



SCOTTSDALE  
ART AUCTION

March 31, 2012 • Session I



Ray Swanson  
2012

*Front Cover*

148

**Ray Swanson** 1937-2004

*The New Little Ones*

Oil on board

38 x 30 inches

*Signed lower right and dated 83*

Estimate: \$15,000-20,000

*Opposite*

113

**Roy Andersen** b. 1930

*Eyes for the Long Knives*

Oil on canvas

24 x 36 inches

*Signed lower left/CA*

Estimate: \$20,000-30,000

*Back Cover*

93

**Martin Grelle** b. 1954

*Offering*

Oil on canvas

30 x 24 inches

*Signed lower left/CA and dated 95; Signed, titled  
and dated verso*

Estimate: \$25,000-35,000





SCOTTSDALE ART AUCTION

*Saturday • March 31, 2012*



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*Saturday • March 31, 2012*



**Michael Frost**  
**J. N. Bartfield Galleries**

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michael@scottsdaleartauction.com

**Jack A. Morris, Jr.**  
**Morris & Whiteside Galleries**

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**The Legacy Gallery**

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**Troy Black, Auctioneer**

**Online Bidding Arrangements can be made through  
[www.scottsdaleartauction.com](http://www.scottsdaleartauction.com)**



**Telephone Bidding Arrangements must be  
made no later than 5:00 pm on Thursday, March 29.**

*Subject to availability.*

**Absentee Bidding Arrangements must be  
made no later than 5:00 pm on Friday, March 30.**

**Please call (480) 945-0225 or register online  
at [www.scottsdaleartauction.com](http://www.scottsdaleartauction.com)**



**Auction results will be available online Monday, April 9  
at [www.scottsdaleartauction.com](http://www.scottsdaleartauction.com)**





# SCOTTSDALE ART AUCTION

*Saturday • March 31, 2012*



## **Friday, March 30**

10:00am–5:00pm.....Registration & Preview  
6:00pm–8:00pm .....Cocktail Preview

## **Saturday, March 31**

8:30am–9:30am.....Registration & Preview  
9:30am .....First Session: Lots 1–157  
11:30am .....Lunch Buffet  
1:00pm .....Second Session: Lots 158–392

**Pre-registration available at [www.scottsdaleartauction.com](http://www.scottsdaleartauction.com)**



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

### **Marriott Suites**

#### **Scottsdale Old Town**

7325 East 3rd Avenue • Scottsdale

(800) 228-9290 *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 FIFTEEN PERCENT (15%) on any individual lot in the amount up to and including \$1,000,000; TWELVE PERCENT (12%) on any individual lot on the amount in excess of \$1,000,000. 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 March 31, 2012 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 sales tax or, in the event of deliveries outside the state, it is the Purchaser's responsibility to pay any applicable compensating use tax of another state 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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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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*Saturday • March 31, 2012*





**1**  
**Glenna Goodacre** b. 1939  
*Hopi Girl*  
 Bronze, Cast number 15/25  
 12 inches high  
*Signed*  
 Estimate: \$1,200-1,500



**2**  
**Joe Beeler** 1931-2006  
*The Medicine Man*  
 Bronze, Cast number 5/15  
 11 ½ inches high  
*Signed/CA*  
 Estimate: \$2,500-3,500



**3**  
**Don Crowley** b. 1926  
*Suspicion*  
 Oil on board  
 9 x 12 inches  
*Signed lower right; Signed and titled verso*  
 Estimate: \$800-1,200



**4**  
**Judy Black** 20th Century  
*Almost Home*  
 Bronze, Cast number 19/30  
 19 inches high  
*Signed and dated 1993*  
 Estimate: \$1,200-1,500



**5**  
**Robert Winter** b. 1953  
*Decisions in the Rain*  
 Oil on board  
 24 x 30 inches  
*Signed lower right and dated 80*  
 Estimate: \$2,500-4,500

**6**  
**Grant Speed** 1930-2011  
*Healin' Up for Round Two*  
 Bronze, Cast number 2/30  
 12 ½ inches high  
*Signed/CA and dated 1988*  
 Estimate: \$2,000-3,000



**7**  
**Wayne Baize** b. 1943  
*Slow Transportation*  
 Oil on canvas  
 12 x 16 inches  
*Signed lower left/CA*  
 Estimate: \$1,500-2,000

8

**Dennis Smith** b. 1942  
*2002 Winter Olympics*  
 Set of 4 bronzes

Estimate: \$600-1,000



*Christmas Skis*

Bronze,  
 Cast number 315/5000  
 6 ½ inches high  
*Signed*



*Skater*

Bronze,  
 Cast number 155/5000  
 6 ¾ inches high  
*Signed*



*Tobaggers*

Bronze,  
 Cast number 227/5000  
 7 inches high  
*Signed*



*Together on the Glass*

Bronze,  
 Cast number 318/5000  
 6 ½ inches high  
*Signed*

10

**Charles Schreyvogel** 1861-1912  
*White Eagle*  
 Bronze, Cast number 5/18  
 20 ½ inches high  
*Signed, titled and dated 1899,*  
*inscribed "Young Cast" on base*

Estimate: \$4,000-8,000



Known primarily as a painter of the conflict between heroic soldiers and noble Indians, Charles Schreyvogel's gentler, more introspective nature emerges in his bronzes. Schreyvogel traveled throughout the West, visiting army posts and reservations 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 will reveal that the bust intentionally recalls bronzes and marbles of George Washington and other fathers of our country.

9

**Thomas H. Benton** 1889-1975  
*The Hymn Singer*  
 Stone Lithograph  
 16 x 12 inches  
*Signed lower right*

Estimate: \$1,500-2,500



*The Hymn Singer* (also titled *The Minstrel*)

Published by Twayne Publishers, NY in an edition of 500.

Literature: Creekmore Fath. *The Lithographs of Thomas Hart Benton*. Austin, TX: University of Texas Press. 1969, p. 168-69, illustrated.

On page 168 of *The Lithographs of Thomas Hart Benton*, the artist discusses this work as follows:

"Burl visited me in Kansas City in 1950, returning from Hollywood, with a beard which had been grown for a part in some southern movie story. He sang some old southern hymns which produced the idea for this print and a life size portrait. The latter still in my possession."

In 1950, when Burl Ives visited Benton, he had just finished filming a western entitled *Sierra*, which starred war hero Audie Murphy and Wanda Hendrix. Largely ignored by the critics, Ives, who began his career as a musicologist and singer of American folk ballads, received excellent notices for his role in the film, where he serves as a sort of choral counterpoint to the narrative. Ives would catapult to great acclaim in his role as "Big Daddy" in Tennessee Williams's *Cat on a Hot Tin Roof* and will go down in history as the voice of the Snowman narrator in *Rudolph, the Red-Nosed Reindeer*.



11

**Karl Quilter** b. 1929  
*Eagle Dancer*  
 Bronze, Cast number 10/20  
 31 inches high, 36 inches wide  
*Signed and dated 76*

Estimate: \$3,000-5,000





**12**  
**Joe DeYong** 1894-1975  
*Navajo Maiden*  
 Gouache  
 10 x 13 inches  
*Signed lower right*  
 Estimate: \$2,000-4,000



**13**  
**Joe DeYong** 1894-1975  
*Wash Gibbs*  
 Gouache  
 10 x 8 inches  
*Signed lower left*  
 Estimate: \$300-600

Joe DeYong's love of the West and innate artistic ability led him to Charlie Russell, whose work he idolized. For ten years, from 1916 until Russell's death in 1926, DeYong worked in Russell's studio, taking lessons from the master himself. Through Russell, DeYong met Edward Borein, and after Russell's death, he moved to California where he learned to work in bronze. DeYong, who had known silent Western stars like Tom Mix for years, eventually made a career as a technical advisor in Hollywood, working on classic Westerns such as *Shane* and *Rio Bravo*. DeYong's style owes much to his mentor, though his treatment of similar material has an emotional freedom all its own.



**14**  
**Don Doxey** b. 1928  
*Spirit of the Night... Watching*  
 Oil on canvas  
 26 x 18 inches  
*Signed lower right and dated 73*  
 Estimate: \$1,000-2,000



**15**  
**Don Doxey** b. 1928  
*A Bit of the Hawk Still Remains*  
 Oil on canvas  
 26 x 14 inches  
*Signed lower right and dated 73*  
 Estimate: \$1,000-2,000  
 Provenance: Husberg Fine Gallery, AZ.

Lot 16A-C will be offered Bidder's Choice



**16A**

Dale Ford b. 1934

*Butterfield Express Wagon*

Constructed in wood and hand painted  
20 inches high miniature horse drawn vehicle

Estimate: \$3,000-5,000

**16B**

Dale Ford b. 1934

*Army Escort Wagon*

Constructed in wood and hand painted  
20 inches high miniature horse drawn vehicle

Estimate: \$3,000-5,000



**16C**

Dale Ford b. 1934

*Arizona Fuel Wagon*

Constructed in wood and hand painted  
20 inches high miniature horse drawn vehicle

Estimate: \$3,000-5,000



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.

**17**

Ray Swanson 1937-2004

*Not Enough Rain*

Acrylic

11 x 15 inches

*Signed lower right; Signed, titled and dated 71 verso*

Estimate: \$1,000-2,000

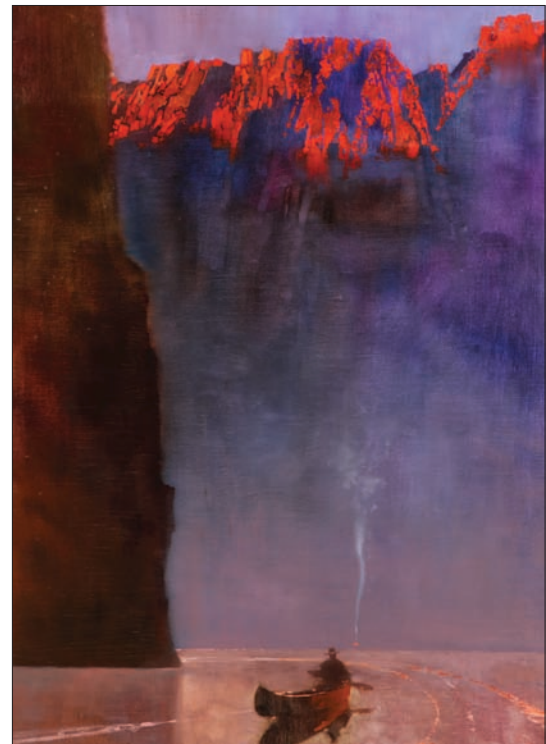




**18**  
**John Sherrill Houser** b. 1935  
*The Shaman*  
 Oil on board  
 16 x 12 inches  
*Signed upper left and dated 1971*  
 Estimate: \$800-1,200



**19**  
**Bernard Fuchs** 1932-2009  
*Saratoga Paddock*  
 Oil on canvas  
 32 x 24 inches  
*Signed lower right*  
 Estimate: \$2,000-4,000



**20**  
**Bernard Fuchs** 1932-2009  
*Canyon Solitude*  
 Oil on canvas  
 30 x 22 inches  
*Signed lower right*  
 Estimate: \$2,000-4,000  
 Provenance: Husberg Gallery, AZ.



**21**

**David Atkins** b. 1910

*Buffalo Man*

Oil on canvas

40 x 32 inches

*Signed lower right; Signed and titled verso*

Estimate: \$800-1,200



**22**

**Gene & Rebecca Tobey**

*Buffalo*

Ceramic

21 inches high

*Signed and dated 88*

Estimate: \$2,000-3,000



The red clay of his native Utah influenced Gene Tobey's decision to concentrate on ceramics. Working beside his wife Rebecca, Tobey made the move from ceramics to bronzes. The Tobey's animals are sacred. They deserve our profound respect because they offer shamanistic insights into a larger, shimmering, spiritual realm. The figures that dance on the animals, applied and incised, are, according to the artists, the outlines of the past, voices in the wind, petroglyphs on the walls of forgotten caves. Tobey's wife continues his work, and their two children are artists carrying the family tradition in new directions.

**23**

**Gene Tobey** 1945-2006

*Wandering Star*

Bronze, Cast number 9/30

10 ¾ inches high

*Signed and dated 89*

Estimate: \$2,000-3,000





**24**

**John Nieto** b. 1936

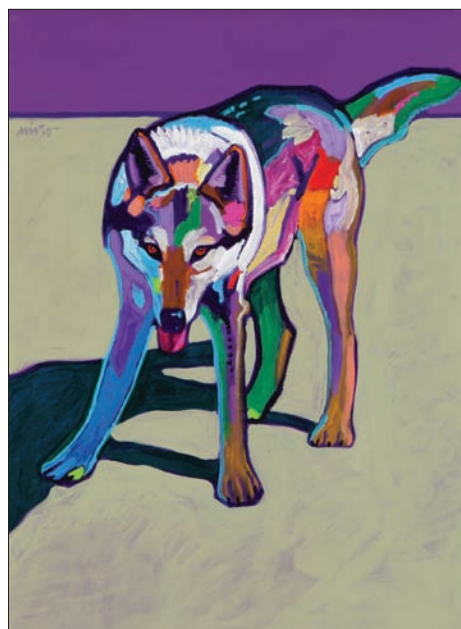
*Coyote*

Oil on canvas

16 x 20 inches

*Signed lower right; Signed, titled and dated 2008 verso*

Estimate: \$2,500-3,500



**25**

**John Nieto** b. 1936

*Gray Wolf*

Oil on canvas

24 x 18 inches

*Signed upper left; Signed, titled and dated 2006 verso*

Estimate: \$3,000-5,000



**26**

**Nancy Dunlop Cawdrey** b. 1948

*Salute the Moon*

French dye on silk

15 x 14 inches

*Signed lower right*

Estimate: \$2,000-3,000



**27**

**Thom Ross** b. 1953

*Wyatt and Virgil Earp*

Oil on canvas

18 x 24 inches

*Signed upper left*

Estimate: \$3,000-5,000





**28**

**G. Russell Case** b. 1966  
*Walls of Badger Creek - Study*  
 Oil on canvas mounted on board  
 14 x 18 inches  
*Signed lower right;*  
*Signed, titled and dated 2011 verso*  
 Estimate: \$2,500-3,500

**29**

**D. Alanson Spencer** 1911-1999  
*Canyon De Chelly*  
 Watercolor  
 20 ½ x 28 inches  
*Signed lower left and dated 77*  
 Estimate: \$1,500-2,500



**30**

**F. Grayson Sayre** 1879-1939  
*Flower Strewn Road*  
 Oil on canvas  
 20 x 24 inches  
*Signed lower right; Titled verso*  
 Estimate: \$4,000-6,000

Missouri native F. Grayson Sayre enjoyed his first success as an illustrator in Chicago, but contracted diphtheria and traveled to California on the advice of a doctor in 1916. Enchanted by the colors of the desert, Sayre spent the next six years living and painting in Arizona, though he ultimately settled in Glendale, California, a small town near Los Angeles that afforded him quick access to the mountains and high desert he loved to paint. *Flower Strewn Road* depicts the desert in full bloom and shows the artist's talent for uniting color and pattern to excellent effect.



**31**

**Russ Vickers** 1923-1997

Set of 2 Paintings

Estimate: \$600-900

Provenance: Husberg Fine Art, AZ.



*Flash Flood*

Oil on board

4 x 6 inches

*Signed lower right*



*Easy Autumn*

Oil on board

4 x 6 inches

*Signed lower right; Signed, titled and dated 10-24-79 verso*

**32**

**Russ Vickers** 1923-1997

*Ambushed*

Oil on board

4 ½ x 12 ½ inches

*Signed lower right*

Estimate: \$1,000-1,500

**33**

**Robert McGinnis** b. 1926

*Prospecting*

Egg tempera

6 x 8 ½ inches

*Signed lower right*

Estimate: \$300-600

Provenance: Husberg Gallery, AZ.





**34**  
**Ernest Berke** 1920-2010  
*The Death Song*  
 Bronze, Cast number 9/12  
 17 ½ inches high  
*Signed, titled and dated 1968*  
 Estimate: \$2,000-4,000



**35**  
**Ernest Berke** 1920-2010  
*Rallying His Warriors*  
 Bronze, Cast number AC/20  
 26 inches high  
*Signed, titled and dated 1979*  
 Estimate: \$1,500-2,500

Largely self taught, Ernest Berke—who made his home in Scottsdale—was remarkably accomplished in both painting and sculpture, though it is for his bronzes that he is principally remembered. His interest in the West, kindled beside colleagues as they drew ad images for Sears in New York, led him to learn Indian arts and crafts, an experience that served him well in his intuitive depictions of dramatic moments in the vanished Native American past and the lost Old West.

**36**  
**Solon Borglum** 1868-1922  
*Sioux Indian Buffalo Dancer*  
 Bronze, Cast number 2  
 29 inches high, 39 inches wide  
*Signed*  
 Estimate: \$10,000-15,000







**37**

**Steve Devenyns** b. 1953

*Innocence*

Oil on board

8 x 10 inches

*Signed lower left and dated '92*

Estimate: \$800-1,200



**38**

**George Molnar** b. 1953

*My Little Kitty*

Oil on board

14 x 11 inches

*Signed lower left*

Estimate: \$3,000-5,000

Provenance: Trailside Galleries, AZ.



**39**

**Alfredo Rodriguez** b. 1954

*Comforting Words*

Watercolor

16 x 11 ½ inches

*Signed lower right;*

*Signed, titled, and dated 1990 verso*

Estimate: \$3,000-5,000



**40**

**Dan McCaw** b. 1942

*French Café*

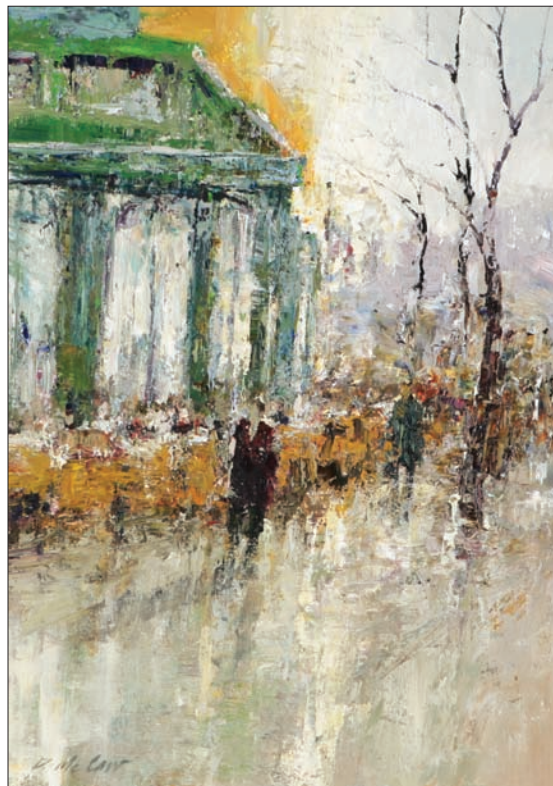
Oil on board

24 x 18 inches

*Signed lower left*

Estimate: \$6,000-8,000

Provenance: Morris & Whiteside  
Galleries, SC.



**41**

**Dean Mitchell** b. 1957

*French Quarter Gallery*

Watercolor

13 ½ x 9 inches

*Signed lower left/AWS and dated 95*

Estimate: \$4,000-6,000

Provenance: Red Piano Art Gallery, SC.



**42**

**Chen Chi** 1912-2005

*Fifth Avenue, New York*

Watercolor

22 x 19 inches

*Signed lower right and dated 1971*

Estimate: \$3,000-5,000

Provenance: O'Briens Gallery, AZ.



**43**  
**Howard Rogers** b. 1932  
*Savana*  
 Oil on canvas  
 22 x 36 inches  
*Signed lower right*  
 Estimate: \$3,000-5,000



**44**  
**Howard Rogers** b. 1932  
*Morning Glow*  
 Oil on canvas  
 30 x 20 inches  
*Signed lower right*  
 Estimate: \$3,000-5,000  
 Provenance: Legacy Gallery, AZ.



**45**  
**Howard Rogers** b. 1932  
*Carmen*  
 Oil on canvas  
 12 x 9 inches  
*Signed lower right*  
 Estimate: \$1,500-2,000



**46**

**Ray Swanson** 1937-2004  
*The Whitecalfs*  
 Set of 3 Paintings  
 Estimate: \$3,000-5,000



*Sandra Whitecalf*  
 Oil on board  
 8 x 14 inches  
*Signed lower left; Signed and titled verso*



*Iaereynn Whitecalf*  
 Oil on board  
 8 x 14 inches  
*Signed lower left; Signed and titled verso*



*Baby Whitecalf*  
 Oil on board  
 8 x 14 inches  
*Signed lower left; Signed and titled verso*



**47**

**Ray Swanson** 1937-2004  
*Dakota Autumn*  
 Oil on canvas  
 40 x 30 inches  
*Signed lower right and dated 85*  
 Estimate: \$14,000-18,000





**48**

**Don Crowley** b. 1926

*Rachel - Study for Littlest Apache*

Pencil

24 x 18 inches

*Signed lower right and titled*

Estimate: \$2,000-4,000

Provenance: Husberg Gallery, AZ.

**49**

**Ron Riddick** b. 1952

*The Blessing Dance*

Oil on canvas

36 x 48 inches

*Signed lower left and dated 1992*

Estimate: \$30,000-40,000





**50**  
**Joe Beeler** 1931-2006  
*Proud Warrior*  
 Watercolor  
 12 x 8 ½ inches  
*Signed lower right*  
 Estimate: \$2,000-3,000



**51**  
**Fritz White** 1930-2010  
*Cavalry Chief*  
 Bronze, Cast number 2/25  
 18 inches high  
*Signed/CA*  
 Estimate: \$2,500-3,500

**52**  
**Nicholas Coleman** b. 1978  
*Green River Camp*  
 Oil on board  
 24 x 36 inches  
*Signed lower right*  
 Estimate: \$5,000-7,000  
 Provenance: Altermann  
 Galleries, NM.







**53**  
 Cyrus Afsary b. 1940  
*Tribal Dancer*  
 Oil on canvas  
 12 x 9 inches  
*Signed lower right/NAWA*  
 Estimate: \$2,500-3,500



**54**  
 Don Crowley b. 1926  
*The Wolf Clan*  
 Oil on canvas  
 9 x 12 inches  
*Signed lower right/CA*  
 Estimate: \$2,000-3,000



**55**  
 Robert Pummill b. 1936  
*Blue Beaded Bonnet*  
 Oil on board  
 16 x 12 inches  
*Signed lower left/CA*  
 Estimate: \$4,000-6,000



**56**

**Kim D. Mackey** b. 1953

*For Honor and Glory*

Oil on canvas

20 x 24 inches

*Signed lower right/OPA;*

*Signed and titled verso*

Estimate: \$3,000-5,000



**57**

**Edward Fraughton** b. 1939

*When the Trail Ends*

Bronze, Cast number 25/30

15 inches high, 30 inches wide

*Signed and dated 1973*

Estimate: \$10,000-20,000



**58**

**Ted Long** 1932-2007

*Fort Bridger*

Oil on canvas

28 x 18 inches

*Signed lower right and dated 77*

Estimate: \$3,000-6,000



**59**

**Walter H. Hinton** 1886-1980

*Indian Attack*

Oil on canvas

36 x 28 inches

*Signed lower right*

Estimate: \$3,000-5,000

Altermann Galleries, NM.

San Francisco native Walter Haskell Hinton moved with his family to Chicago just in time to see Buffalo Bill at the World's Columbian Exposition in 1893. Though his art training would take him to the commercial houses in Milwaukee and Philadelphia, Hinton's fascination with the West drew him to the Western pulps, where he specialized in action packed covers. After moving to Chicago in 1937, Hinton was able to spend more time on non-commercial work. A voracious history buff and collector, Hinton's home was a veritable museum that thrilled all who visited him.



**60**

**Donald Prechtel** b. 1936

*Attack on the Cayuse Stage*

Oil on board

20 x 30 inches

*Signed lower left and dated 75*

Estimate: \$2,000-4,000

Provenance: Husberg Gallery, AZ.





**61**

**Robert Summers** b. 1940

*All Accounted For*

Oil on canvas

9 x 12 inches

*Signed lower left*

Estimate: \$800-1,200

Provenance: Husberg Gallery, AZ.

**62**

**Karin Hollebeke** b. 1950

*Slicker Talk*

Oil on canvas

10 ½ x 13 ½ inches

*Signed lower right*

Estimate: \$1,000-1,500



**63**

**Jamie Means** b. 1972

*Payback*

Colored pencil

18 ½ x 24 inches

*Signed lower right*

Estimate: \$3,500-5,000







**64**

**E. Denney Neville** b. 1940

*Big Horn Early Spring*

Oil on board

9 x 12 inches

*Signed lower right; Signed, titled and dated 2004 verso*

Estimate: \$1,000-2,000

**65**

**Joseph Orr** b. 1949

*Morning Light at Cedar Ridge*

Oil on canvas

24 x 24 inches

*Signed lower right*

Estimate: \$4,000-6,000



**66**

**Charles Graham** 1852-1911

*Camp on the Plains*

Watercolor

13 ¼ x 26 inches

*Signed lower right*

Estimate: \$2,000-4,000

Charles Graham was a mapmaker and theatrical scene painter before joining Harper's as a staff artist in 1877. Between 1880-89, he concentrated on views of the American West painted on various trips, including one in 1890 that saw him sketch and paint his way from the Dakotas to New Mexico. *Camp on the Plains* probably dates from this period. A vibrant watercolor, the work has an on-the-spot, plein air quality. There is nothing composed about the camp. The tents are far-off, far apart, elements of the finely rendered, though realistically muted landscape.

**67**

**Walt Gonske** b. 1942

*San Cristobal Winter*

Oil on canvas

34 x 38 inches

*Signed lower right; Signed  
and titled verso*

Estimate: \$8,000-12,000



**68**

**Conrad Schwiering** 1916-1986

*Gilie Time*

Oil on board

12 x 18 inches

*Signed lower left*

Estimate: \$4,000-6,000

Provenance: Octavia duPont, DE.  
by descent through the family

As a boy in Colorado, Conrad Schwiering came under the spell of the mountains, but he didn't see—or fall for—the Tetons until he attended college in Wyoming. Schwiering completed his training in New York and settled in Jackson, where he devoted his life and career to capturing the Tetons in every season and in every light. *Gilie Time* beautifully captures the steely blues of these fabled peaks and the vivid colors of the plains at their feet.

**69**

**Francois Koch** b. 1944

*Sycamore Shades*

Oil on canvas

20 x 30 inches

*Signed lower right*

Estimate: \$6,000-9,000

Exhibitions: Masters of the American  
West, Autry National  
Center.





70

**Charles P. Adams** 1858-1942

*Sagebrush Flat, Western Colorado*

Gouache

8 x 12 inches

*Signed lower left*

Estimate: \$2,000-4,000

Provenance: DiTommaso Galleries, Scottsdale, AZ.  
Neal R. Smith Art, Denver, CO.  
Midwestern Galleries, Cincinnati, OH.  
Private Collection



Coming to Denver from the East in 1876, Charles Partridge Adams received his only instruction from Helen Chain, a former pupil of Inness. Sharing a studio with sculptor Alexander Phimister Proctor, Adams was moved to build a studio of his own in Estes Park where he did many of the mood filled watercolors of the Colorado Rockies for which he is justly praised. *Sagebrush Flats, Western Colorado* with its dominant, detailed foreground and misty, distant peaks, exemplifies the artist's ability to play with scale. Small rocks that would be at the viewer's feet vie for our interest with the huge mountains that shimmer at the purple horizon.



71

**Mel Fillerup** b. 1924

*Southfork Gold*

Oil on canvas

20 x 28 inches

*Signed lower right*

Estimate: \$3,000-4,000



72

**James Asher** b. 1944

*Campo Santo at Truchas*

Watercolor

7 ½ x 10 inches

*Signed lower right*

Estimate: \$600-900





**73**

**Gary Ernest Smith** b. 1942

*Making Hay*

Oil on canvas

30 x 24 inches

*Signed lower right*

Estimate: \$6,000-9,000

Provenance: Overland  
Gallery, AZ.



**74**

**Nelson Boren** b. 1952

*Little Reata*

Watercolor

41 ½ x 24 inches

*Signed lower right*

Estimate: \$3,000-5,000



**75**

**Blair Buswell** b. 1956

*The Drifter*

Bronze, Cast number 57/70

20 inches high

*Signed*

Estimate: \$2,000-4,000



**76**  
**Steve Devenyns** b. 1953  
*Along the Madison*  
 Oil on board  
 18 x 10 inches  
*Signed lower left and dated '99*  
 Estimate: \$1,800-2,400



**77**  
**George D. Smith** b. 1944  
*Pack Outfit - North Fork of the Shoshone*  
 Oil on canvas  
 14 x 18 inches  
*Signed lower left; Signed and titled verso*  
 Estimate: \$2,000-3,500



**78**  
**Robert McGinnis** b. 1926  
*West of Dodge*  
 Egg tempera  
 24 x 47 inches  
*Signed exhibition label Society of Illustrators 1982 verso*  
 Estimate: \$6,000-10,000  
 Provenance: Husberg Gallery, AZ.





**79**

**Robert Meyers** 1919-1970

*Double A Bar A*

Oil on canvas

22 x 30 inches

*Signed lower left*

Estimate: \$6,000-9,000

**80**

**Alfredo Rodriguez** b. 1954

*Before the Rendezvous*

Oil on board

28 x 22 inches

*Signed lower left;*

*Signed, titled, and dated 1997 verso*

Estimate: \$9,000-12,000



**81**

**Harold Von Schmidt** 1883-1992

*Bushwackers*

Oil on canvas

24 x 32 inches

*Signed lower right and dated 1946*

Estimate: \$3,000-5,000

Inscription verso: "Three weeks ago a QM train coming up from 'Point of Rocks' where you got off the U. P. was held up and looted."



**82**

**Gerry Metz** b. 1943

*At the Timberline*

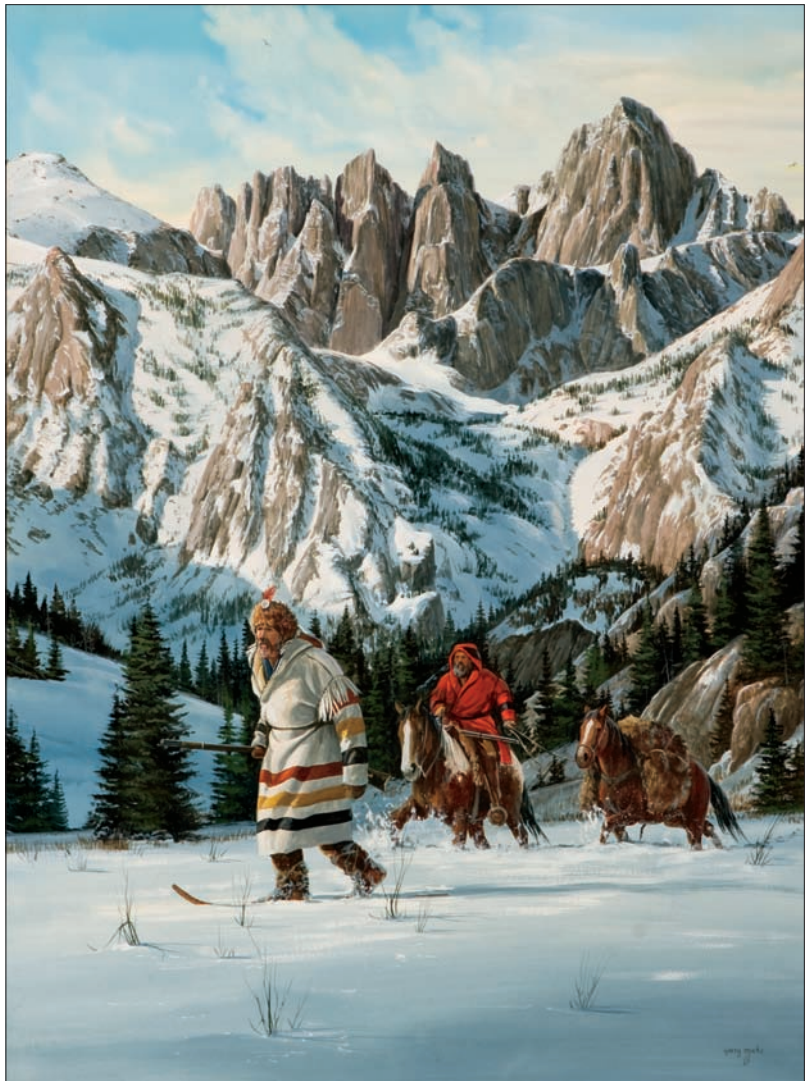
Oil on board

40 x 30 inches

*Signed lower right;*

*Signed and titled verso*

Estimate: \$3,000-5,000



**83**

**Alfredo Rodriguez** b. 1954

*To the Winter Rendezvous*

Oil on board

12 x 24 inches

*Signed lower right and dated 02;*

*Signed, titled and dated verso*

Estimate: \$5,000-7,000

Lot 84A-D will be offered Bidder's Choice



**84A**  
Olaf Wieghorst 1899-1988  
*Cowboy on a Horse*  
Watercolor  
10 x 8 inches  
Signed lower left  
Estimate: \$2,500-4,500



**84B**  
Olaf Wieghorst 1899-1988  
*Resting*  
Watercolor  
12 x 10 inches  
Signed lower left  
Estimate: \$2,500-4,500

**84C**  
Olaf Wieghorst 1899-1988  
*Cowboy on Horseback*  
Watercolor  
10 x 8 inches  
Signed lower left  
Estimate: \$2,500-4,500



**84D**  
Olaf Wieghorst 1899-1988  
*Navajo Indian*  
Watercolor  
9 ½ x 7 ½ inches  
Signed lower left  
Estimate: \$2,500-4,500



**85**  
Gary Niblett b. 1943  
*The Stranger*  
Oil on canvas  
14 x 18 inches  
Signed lower right/CA;  
Signed and titled verso  
Estimate: \$3,000-4,000  
Provenance: Altermann Galleries, NM.





**86**  
**Olaf Wieghorst** 1899-1988  
*Watching*  
 Charcoal and gouache  
 7 ½ x 9 ½ inches  
*Signed lower left*

Estimate: \$2,000-3,000



**88**  
**Robert McGinnis** b. 1926  
*Ethan*  
 Egg tempera  
 29 x 25 inches  
*Signed lower right*

Estimate: \$12,000-16,000

Provenance: Husberg Gallery, AZ.



**87**  
**Joe Ruiz Grandee** b. 1929  
*The Frontiersman*  
 Bronze, Cast number 12/35  
 23 inches high  
*Signed*

Estimate: \$2,500-3,500



**89**  
**Bill Nebeker** b. 1942  
*The Ranger*  
 Bronze, Cast number 25/25  
 20 inches high  
*Signed/CA and dated 1989*

Estimate: \$3,000-5,000

Exhibitions: Cowboy Artists of America, 1989  
 (Winner of Gold Medal and Best of Show)

Texas native Joe Grandee excelled in illustration, painting and sculpture. His historically accurate portrayals earned him great acclaim and he was given a one-man retrospective in the U.S. Capitol in 1974. His works are found in important collections, notably the Harmsen Collection, the National Cowboy Hall of Fame and the Lyndon Baines Johnson Collection.



**90**  
**William Acheff** b. 1947  
*Indian Sheath*  
 Oil on canvas  
 15 ½ x 7 ⅛ inches  
*Signed lower left and dated 1996*  
 Estimate: \$6,000-9,000  
 Provenance: J. N. Bartfield  
 Galleries, NY.



**91**  
**William Acheff** b. 1947  
*Taos Pueblo Cooking Pot*  
 Oil on canvas  
 10 ¼ x 8 ¼ inches  
*Signed lower right and dated 1994;*  
*Titled and dated verso*  
 Estimate: \$5,000-7,000



**92**  
**Don Crowley** b. 1926  
*The Wardancer*  
 Oil on canvas  
 30 x 24 inches  
*Signed lower right;*  
*Signed and titled verso*  
 Estimate: \$10,000-15,000



**93**

**Martin Grelle** b. 1954

*Offering*

Oil on canvas

30 x 24 inches

*Signed lower left/CA and dated 95;*

*Signed, titled and dated verso*

Estimate: \$25,000-35,000



**94**

**John Moyers** b. 1958

*Native American*

Oil on board

30 x 22 inches

*Signed lower right/CA;*

*Signed, titled and dated 2008 verso*

Estimate: \$10,000-15,000

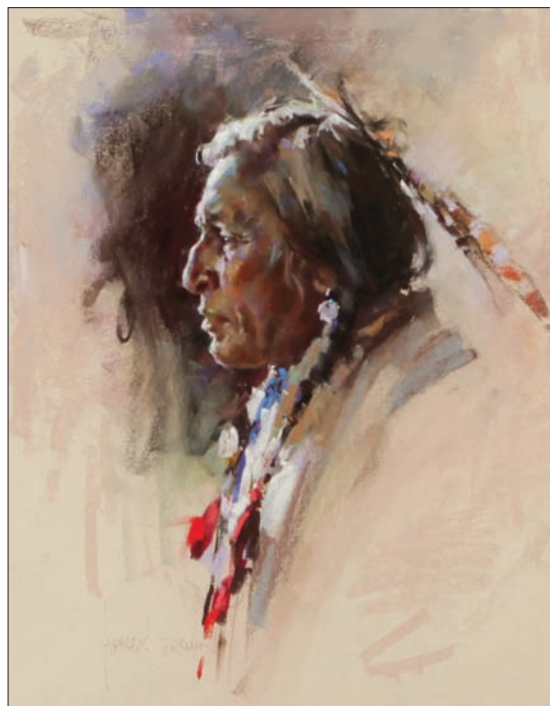




**95**  
**Don Crowley** b. 1926  
*The Grand Marshall*  
 Oil on board  
 16 x 20 inches  
*Signed lower right and dated 1974*  
 Estimate: \$4,000-6,000  
 Provenance: Husberg Gallery, AZ.



**96**  
**Harley Brown** b. 1939  
*Jasmine Bright Eyes*  
 Pastel  
 12 x 9 inches  
*Signed lower right and titled*  
 Estimate: \$4,000-5,000  
 Provenance: Altermann & Morris Galleries, TX.



**97**  
**Harley Brown** b. 1939  
*Spring Chief*  
 Pastel  
 18 ½ x 15 inches  
*Signed lower left*  
 Estimate: \$3,500-5,000





**98**

**Robert Peters** b. 1960

*Welcoming the Warmth*

Oil on canvas

24 x 36 inches

*Signed lower left*

Estimate: \$8,000-12,000

Provenance: Legacy  
Gallery, AZ.

**99**

**Robert Peters** b. 1960

*Crimson Banks*

Oil on canvas

20 x 24 inches

*Signed lower right*

Estimate: \$5,000-7,000





**100**

**Michael C. Poulsen** b. 1953

*Lamar Valley Encampment-Yellowstone*

Oil on canvas

9 x 12 inches

*Signed lower right*

Estimate: \$2,000-3,000

**101**

**Joni Falk** b. 1933

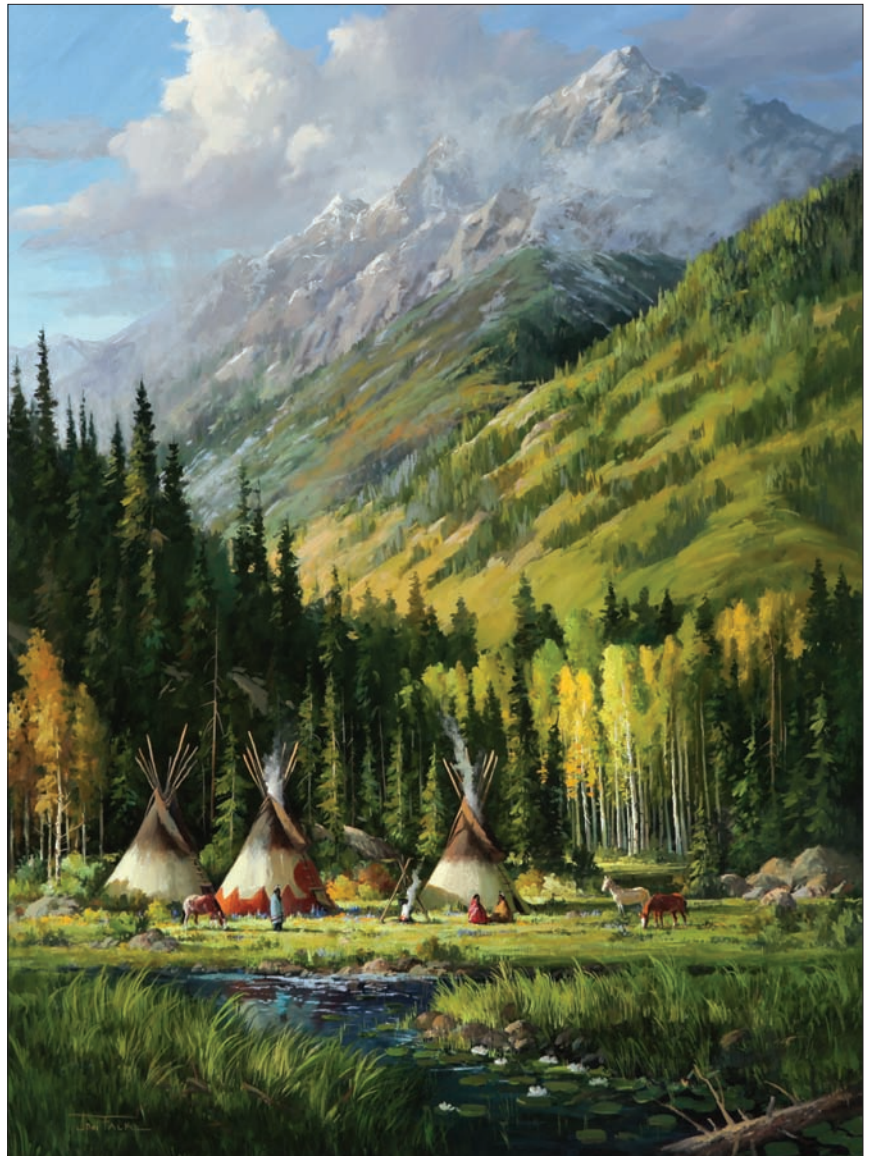
*Tranquility in the Pines*

Oil on canvas

48 x 36 inches

*Signed lower left*

Estimate: \$10,000-15,000





**102**

**Frank McCarthy** 1924-2002

*Turning the Leader*

Oil on board

24 x 30 inches

*Signed lower right and dated 1973; Signed and titled verso*

Estimate: \$30,000-50,000

Provenance: Husberg Gallery, AZ.



**103**

**Frank McCarthy** 1924-2002

*War Party*

Casein

24 x 36 inches

*Signed lower right and dated 71;*

*Signed and titled verso*

Estimate: \$30,000-50,000

Provenance: Mrs. Else Riordan, Sedona, AZ.  
RW Norton Art Gallery, LA.

Literature: Frank Storz (editor). *The Western Paintings of Frank McCarthy*. Franklin Center, PA: Franklin Mint. 1973, plate #5, illustrated.

Exhibitions: R.W. Norton Art Gallery, Shreveport, LA, April 22-June 5, 1977.



**104**

**Mark Swanson** b. 1958

*Now Who's Next*

Oil on canvas

24 x 30 inches

*Signed lower right*

Estimate: \$3,000-5,000

Provenance: Altermann & Morris Galleries, TX.

**105**

**Wayne Baize** b. 1943

*Thirst Quencher*

Oil on canvas

24 x 30 inches

*Signed lower left/CA*

Estimate: \$10,000-15,000



**106**

**Dan Mieduch** b. 1947

*Sagebrush Minuet*

Oil on canvas

24 x 36 inches

*Signed lower right and dated 1980*

Estimate: \$7,000-10,000



**107**

**Ken Payne** b. 1938  
Set of Two Bronzes

Estimate: \$800-1,200



*Winds of Winter*  
Bronze, Cast number 63/75  
10 inches high  
*Signed and dated 89*



*Roundup of Autumn*  
Bronze, Cast number FP/75  
13 ¼ inches high  
*Signed and dated 90*

**108**

**Gary Carter** b. 1939  
*Hindsight*

Oil on canvas  
20 x 30 inches  
*Signed lower left/CA and dated 07*

Estimate: \$10,000-15,000



**109**

**Tom Ryan** 1922-2011

*The Man Who Saved Oregon (Marcus Whitman's Ride to Washington, DC from Oregon)*

Casein

15 ½ x 18 inches

*Signed lower right, titled and dated 1957*

Estimate: \$2,500-3,500



**110**

**Frank McCarthy** 1924-2002

*The Trooper*

Oil on board

12 x 16 inches

*Signed lower left/CA and dated 75*

Estimate: \$7,000-10,000



**111**

**Roy Andersen** b. 1930

*Proud of His Ponies*

Oil on canvas

24 x 18 inches

*Signed lower right*

Estimate: \$9,000-12,000

Exhibition: Cowboy Artists of America,  
October, 1989-January, 1990





**112**

**Roy Andersen** b. 1930

*Battle Cry*

Oil on canvas

20 x 24 inches

*Signed lower right/CA*

Estimate: \$10,000-15,000



**113**

**Roy Andersen** b. 1930

*Eyes for the Long Knives*

Oil on canvas

24 x 36 inches

*Signed lower left/CA*

Estimate: \$20,000-30,000

Provenance: Howard Russek Gallery



**114**

**Michael Coleman** b. 1946

*In the Wake of the Herd, Egegik, Alaska*

Oil on board

24 x 20 inches

*Signed lower left and dated 1978*

Estimate: \$4,000-6,000

Provenance: Kennedy Galleries, NY.

**115**

**Michael Coleman** b. 1946

*Grizzly and Caribou*

Oil on board

34 x 48 inches

*Signed lower right and dated 1983*

Estimate: \$25,000-45,000

Provenance: Wunderlich &  
Company, NY.





**116**

**David Maass** b. 1929

*Sunrise Flight*

Oil on board

24 x 32 inches

*Signed lower left*

Estimate: \$4,000-8,000



**117**

**Roy Mason** 1886-1972

*Geese on the Shore*

Watercolor

15 x 21 ½ inches

*Signed lower right*

Estimate: \$2,500-3,500

Son of a farmer-artist who founded an engraving company, Roy Mason spent his youth in the out-of-doors that would form the principal subject of his art. Mason ran his father's business from 1919 until he retired in 1959, but his watercolors earned him an Associate Membership in the National Academy. Apart from a brief correspondence course, Mason was self-taught. His work demonstrates his mastery of transparent watercolor and certain aspects of his work echo Frank Benson, N. C. Wyeth and something of his good friend Chauncey Ryder—a brooding massiveness of natural elements—balances the gauzy, watery textures of his skies.



**118**

**Douglas Allen** b. 1935

*Shielding Her Calf*

Oil on canvas

22 x 28 inches

*Signed lower right*

Estimate: \$4,000-6,000

Exhibitions: Hiram Blauvelt  
Museum, NY.

**119**

**Gary Swanson 1941-2010**

*Sheep*

Oil on canvas

30 x 52 inches

*Signed lower right*

Estimate: \$4,000-6,000



Gary Swanson's supercharged realism is a product of a lifetime of meticulous observation of animals in their habitats. His unerring sense of anatomy, of the animal in space, moving and at rest, stems from his skills and experience in taxidermy. No matter the animal, the season, or the continent, what radiates from Swanson's works is the great joy and pleasure he took in Nature and in painting.



**120**

**Gary Swanson 1941-2010**

*Elk*

Oil on canvas

30 x 48 inches

*Signed lower right*

Estimate: \$6,000-10,000



**121**

**William Alther** b. 1959

*Amur Patterns*

Oil on board

22 x 36 inches

*Signed lower left; and titled verso*

Estimate: \$4,000-6,000



**122**

**Lorenzo Ghiglieri** b. 1931

*Cottonwood*

Bronze, Cast number 5/20

12 ½ inches high

*Signed*

Estimate: \$1,000-2,000



**123**

**Steve Burgess** b. 1960

*Paws for Thought*

Oil on canvas

24 x 36 inches

*Signed lower right*

Estimate: \$12,000-18,000





**124**

**Luke Frazier** b. 1970

*The Sweet Air of September*

Oil on board

40 x 60 inches

*Signed lower right and dated 12/96;*

*Signed, titled and dated verso*

Estimate: \$12,000-18,000

**125**

**Luke Frazier** b. 1970

*The Long Wait*

Oil on board

22 x 28 inches

*Signed lower right and dated 06;*

*Signed, titled and dated verso*

Estimate: \$7,000-9,000

A copy of the Limited Edition of *The Story of Leanin' Tree* will accompany this lot.



Literature: Ed Trumble. *The Story of Leanin' Tree*. Boulder CO; Leanin' Tree Museum. 2008, p. 289, illustrated.

All summer long this polar bear mother and her cub have gone without their staple food, the seal. The mother has lost up to five pounds a day, suckling her cub and waiting patiently for the sea ice to form. Only then can swimming and hunting lessons begin.



**126**

**Oleg Stavrowsky** b. 1927

*One Down*

Oil on canvas

30 x 40 inches

*Signed lower left; Signed and titled verso*

Estimate: \$5,000-7,000



**127**

**John DeMott** b. 1954

*Careful Passage*

Oil on board

24 x 48 inches

*Signed lower left*

Estimate: \$10,000-15,000



**128**

**Stan Davis** b. 1942

*Long Ago*

Oil on board

18 x 24 inches

*Signed lower right and dated 2003*

Estimate: \$2,000-3,000

Provenance: Morris & Whiteside Galleries, SC.

**129**

**Stan Davis** b. 1942

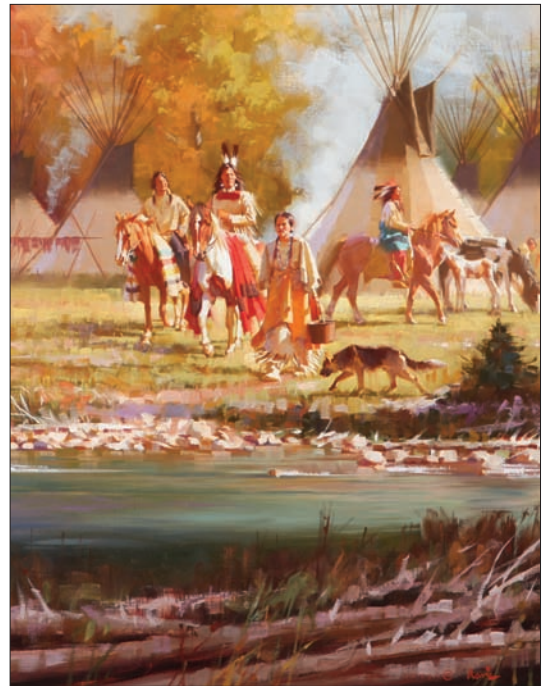
*Once Upon a Time*

Oil on canvas

20 x 16 inches

*Signed lower right and dated 1999*

Estimate: \$2,000-3,000



**130**

**Stan Davis** b. 1942

*Harmony of Conflict*

Oil on canvas

20 x 16 inches

*Signed lower right and dated 1997*

Estimate: \$3,000-5,000

Provenance: Altermann & Morris Galleries, TX.





**131**

**Tom Darro** b. 1946  
*The Beginning of the Plains*  
 Oil on canvas  
 20 x 30 inches  
*Signed lower left*

Estimate: \$2,000-3,000

**132**

**Buck McCain** b. 1943  
*The Spanish Arrive*  
 Oil on board  
 11 x 14 inches  
*Signed lower right*

Estimate: \$2,000-3,000



**133**

**Russ Vickers** 1923-1997  
*The Friendly Indians*  
 Oil on canvas  
 14 x 18 inches  
*Signed lower right; Signed, titled and dated  
 2-8-75 verso*

Estimate: \$2,000-3,000

Provenance: Husberg Gallery, AZ.

Russ Vickers began his career as a commercial illustrator in the aerospace industry in Los Angeles. In 1970, his paintings were featured over the opening and closing credits in the John Wayne film *Chisum* and he began showing his work in Sedona. Three years later, he made a permanent move to Arizona where he lived out his dream of making a career painting classic scenes of the Old West.

**134**

**Oscar E. Berninghaus 1874-1952**

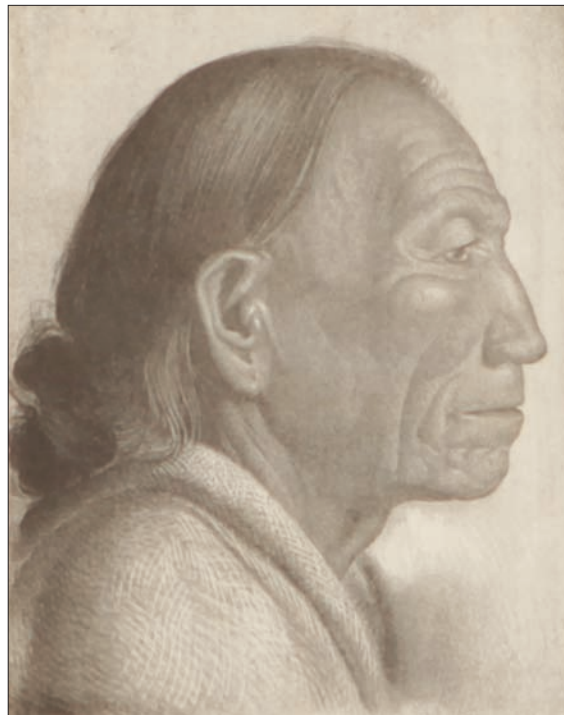
*Old Pueblo Indian-Taos*

Lithograph, edition 2/8

9 ¾ x 7 ¾ inches

*Signed lower right, titled lower left*

Estimate: \$4,000-6,000



**135**

**Frank Tenney Johnson 1874-1939**

*Pearl of the Prairie*

Oil on board

18 x 16 inches

Estimate: \$5,000-10,000



**136**

**Joe Beeler 1931-2006**

*Don't Tread On Me*

Watercolor

17 x 12 inches

*Signed lower left/CA*

Estimate: \$2,500-3,500

Provenance: Altermann Galleries, NM.





**137**  
**Frank McCarthy** 1924-2002  
*Charge on Horseback*  
 Oil on board  
 22 x 13 inches  
*Signed lower right*  
 Estimate: \$8,000-12,000



Before becoming one of the finest American Impressionists, Willard Metcalf was an accomplished illustrator, traveling and painting for *Century* and *Scribner's Magazines*. Metcalf studied in France and painted in Venice and North Africa. Back in the States, Metcalf became one of "The Ten," a group of artists—including Frank Benson and Childe Hassam—that rebelled against the strictures of the National Academy of Design. *Northwest Pacific Coast Lodge Under Construction* is a complex illustration, composed to show the network of timbers and the ingenuity behind the beautiful architecture of the Native Americans of the Northwest Coast. The carving of the lodgepole hints at the ornate system of spiritual figures that will finish the structure.

**138**  
**Willard Metcalf** 1858-1925  
*Northwest Pacific Coast Lodge Under Construction* (circa 1895)  
 Gouache  
 9 x 10 ½ inches  
 Estimate: \$3,000-5,000  
 Provenance: Kennedy Galleries, NY.  
 Literature: Elizabeth DeVeer & Richard Boyle. *Sunlight and Shadow: The Life and Art of Willard Metcalf*. New York: Abbeville Press. 1987, p. 181, illustrated.



**139**  
**Dean Cornwell** 1892-1960  
*Hillie Friends*  
 Oil on canvas  
 28 x 40 inches  
*Signed upper right and dated 28*  
 Estimate: \$10,000-15,000

**140**

**Gary Lynn Roberts** b. 1953

*Saturday Morning*

Oil on canvas

30 x 40 inches

*Signed lower right*

Estimate: \$10,000-15,000



**141**

**Howard Rogers** b. 1932

*The Story Teller*

Oil on canvas

30 x 40 inches

*Signed lower right*

Estimate: \$9,000-12,000



**142**

**Robert Shufelt** b. 1935

*Point of View*

Pencil

17 ½ x 27 ½ inches

*Signed lower right and dated 1980, titled lower left*

Estimate: \$3,000-5,000

Provenance: Legacy Gallery, AZ.  
Altermann Gallery, NM.  
Trailside Gallery, AZ.



**143**

**Austin Barton** b. 1927

*Attitude Adjustment*

Bronze, Cast number 4//20

50 inches high

*Signed and dated '93*

Estimate: \$15,000-25,000

This bronze is the small version of the life-sized *Attitude Adjustment* that greets visitors to the Booth Western Art Museum in Cartersville, Georgia.



**144**  
**Oreland Joe** b. 1958  
*Can You Hear His Sacred Eagle Song*  
 Alabaster  
 19 inches high  
 Signed  
 Estimate: \$3,000-5,000



**145**  
**Jimmy Abeita** b. 1947  
*Self Portrait*  
 Oil on canvas  
 10 x 8 inches  
 Signed lower right  
 Estimate: \$400-800



**146**  
**Robert Totten** b. 1920  
*The Waterhole*  
 Oil on board  
 38 ½ x 50 ½ inches  
 Signed lower right and dated 85  
 Estimate: \$3,000-5,000





**147**  
**Ray Swanson** 1937-2004  
*True Love*  
 Oil on canvas  
 12 x 10 inches  
*Signed lower left/CA*  
 Estimate: \$3,500-5,000



**148**  
**Ray Swanson** 1937-2004  
*The New Little Ones*  
 Oil on board  
 38 x 30 inches  
*Signed lower right and dated 83*  
 Estimate: \$15,000-20,000



**149**

**Paul Calle** 1928-2010

*Warrior No More*

Pencil

25 x 23 inches

*Signed lower right and dated 1974*

Estimate: \$5,000-8,000

Literature: Paul Calle. *The Pencil*. Westport, CT: North light Publishers. 1974, p. 160, illustrated.

A signed copy of *The Pencil* will accompany this lot.

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. His love of American history, particularly the early days of the Old West drew him in the last phase of his long career to create highly detailed drawings and paintings that, nonetheless, have nothing of the photographic about them. What Calle captures in pencil in *Warrior No More*, for example, is nothing short of spiritual. On the deeply etched face of the chief, leathery lines surrounding soulful eyes. The lines that ring the eyes radiate out to the forehead, cheeks, chin. But surrounding this is the gossamer wispieness of the feather fluff that ends in the scalloped black tips of the feathers. Calle almost seems to be framing the old chief, readying him for beatification.

**150**

**Tom Lovell** 1909-1997

*Trade Signal*

Charcoal

29 x 23 inches

*Signed lower right/NAWA*

Estimate: \$2,000-3,000







**151**  
**Tom Lovell** 1909-1997  
*Pursued*  
 Charcoal  
 11 x 22 inches  
*Signed lower right/NAWA*  
 Estimate: \$1,000-1,500

These three charcoal studies are preparatory drawings for *The Last of the Mobicans*.



**152**  
**Tom Lovell** 1909-1997  
*The Captives*  
 Charcoal  
 16 ¼ x 11 ¾ inches  
*Signed lower right/NAWA*  
 Estimate: \$1,000-1,500



**153**  
**Tom Lovell** 1909-1997  
*The Hostages*  
 Charcoal  
 15 x 10 ½ inches  
*Signed lower left/NAWA*  
 Estimate: \$1,000-1,500



**154**

**Harold Von Schmidt 1883-1992**

*No Survivors*

Oil on canvas

30 x 40 inches

*Signed lower right and dated 1946*

Estimate: \$3,000-5,000

Lumberjack, cowboy, Olympian,—in the wickedly tough sport of rugby, no less—Harold Von Schmidt's athleticism forms the musculature of his illustrations and very fine paintings. Von Schmidt's works are often packed with figures, each one responding to a single moment in a unique way. They are fraught with tension and conflict, drawing the viewer into the sinew as well as the emotions of an event.



**155**

**Harold Von Schmidt 1883-1992**

*The Attack*

Oil on canvas

26 x 35 inches

*Signed lower left and dated 1945*

Estimate: \$2,000-5,000

Provenance: Altermann Galleries, NM.



**156**

**Charles M. Russell 1864-1926**

*Collection of 9 woodblock prints*

Estimate: \$2,000-3,000

This set of 9 woodblock prints comes from one of three sets of ninety printed in 2009 from the original woodblocks that were used to create the illustrations that accompanied Charles M. Russell's writings. Each print was individually pulled by a master printmaker. Two of the three complete sets of ninety and the woodblocks are in private collections.

*Blackfeet Attacking Fort Shaw, on the  
Sun River in Montana*

(shown top right)

6 x 9 ½ inches

*Signed in plate along with skull and  
dated 1922*



*Rocky Mountain Trappers Driving off  
Horses Stolen from California Mission*  
(shown middle right)

5 ½ x 9 ½ inches

*Signed in plate along with skull*



*Buffalo Holding Up Steamboat on the  
Upper Missouri River*  
(shown bottom right)

5 ½ x 9 ½ inches

*Signed in plate along with skull and  
dated 1923*

*Bridger Discover's the Great Salt Lake*  
Woodblock Print

5 ½ x 9 ½ inches

*Cheyenne's Watching Union Pacific  
Track Layers*

5 ½ x 9 ½ inches

*Signed in plate along with skull*

*A Diamond R Mule Team of the 1870s*

4 ½ x 9 ½ inches

*Signed in plate along with skull*



*Work on the Roundup*

4 ½ x 9 ½ inches

*Signed in plate along with skull*

*Charge of Cheyennes Led by Roman  
Nose*

5 ¾ x 9 ½ inches

*Signed in plate along with skull*

*Wild Bill's Fight with McCandals  
Gang*

4 ½ x 9 ¼ inches

*Signed in plate along with skull*

**157****Grant Speed 1930-2011***Complete Set of 17 Bronze Busts*

Estimate: \$125,000-175,000

This complete collection of seventeen bronze busts of cowboys and Indians, men and women of the Old West by renowned sculptor Grant Speed is all but unique—there is one other in the nation. Each bronze has enjoyed a great deal of popularity in its own right. Speed's fascination with the physiognomy of Native Americans and cowboys, the contours of fierce independence, gave rise to the desire to show the faces, rather than the actions in their entirety, of specific moments in the emotional life of the West. What is the face of survival? What is the face of courage? What is the face of duty? Through his art and career, Grant Speed, one of the original members of the Cowboy Artists of America, embodied the tenacious spirit and vitality, both of the Old West and the New.

**157A****Grant Speed 1930-2011***One Who Lived to Tell It*

Bronze, Cast number 27/30

14 ½ inches high

*Signed/CA and dated 1977***157B****Grant Speed 1930-2011***The Free Spirit*

Bronze, Cast number 18/25

14 inches high

*Signed/CA and dated 1971***157C****Grant Speed 1930-2011***In a Howling Dust Storm*

Bronze, Cast number 14/30

15 inches high

*Signed/CA and dated 1992***157D****Grant Speed 1930-2011***Ridin' Point*

Bronze, Cast number 3/15

13 ¼ inches high

*Signed/CA and dated 1970***157E****Grant Speed 1930-2011***The Lone Defender*

Bronze, Cast number 5/30

13 ¾ inches high

*Signed/CA and dated 1999***157F****Grant Speed 1930-2011***The Boss is a Lady*

Bronze, Cast number 25/30

13 ½ inches high

*Signed/CA and dated 1995***157G****Grant Speed 1930-2011***A Narrow Escape from the Hostiles*

Bronze, Cast number 31/40

12 inches high

*Signed/CA and dated 1980*





**157H**  
**Grant Speed** 1930-2011  
*Almost Home From the War*  
 Bronze, Cast number 27/30  
 12 inches high  
*Signed/CA and dated 1977*



**157I**  
**Grant Speed** 1930-2011  
*A Heck of A Hand*  
 Bronze, Cast number 5/30  
 13 ½ inches high  
*Signed/CA and dated 2004*



**157J**  
**Grant Speed** 1930-2011  
*The Captive*  
 Bronze, Cast number 8/30  
 10 ½ inches high  
*Signed/CA and dated 1989*



**157K**  
**Grant Speed** 1930-2011  
*Chilled to the Bone*  
 Bronze, Cast number 23  
 12 ¾ inches high  
*Signed/CA and dated 1993*



**157L**  
**Grant Speed** 1930-2011  
*The Squaw Man*  
 Bronze, Cast number 1  
 13 inches high  
*Signed/CA and dated 1974*



**157M**  
**Grant Speed** 1930-2011  
*The Law Man*  
 Bronze, Cast number 20  
 12 ¾ inches high  
*Signed/CA and dated 1981*



**157N**  
**Grant Speed** 1930-2011  
*Scoutin' the Enemy*  
 Bronze, Cast number 5/30  
 15 inches high  
*Signed/CA and dated 1996*



**157O**  
**Grant Speed** 1930-2011  
*The Powder-Monkey Hat*  
 Bronze, Cast number 22  
 14 ½ inches high  
*Signed/CA and dated 1979*



**157P**  
**Grant Speed** 1930-2011  
*The Powder-Monkey Cap*  
 Bronze, Cast number 5  
 13 inches high  
*Signed/CA and dated 1978*



**157Q**  
**Grant Speed** 1930-2011  
*The Half Breed*  
 Bronze, Cast number AC2  
 9 ½ inches high  
*Signed/CA and dated 1976*



# SCOTTSDALE ART AUCTION

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# SCOTTSDALE ART AUCTION

*Saturday • March 31, 2012*

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