



SCOTTSDALE ART AUCTION

April 11, 2015 • Session I



Front Cover

118

G. Harvey b. 1933

In the Land of the Alpine Lakes

Oil on canvas

48 x 36 inches

Signed lower right; Signed, titled and dated 1993 verso

Estimate: \$125,000 - 175,000

Opposite

109

Kenneth Riley b. 1919

The Captive

Oil on board

24 x 36 inches

Signed lower right and dated 79

Estimate: \$35,000 - 50,000

Back Cover

116

Martin Grelle b. 1954

Shallow Crossing

Oil on canvas

40 x 30 inches

Signed lower right

Estimate: \$50,000 - 75,000



SCOTTSDALE ART AUCTION

Saturday • April 11, 2015



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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**



**Telephone Bidding Arrangements must be
made no later than 5:00 pm on Thursday, April 9.**

Subject to availability.

**Absentee Bidding Arrangements must be
made no later than 5:00 pm on Friday, April 10.**

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



**Auction results will be available online Monday, April 20
at www.scottsdaleartauction.com**



SCOTTSDALE ART AUCTION

Saturday • April 11, 2015



Friday, April 10

10:00am–5:00pm.....Registration & Preview

6:00pm–8:00pmCocktail Preview

Saturday, April 11

8:30am–9:30am.....Registration & Preview

9:30am First Session: Lots 1–119

11:30am Lunch Buffet

1:00pmSecond Session: Lots 120–339

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)

Hotel Valley Ho

6850 E. Main Street • Scottsdale

hotelvalleyho.com

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

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 11, 2015 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. **Credit cards will not be accepted for purchases in excess of \$10,000 on the total amount purchased at the sale.**

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.

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

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

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

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

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

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

SESSION I

9:30am



SCOTTSDALE ART AUCTION

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1
Jack Riley 20th Century
Pony War Dance
 Bronze, cast number 3/15
 8 ½ inches high
Signed and dated 1973
 Estimate: \$400 - 600
 Provenance: Parker Family Trust

2
Bill Nebeker b. 1942
Saddle Bookends
 Bronze, cast number 4/25
 6 ½ inches high
Signed and dated 1975
 Estimate: \$1,500 - 2,000
 Provenance: Parker Family Trust
 Literature: *The Parker Collection, Volume II.*
 Tulsa, OK: Lithaprint Company.
 2009, p. 83, illustrated.



3
Robert Knudson b. 1929
Navajo Charlie
 Oil on board
 14 x 11 inches
Signed lower left; Signed, titled and dated 1975, Phoenix AZ verso
 Estimate: \$500 - 700
 Provenance: Parker Family Trust

4
Truman Bolinger b. 1944
Navajo Madonna
 Bronze, cast number 7/15
 13 inches high
Signed and dated 1974
 Estimate: \$1,000 - 2,000

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 71, illustrated.



5
Joni Falk b. 1933
Teton Refuge
 Oil on board
 8 x 10 inches
Signed lower right
 Estimate: \$1,000 - 1,500

Provenance: Parker Family Trust

6
Karin Hollebeke b. 1950
January in Wyoming
 Oil on board
 8 x 10 inches
Signed lower right; Titled verso
 Estimate: \$1,000 - 2,000

Provenance: Parker Family Trust





7

Grant Speed 1930-2011

Leadin' the Remuda (CSR)

Bronze, cast number 52/100

8 ¾ inches high

Signed/CA and dated 1982

Estimate: \$600 - 800

Provenance: Parker Family Trust

8

Grant Speed 1930-2011

John Wayne

Bronze, cast number 38/40

31 inches high

Signed/CA and dated 1983

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust



9

Gerry Metz b. 1943

Peaceful Morning

Opaque Watercolor

15 x 22 inches

Signed lower right

Estimate: \$1,000 - 1,500

Provenance: Parker Family Trust

10

Robert Summers b. 1940
One Riot-One Ranger
 Bronze, cast number 20/100
 11 inches high
Signed, titled and dated 1971

Estimate: \$900 - 1,200

Provenance: Parker Family Trust

**11**

Truman Bolinger b. 1944
Southwest's Native Son
 Bronze, cast number 2/18
 11 inches high
Signed and dated 1975

Estimate: \$900 - 1,200

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 73, illustrated.

**12**

Howard Rogers b. 1932
Old Friends
 Oil on canvas
 12 x 9 inches
Signed lower right

Estimate: \$800 - 1,200

13

James Boren 1921-1990

Line Camp in the High Country

Watercolor

24 x 36 inches

Signed lower left/CA and dated 1981

Estimate: \$4,000 - 7,000



When James Boren was chosen as the first art director of the National Cowboy Hall of Fame at its inception in 1965, he used his position and the opportunities it afforded him to meet artists he admired to enhance his own painting. A devotee of masters like Russell and Fechin, Boren attempted to combine the former's "easy realism" and the latter's "great luminosity and vitality of color." (Krakel, *James Boren*, p. 42). The solidly built cabin and outbuilding, as well as the well-fed proprietor, in *Line Camp in the High Country* are a welcome sight, a promise of a good meal and a roof for the night. The snow on the distant peak is picturesque, but if the cowboys are headed that way, the prospect is more daunting than pleasing. As in many of his watercolors, Boren here wants us to see the beauty in the scene, but also to be aware of the hard work of the West.



14

Joe Beeler 1931-2006

Come and Get It

Oil on canvas

14 x 18 inches

Signed lower left

Estimate: \$3,000 - 5,000



15

Joe Beeler 1931-2006

Apache Telegraph

Bronze, cast number AC/30

26 inches high

Signed/CA

Estimate: \$6,000 - 8,000

Literature: Don Hedgpeth. *Joe Beeler—Life of a Cowboy Artist*. Vail, CO: Diamond Trail Press. 2004, p. 226.



16

Joe Beeler 1931-2006

Free Spirit

Bronze, cast number 17/35

19 ¾ inches high, 28 inches wide

Signed/CA

Estimate: \$3,500 - 5,000

17

Harley Brown b. 1939

Geronimo

Pastel

40 x 30 inches

Signed lower right and dated 80

Estimate: \$10,000 - 15,000

Provenance: Parker Family Trust



18

Harley Brown b. 1939

Kirah

Pastel

12 x 9 inches

Signed lower right

Estimate: \$3,500 - 5,000

Provenance: Parker Family Trust



19

Harley Brown b. 1939

Young One

Pastel

12 x 9 inches

Signed lower right and titled

Estimate: \$3,500 - 5,000

Provenance: Parker Family Trust

20

Ross Stefan 1934-1999

Sacred Canyon Way

Oil on canvas

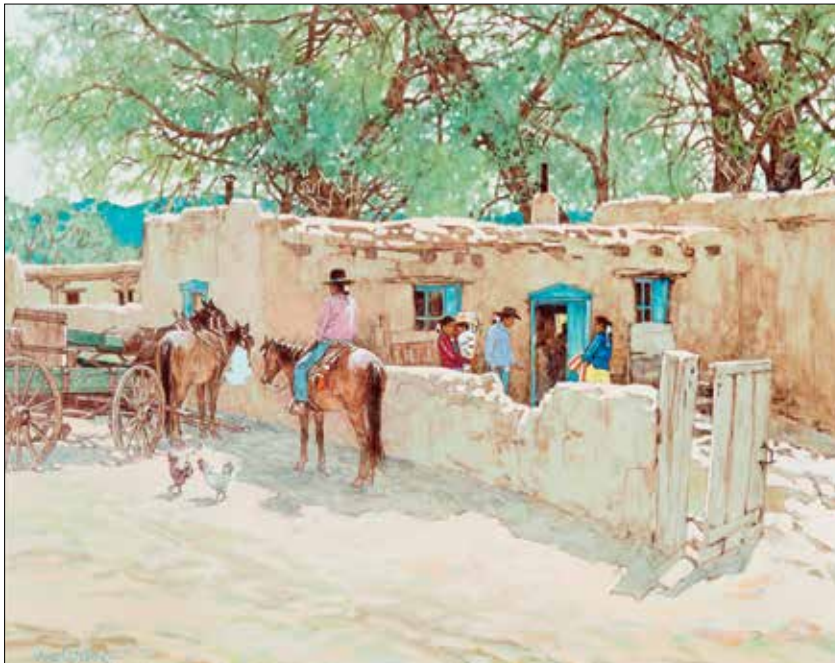
28 x 40 inches

Signed lower right

Estimate: \$6,000 - 9,000



Ross Stefan's father worked in advertising in Milwaukee and was very supportive of his son's artistic talent. At 13, young Ross had his first art exhibition, which, as it turned out, was a big success. Six years later, perhaps because of Ross's health, the family moved to Arizona. Ross took classes for two years, then struck out on his own, opening a studio in Tubac and venturing into Navajo territory to interpret the land and people. In *Sacred Canyon Way*, the brilliant yellow aspen leaves spatter the canvas, while the white rocks on the canyon floor reflect and refract the sun. The white horse, as well, spotted as if the artist had flicked his brush at its flanks, seems to belong to this place, this scene, while the Navajo woman's bright blue blouse stands out, leads, as they walk meditatively through the echoes of their own footfalls.



21

Ross Stefan 1934-1999

At the Trading Post

Oil on canvas

24 ½ x 30 inches

Signed lower left; Signed and titled verso

Estimate: \$5,000 - 7,000



22

Earl Carpenter b. 1931

Grand Canyon-View from Bright Angel Point

Oil on board

30 x 48 inches

Signed lower left

Estimate: \$2,000 - 4,000

Provenance: Parker Family Trust

23

Earl Carpenter b. 1931

Garland's Prairie

Oil on board

30 x 48 inches

Signed lower left

Estimate: \$2,000 - 4,000

Provenance: Parker Family Trust



24

Earl Carpenter b. 1931

Lake Alturas Tributary

Oil on board

24 x 36 inches

Signed lower right

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust



25

Joni Falk b. 1933

Remnant of Fall

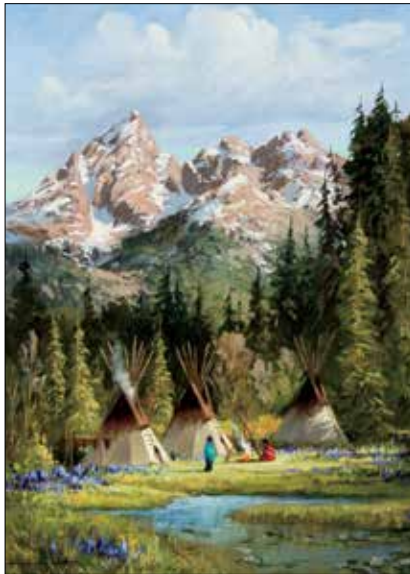
Oil on canvas

30 x 30 inches

Signed lower left/AWA

Estimate: \$7,000 - 10,000

Provenance: Parker Family Trust



26

Joni Falk b. 1933

Spring Arrival

Oil on board

12 x 9 inches

Signed lower left

Estimate: \$1,200 - 1,800

Provenance: Parker Family Trust



27

Joni Falk b. 1933

Woodland Fire

Oil on board

8 x 10 inches

Signed lower right

Estimate: \$1,000 - 1,500

Provenance: Parker Family Trust

28

Robert Abbett b. 1926

After the Rain

Oil on board

24 x 30 inches

Signed lower left and dated 1974;

Signed and titled verso

Estimate: \$7,000 - 9,000

Provenance: Parker Family Trust

Literature: Robert K. Abbett and Gene Hill. *The Outdoor Paintings of Robert K. Abbett*. New York: Bantam Books, 1976, plate 34, illustrated.

Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 61, illustrated.



29

Robert Abbett b. 1926

Bringing in the Colt

Oil on board

26 x 34 inches

Signed lower left and dated 1974

Estimate: \$6,000 - 9,000

Provenance: Parker Family Trust

Literature: Robert K. Abbett and Gene Hill. *The Outdoor Paintings of Robert K. Abbett*. New York: Bantam Books, 1976, plate 2, illustrated.

Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 59, illustrated.

30

Morton Kunstler b. 1931

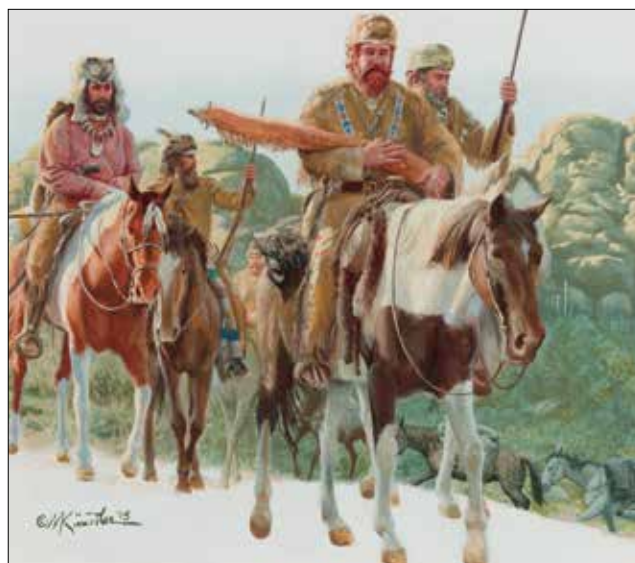
Santa Fe Trail

Gouache

12 x 14 inches

Signed lower left and dated

Estimate: \$3,000 - 5,000



31

Gary Niblett b. 1943

Moonlit Valley

Oil on canvas

28 x 40 inches

Signed lower left/CA and dated 80; Titled verso

Estimate: \$6,000 - 9,000

Provenance: Parker Family Trust



32

Keith Christie b. 1935

Short Cut

Bronze, cast number 3/24

14 ½ inches high

Signed, titled and dated 1974

Estimate: \$800 - 1,200

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 93, illustrated.



33

Mel Warren b. 1950

Don Juan and Little Man

Bronze, cast number 29/50

9 inches high

Signed/CA and dated 1980

Estimate: \$1,000 - 2,000

Provenance: Parker Family Trust

A particular favorite of President Lyndon Johnson, Melvin Warren saw the Old West as a richly textured, earth-toned world of cattle drives and moonlit frontier encounters. A child of the West who lived in California, Arizona, New Mexico and Texas, Warren was a commercial artist by day and a Western artist by night until his true vocation came calling. Between these bookends, between the longhorn and the quarter horse—*Don Juan and Little Man*—there ought to be nothing but hardbacks by Zane Grey, Owen Wister, and Lewis and Clark.



34

David Sanders b. 1936

Longhorn

Pastel

24 x 36 inches

Signed lower right

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust



35

David Sanders b. 1936

Comanche Morning

Pastel

24 x 36 inches

Signed lower right and dated 1980

Estimate: \$4,000 - 6,000



36

David Sanders b. 1936

C Troop to Fort Concho

Pastel

24 x 36 inches

Signed lower right and dated 86

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust



37

Gerald McCann b. 1916

The Gathering Storm

Oil on board

20 x 30 inches

Signed lower left and dated 79

Estimate: \$1,000 - 1,500

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK: Lithaprint Company. 2009, p. 73, illustrated.

38

Gerald McCann b. 1916

The Offering

Oil on canvas

20 x 30 inches

Signed lower left and dated 83

Estimate: \$1,000 - 1,500

Provenance: Parker Family Trust



Gerald McCann was born in New York City and studied art there at the Pratt Institute and at the Art Students League. In 1939, McCann began drawing pen and ink illustrations for the pulp magazines. After a stint in the army during World War II, McCann made his home and raised his family in Long Island and continued to enjoy success as an illustrator of Western pulps and Classics Illustrated comics. Aligning himself with Harold Von Schmidt's Famous Artists School in Westport, Connecticut, McCann ultimately moved to the area and began to teach courses there.



39

Ross Stefan 1934-1999

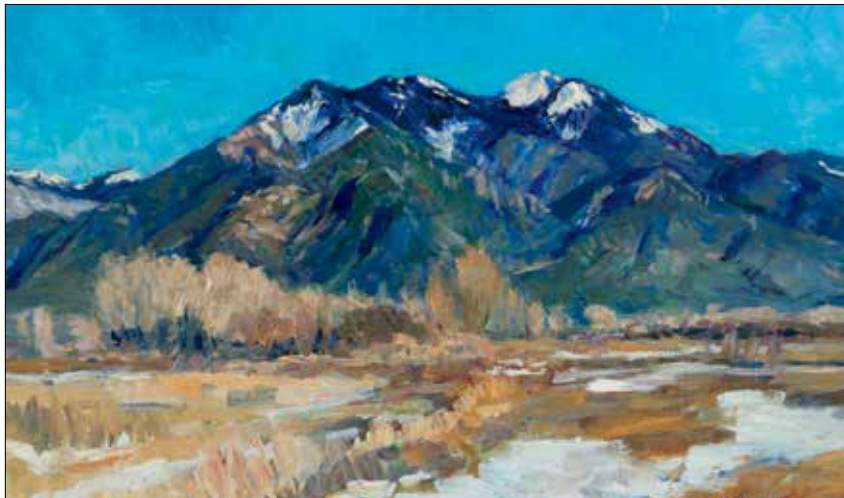
Packing Out in the Plains

Oil on canvas

28 x 36 inches

Signed lower left

Estimate: \$6,000 - 9,000



40

Charles Berninghaus 1905-1988

Saddle Mountain, Taos

Oil on board

12 x 20 inches

Signed lower right

Estimate: \$2,000 - 3,000

41

Harry Jackson 1924-2011

Pony Express II

Bronze, cast number PEII29

13 inches high

Signed and dated 1980

Estimate: \$8,000 - 12,000

Provenance: Parker Family Trust

Literature: Donald Goddard
and Larry Pointer.
Harry Jackson.
New York:
Harry N. Abrams.
1981. pp. 234-245,
illustrated.



42

Harry Jackson 1924-2011

The Foreman

Bronze, cast number FO40

17 inches high

Signed and dated 1974

Estimate: \$5,000 - 7,000

Provenance: Parker Family Trust

Literature: Donald Goddard and Larry Pointer.
Harry Jackson. New York: Harry N. Abrams.
1981. pp. 266-267, illustrated.



43

Harry Jackson 1924-2011

Old Timer

Bronze, cast number 25P

5 ¼ inches high

Signed and dated 1970

Estimate: \$1,200 - 1,800

Provenance: Parker Family Trust

Literature: Donald Goddard and Larry Pointer.
Harry Jackson. New York: Harry N.
Abrams. 1981. pp. 190-191, illustrated.



44

John Clymer 1907-1989

Crossing The Stream

Oil on canvas

34 x 27 inches

Signed lower left

Estimate: \$10,000 - 20,000

Already a successful commercial artist, John Clymer decided to leave that familiar world behind in 1964 and devote his time to easel paintings of the early pioneer days in the American West. Clymer was a meticulous researcher, traveling throughout the West collecting material for his canvases. As a result, each of his paintings tells its own particular story, inspiring viewers to cast their minds back to "once upon a time." *Crossing the Stream* hearkens back to the work Clymer did for the Stetson Hat Company. Mare and colt, father and son, this painting speaks to the pride parents take in new generations early in the spring of the year.



45

Fred Fellows b. 1934

Down From the High Country

Oil on board

24 x 48 inches

Signed lower left/CA

Estimate: \$8,000 - 10,000

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK:
Lithaprint Company. 2009, p. 95, illustrated.

(a copy of *The Parker Collection, Volume II* will accompany this lot)



46

Fred Fellows b. 1934

Down From the High Country

Bronze, cast number 16/50

10 ½ inches high

Signed/CA

Estimate: \$2,500 - 3,500

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*.
Tulsa, OK: Lithaprint Company.
2009, p. 93, illustrated.

47

Alfredo Rodriguez b. 1954

Lone Trapper

Oil on canvas

24 x 36 inches

Signed lower left and dated 2009;

Titled and dated verso

Estimate: \$15,000 - 20,000



48

Truman Bolinger b. 1944

Headin' for the Green River Rendezvous

Bronze, cast number 3/10

17 inches high, 59 inches wide

Signed

Estimate: \$6,000 - 8,000

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I.*

Tulsa, OK: Tulsa Litho Company. 1975, p. 76, illustrated.



49

Michael Coleman b. 1946

Sacred Rite

Oil on board

14 x 20 inches

Signed lower right

Estimate: \$7,000 - 12,000



50

Michael Coleman b. 1946

Wolf Dog

Oil on board

18 x 24 inches

Signed lower right

Estimate: \$8,000 - 12,000

51

Harvey Johnson 1921-2005

Travois (Blackfoot)

Oil on board

24 x 20 inches

Signed lower right/CA and dated 1985

Estimate: \$2,000 - 3,000

Provenance: Parker Family Trust

Born into an artistic family in New York, Harvey Johnson fell in love with the West while studying with Harold Von Schmidt. Taking something of the style of his mentor as well as aspects of the realistic approach of John Clymer, Johnson favored works with numbers of figures, especially mountain men, trappers, and Indians, and was a stickler for accuracy. A charter member of the Cowboy Artists of America, Johnson eventually settled in Santa Fe.



52

A.D.M. Cooper 1856-1924

Waiting for Montezuma

Oil on canvas

50 x 30 inches

Signed lower right and dated 1895;

Titled and inscribed "Cliff Dwellers" verso

Estimate: \$7,000 - 12,000

Astley David Montague Cooper was a free spirit, one of those who put the "Wild" in Wild West. Between drinking and carousing, Cooper—who appears to have incurred the wrath of and been indebted to many a saloon keeper—created an entirely new genre: most of the shapely, big boned supine nudes that hung behind the bars were Coopers, many taken in trade for overdue tabs. *Waiting For Montezuma* might seem uncharacteristic but Cooper left a large and varied body of work. While *Waiting for Montezuma* seems at first glance to depict a scene out of Aztec Mexico, it may refer to a place in Arizona known today as Montezuma Castle National Monument, a veritable city of cliff dwellings that bear some similarity to the ones in the background of the painting. Thought in the 19th century to have been an Aztec settlement, archaeologists have since proven that Montezuma Castle was built by the Sinagua Indians who farmed there between the 12th and 14th centuries.

53

Paul Calle 1928-2010

Sioux Chief

Pencil on paper

24 x 22 ½ inches

Signed lower right and dated 1978

Estimate: \$4,500 - 6,500

Sioux Chief is a magnificent pencil drawing by one of the master practitioners of the medium—Paul Calle. You feel the feathers in the headdress unfurling as the chief's eyes drop. The top feathers rise with preening pride while the feathers at bottom bow and dip. It is a metaphor for life, the kind of life the old chief has led: he is proud of his achievements and the honor he has upheld, yet he must bow before time, that passes and makes old men of us all. All this, with nothing more than a pencil.



54

John Berry 1920-2009

Black Bear Paramount Chief of the Northern Arapaho

Oil on canvas

24 x 20 inches

Signed lower right; Titled verso

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust

55

George Molnar b. 1953

Ridin' High

Oil on canvas

39 x 29 inches

Signed lower right and dated 84

Estimate: \$15,000 - 25,000

Provenance: Parker Family Trust



56

Keith Christie b. 1935

Pat & Mike

Bronze, cast number 4/24

11 inches high

Signed, titled and dated 1974

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 91, illustrated.



57
Herb Mignery b. 1937
Loose but not Lost
 Bronze, cast number 3/9
 24 inches high
Signed/CA
 Estimate: \$3,000 - 5,000



58
Bill Nebeker b. 1942
Weatherin' the Chores
 Bronze, cast number 21/25
 25 inches high
Signed/CA and dated 1985
 Estimate: \$3,000 - 5,000



59

Gary Carter b. 1939

Asleep at the Switch

Oil on canvas

24 x 36 inches

Signed lower right/CA

Estimate: \$12,000 - 18,000



60

Fred Fellows b. 1934

One More for the Road

Bronze, cast number AP

8 ½ inches high

Signed/CA

Estimate: \$1,000 - 2,000

Provenance: Parker Family Trust

61

Jerry Venditti b. 1942

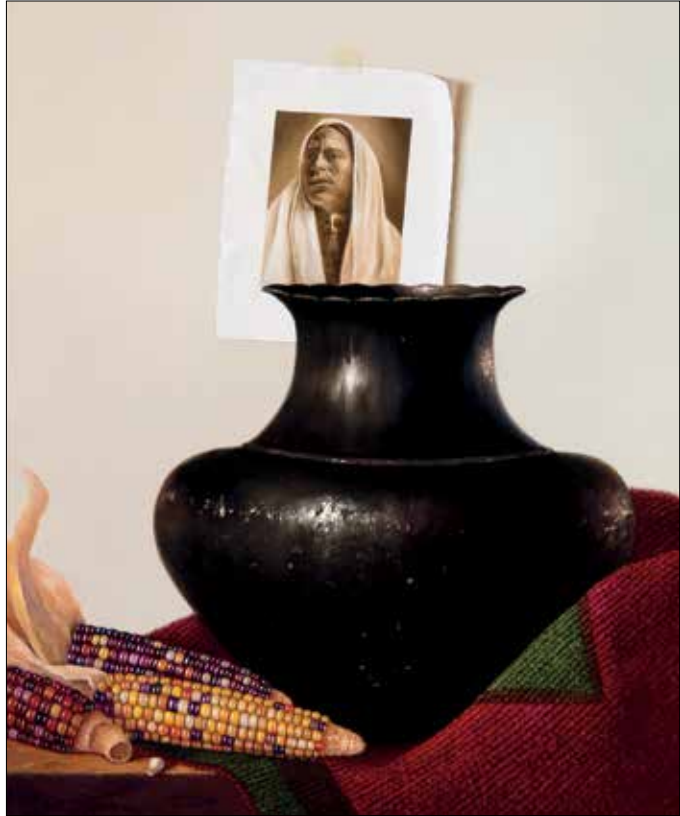
Taos

Oil on canvas

26 x 22 inches

Signed lower left

Estimate: \$2,000 - 3,000



62

Michael Coleman b. 1946

A Distant Shot

Oil on board

12 x 16 inches

Signed lower left

Estimate: \$3,500 - 5,000



63
Gary Ernest Smith b. 1942
Lifting Potatoes
Oil on canvas
60 x 48 inches
Signed lower right and dated 1982
Estimate: \$18,000 - 24,000

64

Donald Rubin 20th Century
Signal Leader

Bronze, cast number 5/8

34 ¼ inches high

Signed, titled and dated 1976

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust



65

Stan Davis b. 1942

The Last Trail

Oil on canvas

24 x 30 inches

Signed lower right

Estimate: \$3,500 - 5,000

Provenance: Parker Family Trust



66

Keith Christie b. 1935

The Flanker

Bronze, cast number 12/24

23 inches high

Signed, titled and dated 1973

Estimate: \$2,000 - 4,000

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 89, illustrated.



67

Truman Bolinger b. 1944

Saturday Night Celebration

Bronze, cast number 7/30

20 ½ inches high

Signed and dated 1980

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK: Lithaprint Company. 2009, p 33, illustrated.

68

Gerald McCann b. 1916

Scouting Detail

Oil on canvas

24 x 36 inches

Signed lower left and dated 82

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK: Lithaprint Company. 2009, p. 71, illustrated.



69

Pal Fried 1893-1976

Herding Cattle

Oil on canvas

30 x 40 inches

Signed lower right

Estimate: \$4,000 - 6,000



Hungarian by birth, Pal Fried studied in Budapest and in Paris under Monet before making his permanent home in New York where his portraits of the famous earned him a national reputation. Pal Fried knew his way around the corral, despite his reputation for painting starlets and bathing beauties and ballerinas. Long stretches in Hollywood afforded him the opportunity to see Western horsemanship in action on the ranches of Southern California and were the likely catalyst for his Western works. In *Herding Cattle*, Fried keeps the paint moving in choppy strokes and swirls to match the dust kicked into the air by the steers, men and mounts.



70

Frank Hoffman 1888-1958

Columbine

Gouache

15 x 12 inches

Signed lower right

Estimate: \$3,000 - 5,000

Perhaps the most important Taos-based illustrator, Frank Hoffman's love of the race horses his father bred and the job he himself did as art director for the *Chicago American*—where he illustrated a wide variety of sporting and arts events—prepared him for the life he began in 1916, when he first went West. After meeting one of his heroes, Leon Gaspard, in Taos, Hoffman stayed on and bought a small ranch two miles from town, raising animals he would use as subjects for his paintings. His work was featured in *The Saturday Evening Post* and other notable periodicals and companies like the Great Northern Railway and Brown & Bigelow hired him to produce calendar art and advertising.



71

Olaf Wieghorst 1899-1988

Rampage

Oil on canvas

30 x 40 inches

Signed lower right

Estimate: \$15,000 - 25,000

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK:

Lithaprint Company. 2009, p. 21, illustrated.

(a copy of *The Parker Collection, Volume II* will accompany this lot)

72

Olaf Wieghorst 1899-1988

Calvary Rider

Pen & Ink Watercolor

12 ½ x 10 ½ inches

Signed lower left

Estimate: \$5,000 - 7,000



73

Olaf C. Seltzer 1877-1957

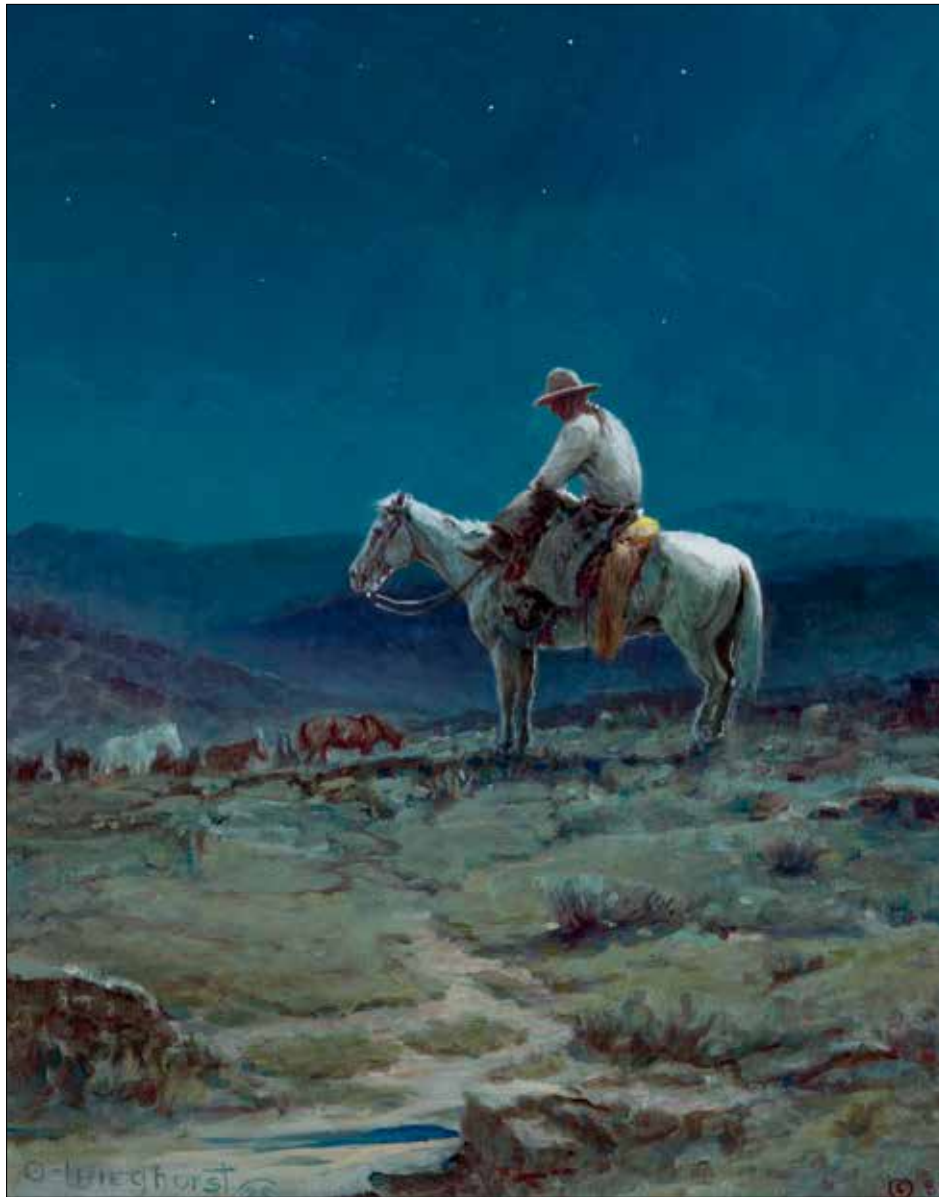
Lone Rider

Watercolor

9 ½ x 13 ½ inches

Signed lower left

Estimate: \$10,000 - 15,000



74

Olaf Wieghorst 1899-1988

Starlight Serenade

Oil on board

20 x 16 inches

Signed lower left, dated 83 lower right

Estimate: \$20,000 - 30,000



75

Byron Wolfe 1904-1973

Crowdin' a Critter

Oil on canvas

18 x 24 inches

Signed lower left/CA and dated 1971

Estimate: \$4,000 - 6,000

76

William Moyers 1916 - 2010

Working the Mountain Range

Oil on board

24 x 36 inches

Signed lower left/CA and dated 1986;

Signed, titled and dated verso

Estimate: \$4,000 - 6,000



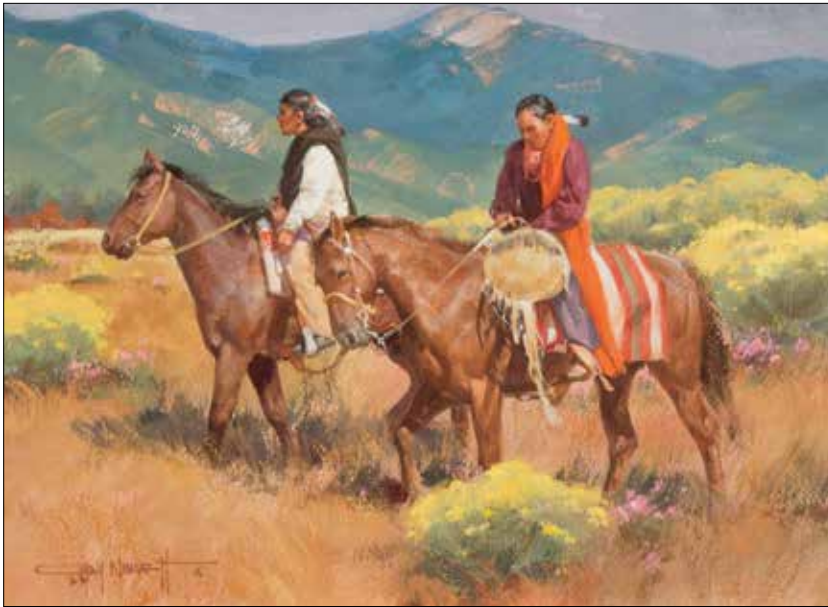
Bill Moyers was an early member of the Cowboy Artists of America, becoming a member in 1968. Born in Georgia in 1916, at the age of fourteen he went to Colorado in the summer, learned to be a cowboy, and paid his way through art school in California on the proceeds of his prowess. Moyers worked for Walt Disney before joining the army and moving to New York, where his career as an illustrator took off. In 1962, Moyers and his family moved to Albuquerque, where he exchanged illustration for Western easel painting. Moyers once observed that he is drawn to the working cowboy as a subject because he is “a harmonious outgrowth of the environment. He accepts the action, weather, loneliness and responsibilities as normal existence.” In *Working the Mountain Range*, Moyers makes the paint move with the herd, horses and men, from left to right up the mountain slope. But the light is on the cow and calf as they double back against the grain of the painting—and against the will of the cowboy chasing them. With a subtle Disney touch, the light, almost a spotlight, is brightest in the tight, triangular hook between the white horse’s nose and the white noses of the uncooperative cattle.



77
Gary Lynn Roberts b. 1953
Hiding Their Tracks
 Oil on canvas
 24 x 36 inches
Signed lower right
 Estimate: \$10,000 - 15,000



78
Dan Mieduch b. 1947
Into the Valley of the Little Bighorn
 Oil on board
 24 x 36 inches
Signed lower left and dated 1991
 Estimate: \$10,000 - 15,000
 Provenance: Parker Family Trust



79

Gary Niblett b. 1943

Autumn Riders

Gouache

10 x 14 inches

Signed lower left/CA;

Signed, titled and dated 1991 verso

Estimate: \$2,000 - 3,000



80

Michael Coleman b. 1946

Winter Camp (Winter Indian)

Oil on board

20 x 30 inches

Signed lower right

Estimate: \$6,000 - 9,000

Provenance: Parker Family Trust



81

Truman Bolinger b. 1944

Apache Renegade

Bronze, cast number 8/25

18 inches high

Signed and dated 1973

Estimate: \$1,200 - 1,800

Provenance: Parker Family Trust

Literature: Marilyn Murray. *The Parker Collection, Volume I*. Tulsa, OK: Tulsa Litho Company. 1975, p. 79, illustrated.

82

Joni Falk b. 1933

Winter

Oil on board

5 x 7 inches

Signed lower left

Estimate: \$800 - 1,200

Provenance: Parker Family Trust



83

Joni Falk b. 1933

The Wood Gatherer

Oil on board

18 x 24 inches

Signed lower left

Estimate: \$2,000 - 3,000

Provenance: Parker Family Trust

84

Tim Cox b. 1957
She Ain't No Lady
Bronze, cast number 16/40
12 inches high
Signed and dated 87
Estimate: \$1,500 - 2,000



85

Don Crowley b. 1926
Hobbled
Oil on canvas
9 x 12 inches
Signed lower right/CA
Estimate: \$1,500 - 2,500



86

Tim Cox b. 1957

Horse Roundup

Oil on board

24 x 36 inches

Signed lower left and dated 83

Estimate: \$18,000 - 24,000

87

Porfirio Salinas 1910-1973

Live Oak in the Landscape

Oil on canvas

25 x 30 inches

Signed lower left

Estimate: \$18,000 - 24,000

Provenance: Parker Family Trust

Porfirio Salinas was one of the first Americans of Mexican ancestry to become a successful painter. Born in the small town of Bastrop, Texas, near Austin, Salinas moved to San Antonio with his parents when they decided to give up farming and seek a better life. But the Texas Hill Country remained fresh in Salinas's mind and throughout his life he would return there to paint along the banks of the Rio Grande. In San Antonio, young Porfirio's interest in art was matched only by his indifference to school.

When he was 15, Salinas got a job in an art supply store. While there, he met artist Robert Wood, who quickly hired him as an assistant. From Wood, Salinas learned the basics, but it was his association with Jose Arpa that brought an academic polish to the young artist's technique. Like Wood and Arpa, Salinas often painted bluebonnets, the lupins that explode with color in the Texas hills. Salinas struggled for years, but when a young Texas Congressman named Lyndon Johnson began to collect his work, he found himself on a trajectory that would see his paintings in Washington and, eventually, the White House. *Live Oak in the Landscape* foregrounds a "Blue Brick Road" of bluebonnets weaving around and down the slope, toward the distant green hills, covered with a scrim of spring haze. The live oak at left, however, dominates the painting. An evergreen tree, the live oak is known for its ornamental beauty, its shade, its resilience, its medicinal qualities and for its density, which makes it particularly useful for shipbuilding. It is a symbol of Texas and the American South.



88

Porfirio Salinas 1910-1973

Early Fall

Oil on canvas

24 x 36 inches

Signed lower left

Estimate: \$12,000 - 18,000



89

Robert Wood 1889-1979

Tranquil Mood

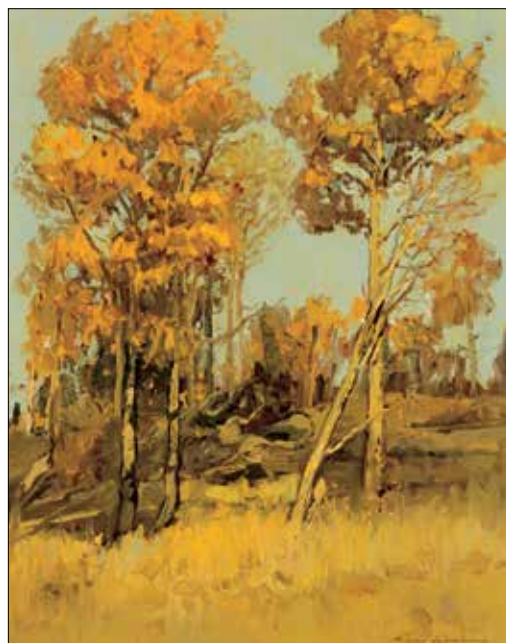
Oil on canvas

28 x 36 inches

Signed lower left; Titled verso

Estimate: \$8,000 - 12,000

When he was just a young artist, fresh off the boat from England, Robert Wood fell in love with the American landscape. Known for his paintings of Texas bluebonnets and the California mountains and coasts, Wood would write a highly influential textbook on the principles of landscape painting; wildly popular prints of his dreamily realistic works would be found in homes all across the United States. *Tranquil Mood* is one of his early autumn landscapes, contrasting near and far, sun and shadow, brilliant colors and subtle hues washed in the haze of the day.



90

Jerry Jordan b. 1944

Golden Morning

Oil on canvas

30 x 24 inches

Signed lower right;

Signed and titled verso

Estimate: \$2,500 - 3,500

91

Joseph Orr b. 1949

Winter's Afternoon

Acrylic

24 x 30 inches

Signed lower right

Estimate: \$5,000 - 7,000



92

Frank McCarthy 1924-2002

The Train

Oil on board

15 x 24 inches

Signed lower right

Estimate: \$8,000 - 12,000



93

Paul Calle 1928-2010

Tagging Along

Oil on board

16 x 21 ½ inches

Signed lower right/NWR and dated 1980

Estimate: \$8,000 - 12,000



Connecticut artist Paul Calle created stamps for the U. S. Postal Service and was the principal staff artist for NASA during the Mercury and Apollo eras. Calle loved American history, especially the early days of the Old West. But in contrast to his more typical mountain man era scenes, *Tagging Along* depicts what might well be a modern cowboy riding to check things out, or maybe just riding to ride. There's no sense of urgency here. This ride might be a joyride after all. Two dogs "tag along" for the ride, eager for a run and for whatever action might come their way.



94

Keith Christie b. 1935

Jumping Cholla (accompanied by book of same title)

Bronze, cast number 144/150

3 ½ inches high

Signed and dated 1980

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust

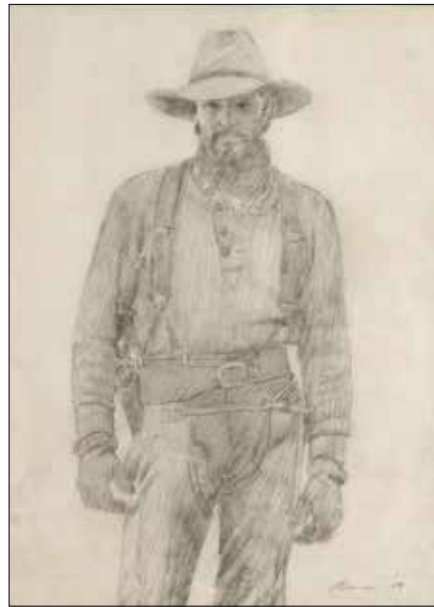
Literature: *The Parker Collection, Volume II.*
Tulsa, OK: Lithaprint Company.
2009, pp. 63, 65, illustrated.





95

James Bama b.1926
Waiting for the Grand Entry
 Pencil
 12 ½ x 9 ½ inches
Signed lower right and dated '78
 Estimate: \$1,500 - 2,000



96

James Bama b.1926
Hunting Camp Wrangler
 Pencil
 13 ½ x 9 ¾ inches
Signed lower right
 Estimate: \$1,500 - 2,000



97

Truman Bolinger b. 1944
Saddle Slicker
 Bronze, cast number 2/25
 14 ½ inches high
Signed and dated 1970
 Estimate: \$1,000 - 1,500
 Provenance: Parker Family Trust



98

Truman Bolinger b. 1944
The Cowboy
 Bronze, cast number 9/25
 19 inches high
Signed and dated 1973
 Estimate: \$1,200 - 1,800
 Provenance: Parker Family Trust



99

Joe Beeler 1931-2006

Wild Cow Hunter

Watercolor

16 x 20 inches

Signed lower right/CA

Estimate: \$2,000 - 3,000



100

Joe Beeler 1931-2006

The Crossing

Bronze, cast number 9/30

16 inches high, 23 inches wide

Signed/CA

Estimate: \$8,000 - 12,000

Joe Beeler grew up on the Oklahoma border, where he learned to ride and rope at an early age. Part Cherokee, Native American culture and history ran in Beeler's blood. Beeler studied in Kansas and in Los Angeles and struggled to make his living, as so many did, 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. Narrative comes naturally to Beeler's art; his is a burly, rough and ready brand. *The Crossing* depicts a dangerous, but not uncommon moment in a cattle drive—moving the herd across a rain-swollen river. It might have been ankle deep last year; this year it's anybody's guess. Trust fate—and go.

101

Bill Owen 1942-2013

Starvin' Cowboy

Bronze, Cast number 13/25

27 inches high

Signed and dated 1986

Estimate: \$3,500 - 5,000



102

Bill Owen 1942-2013

Heading Home

Oil on canvas

24 x 30 inches

Signed lower right/SV

Estimate: \$9,000 - 12,000

103

Gary Swanson 1941-2010

Rocky Mountain Big Horn

Oil on board

30 x 24 inches

Signed lower right/WAI

Estimate: \$4,000 - 6,000

Provenance: Parker Family Trust



104

Sherry Sander b. 1941

Ere to Autumn

Bronze, cast number 31/35

14 inches high, 27 inches wide

Signed and dated '91

Estimate: \$3,000 - 5,000

105

Olaf C. Seltzer 1877-1957

Collection of 5 Watercolors

Estimate: \$15,000 - 25,000



Buffalo Herd

8 ¾ x 11 inches

Insignia lower right



Buffalo

8 ¾ x 11 inches

Insignia lower right



Grey Wolves

8 ¾ x 11 inches

Inscribed and initialed upper left, insignia lower right



Grey Wolf

8 ¾ x 11 inches

Insignia lower right



Pronghorns

8 ¾ x 11 inches

Insignia lower right

The five Olaf Seltzer watercolors in this lot give you a good idea of the kinds of animals Seltzer liked to paint as well as an excellent overview of the ways he liked to paint them. Seltzer often depicted wolves, buffalo, antelope in vignette. That is, he liked to do a portrait of the animal and combine it with the animal's habitat (or tracks, as in the case of the wolf) in such a way that the animal is both in and out of the landscape, exceeding it, breaking free of it as an individual rather than merely as a representative of a species. The drawings and notes in the margins of these works show Seltzer thinking about how the animals move and are seen in space, but again, as individuals outside the context of their environment. It's a very novel, almost unique approach.



106

Luke Frazier b. 1970

Little Rascals

Oil on board

10 x 12 inches

Signed lower right

Signed, titled and dated 2001 verso

Estimate: \$3,000 - 5,000

107

Luke Frazier b. 1970

Autumn Prince

Oil on board

10 x 12 Inches

Signed lower right

Signed, titled and dated 2009 verso

Estimate: \$3,000 - 5,000



108

Sherry Sander b. 1941

Whitetail Deer Jumping

Bronze, cast number F6/35

14 inches high, 22 inches wide

Signed and dated 86

Estimate: \$1,500 - 2,500

Provenance: Parker Family Trust



109

Kenneth Riley b. 1919

The Captive

Oil on board

24 x 36 inches

Signed lower right and dated 79

Estimate: \$35,000 - 50,000

Provenance: Parker Family Trust



110

Kenneth Riley b. 1919

The Guides

Oil on board

12 x 16 inches

Signed lower right/CA and dated 84;

Signed verso

Estimate: \$8,000 - 12,000



111

Martin Grelle b. 1954

Winter Move

Oil on canvas

30 x 40 inches

Signed lower right;

Signed and titled verso

Estimate: \$30,000 - 50,000

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK:

Lithaprint Company. 2009, p. 89, illustrated.

(a copy of *The Parker Collection, Volume II* will accompany this lot)



112

David Mann b. 1948

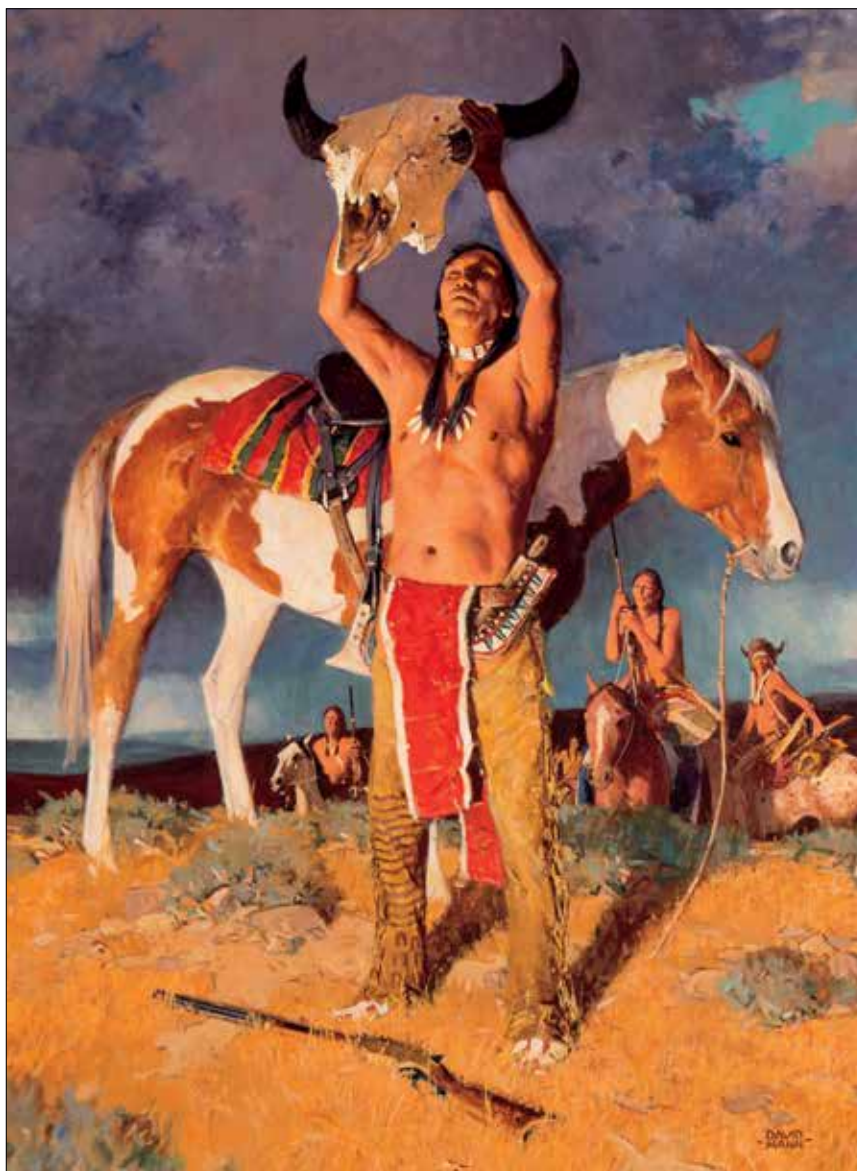
Buffalo Shaman

Oil on canvas

30 x 40 inches

Signed lower left

Estimate: \$16,000 - 24,000



113

David Mann b. 1948

Buffalo Quest

Oil on canvas

40 x 30 inches

Signed lower right

Estimate: \$16,000 - 24,000



114

Martin Grelle b. 1954

Trinkets

Oil on canvas

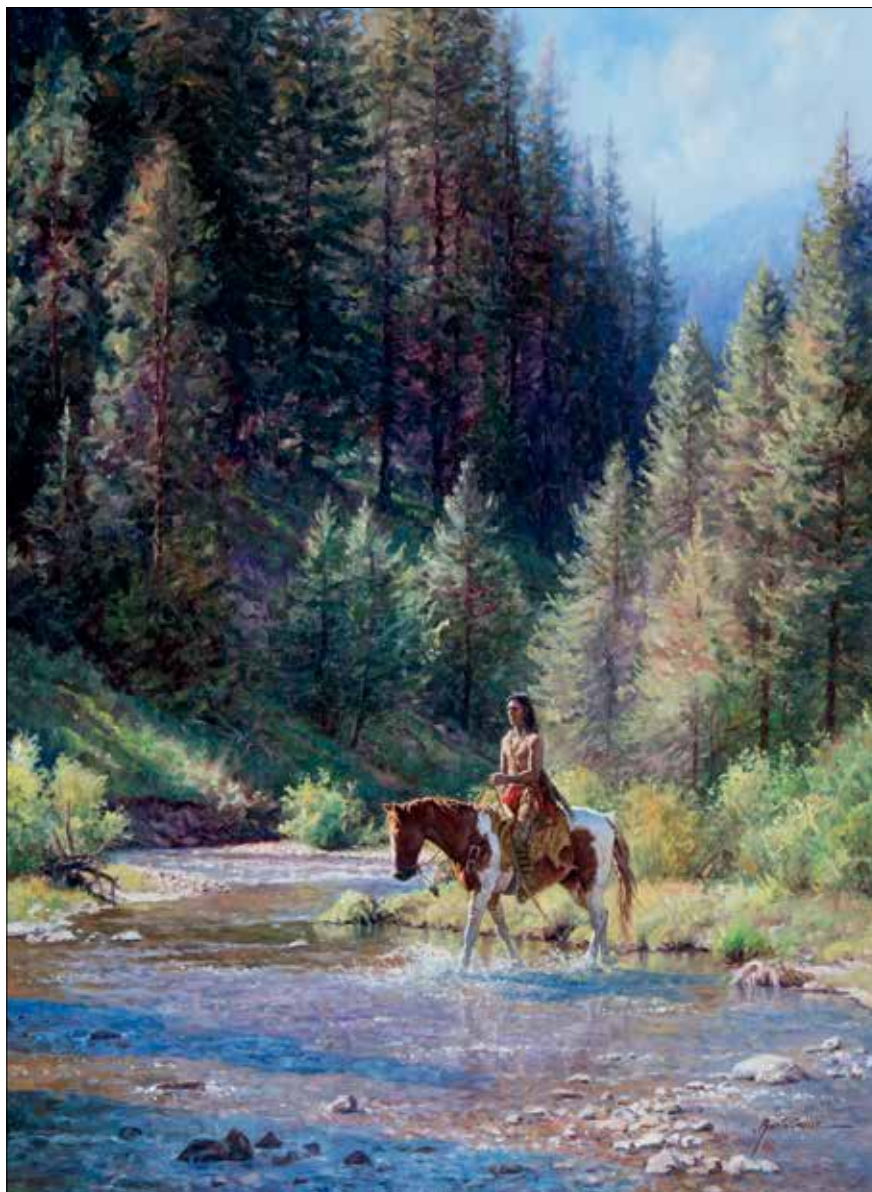
30 x 48 inches

Signed lower right; Titled verso

Estimate: \$35,000 - 50,000

Provenance: Parker Family Trust

Literature: *The Parker Collection, Volume II*. Tulsa, OK:
Lithaprint Company. 2009, p. 87, illustrated.
(a copy of *The Parker Collection, Volume II* will accompany this lot)



115

Martin Grelle b. 1954

Shallow Crossing

Oil on canvas

40 x 30 inches

Signed lower right

Estimate: \$50,000 - 75,000

116

Martin Grelle b. 1954

Stormy

Oil on canvas

16 x 20 inches

Signed lower left/CA and dated 96;

Signed, titled and dated verso

Estimate: \$10,000 - 15,000



117

G. Harvey b. 1933

Through the Fields of Gold

Oil on canvas

16 x 12 inches

Signed lower left;

Signed and titled verso

Estimate: \$22,000 - 32,000



118

G. Harvey b. 1933

In the Land of the Alpine Lakes

Oil on canvas

48 x 36 inches

Signed lower right; Signed, titled and dated 1993 verso

Estimate: \$125,000 - 175,000

119

Dale Ford b. 1934

Collection of 8 Wagons

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

Estimate: \$30,000 - 40,000

A full-time artist for over 40 years, Dale Ford specialized in scale model horse drawn wagons and stagecoaches. Made by hand of hand-rubbed hardwood, steel and leather, each component of each of these unique pieces is separately painted and detailed. The result of a combination of thorough research and artistry, Ford's wagons and coaches offer a fascinating glimpse into a bygone era. The C. M. Russell Museum in Great Falls and Rich Harvest Farms in Chicago have extensive selections of Ford's wagons.



Concord Stagecoach



Ice Wagon



Express Wagon



Overland Freight Wagon



Hearse



Beer Wagon



Contestoga Wagon



Comstock Fuel Wagon



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City _____ State _____ Zip _____

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Phone _____ Alternate Phone _____

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

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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 4 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.

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Please fax your completed Telephone Bid Form to (480) 423-4071.

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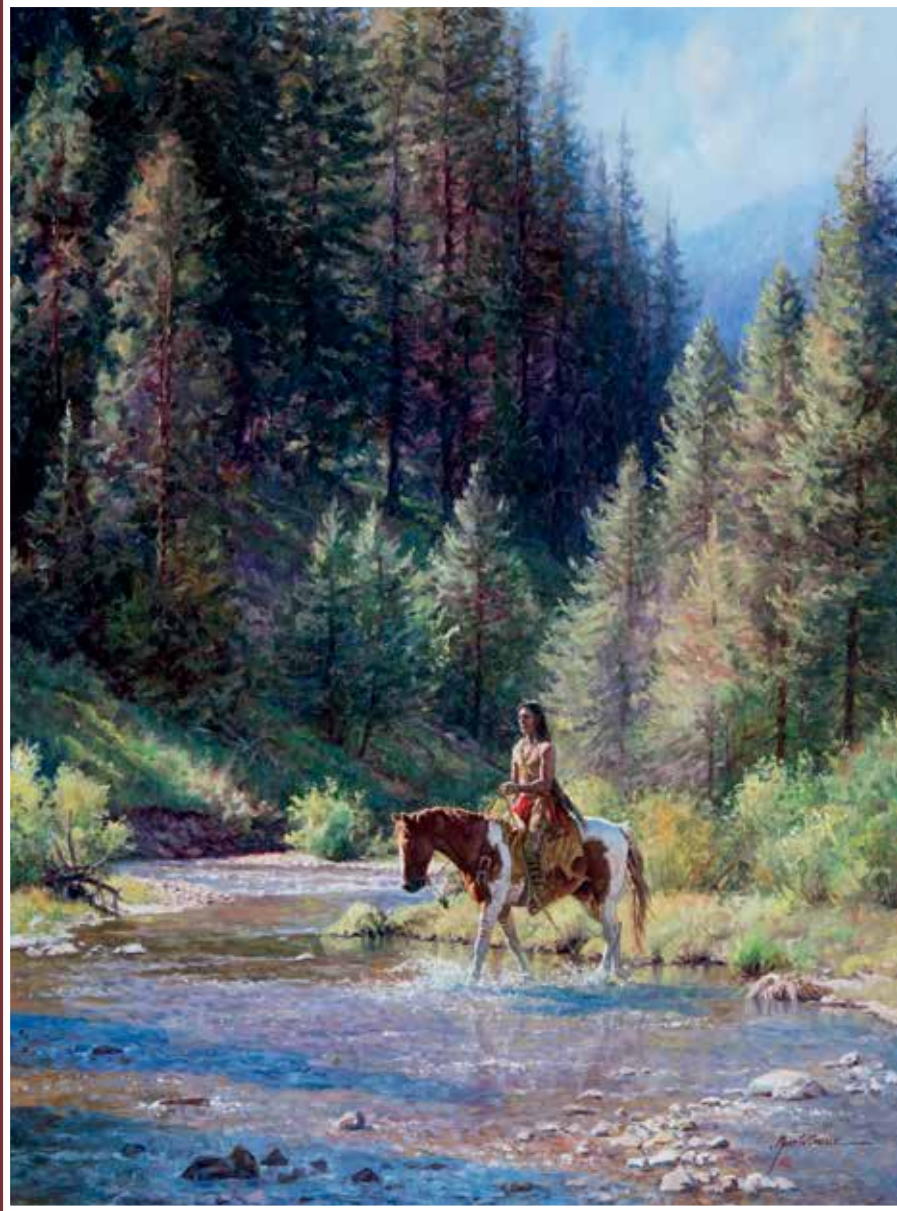
[illegible]

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