements with my bank for verification of funds. I understand that my bids are subject to Scottsdale Art Auction, LLC *Terms and Conditions of Sale*, as stated in this catalogue on page 74 and that Scottsdale Art Auction, LLC cannot guarantee the execution of an absentee bid, but will make all reasonable efforts. I also understand that my bid, if successful, will be subject to the standard Buyer's Premium, as stated in the Terms and Conditions, and any applicable taxes.

Signature _____ Date _____

Lot #	Description	Maximum Bid <i>(Does not include Buyer's Premium)</i>

Telephone bidding arrangements must be made no later than 5:00pm, Thursday, April 5, 2018.
Please fax your completed Telephone Bid Form to (480) 423-4071 or email info@scottsdaleartauktion.com.

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

www.prismagraphic.com



SA SCOTTSDALE
ART AUCTION

7176 MAIN STREET • SCOTTSDALE ARIZONA 85251 • www.scottsdaleartauktion.com • 480 945-0225