



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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Michael Frost
J. N. Bartfield Galleries
30 West 57th Street
New York, NY 10019
(212) 245-8890

michael@scottsdaleartauktion.com

Jack A. Morris, Jr.
Morris & Whiteside Galleries
220 Cordillo Parkway
Hilton Head Island, SC 29928
(843) 842-4433

jack@scottsdaleartauktion.com

Brad Richardson
The Legacy Gallery
7178 Main Street
Scottsdale, AZ 85251
(480) 945-1113

brad@scottsdaleartauktion.com

Troy Black, Auctioneer

Online Bidding Arrangements can be made through
www.scottsdaleartauktion.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.scottsdaleartauktion.com



Auction results will be available online Monday, April 9
at www.scottsdaleartauktion.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



**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.
8. Some items of Property may be offered subject to a "reserve" or confidential minimum price below which the item will not be sold. In such instances, Scottsdale Art Auction, LLC may implement the reserve by bidding through the Auctioneer on behalf of the Consignor. In no event shall the reserve exceed the low estimate in the catalogue.
9. Neither Scottsdale Art Auction, LLC, nor Auctioneer, nor Consignor make any representations whatsoever that the Purchaser of a work of art will acquire any reproduction rights thereto.
10. These Conditions of Sale and any other applicable conditions, as well as the Purchaser's and Scottsdale Art Auction, LLC's rights and obligations herein shall be governed by, construed and enforced in accordance with the laws of the State of Arizona. If these conditions are not complied with by the Purchaser, Scottsdale Art Auction, LLC may, in addition to other remedies available by law, including, without limitation, the right to hold the Purchaser liable for the total purchase price stated on the Confirmation of Purchase Invoice, either (a) cancel the sale and retain as liquidated damages any and all payments made by the Purchaser or (b) resell the Property privately or at public auction on three days' notice to the Purchaser for the payment of any deficiency in the purchase price and all costs including handling charges, warehousing, the expense of both sales, the commissions, reasonable attorneys' fees, any and all other charges due and incidental damages.
11. Bidding on any item indicates your acceptance of these terms and all other terms announced at the time of sale whether bidding in person, by phone, by Internet, by absentee bid, or through a representative.
12. In most instances, sculpture measurements do not include base. In measurements for two dimensional art, height precedes width and does not include frame.
13. Bidding increments will normally follow the pattern below but may vary at the sole discretion of the Auctioneer.

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

SESSION I

9:30am



SCOTTSDALE ART AUCTION

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

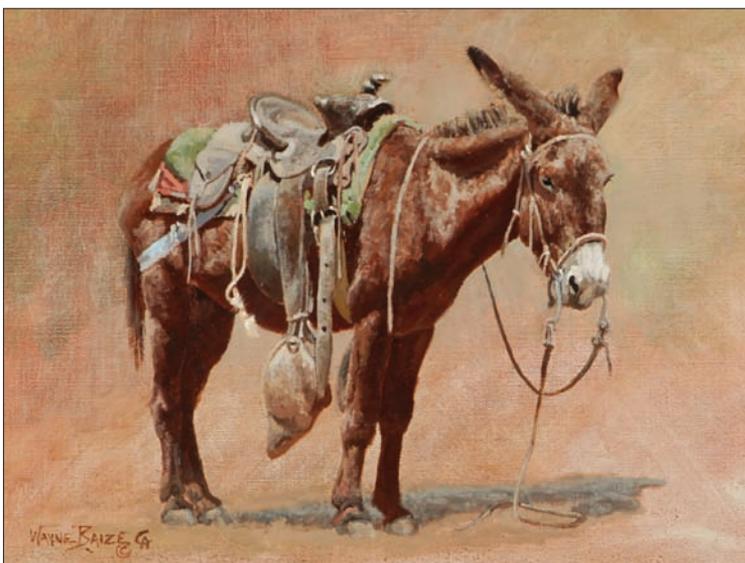


4
Judy Black 20th Century
Almost Home
Bronze, Cast number 19/30
19 inches high
Signed and dated 1993
Estimate: \$1,200-1,500



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 1/2 inches high
Signed



Skater

Bronze,
Cast number 155/5000
6 3/4 inches high
Signed



Tobogganers

Bronze,
Cast number 227/5000
7 inches high
Signed



Together on the Glass

Bronze,
Cast number 318/5000
6 1/2 inches high
Signed

10

Charles Schreyvogel 1861-1912
White Eagle
Bronze, Cast number 5/18
20 1/2 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

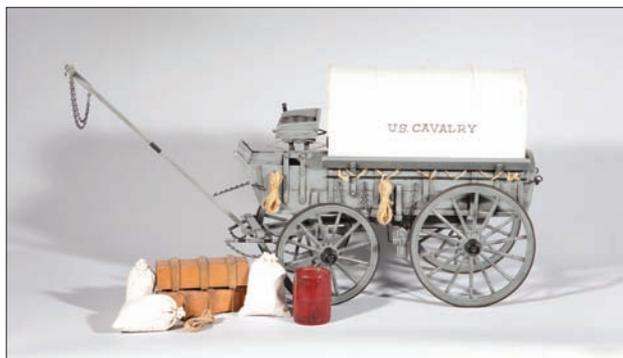


16A

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.

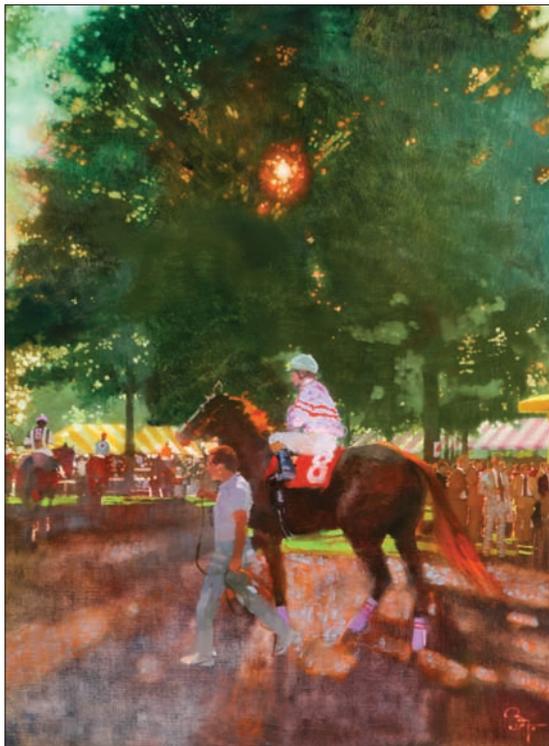
17

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

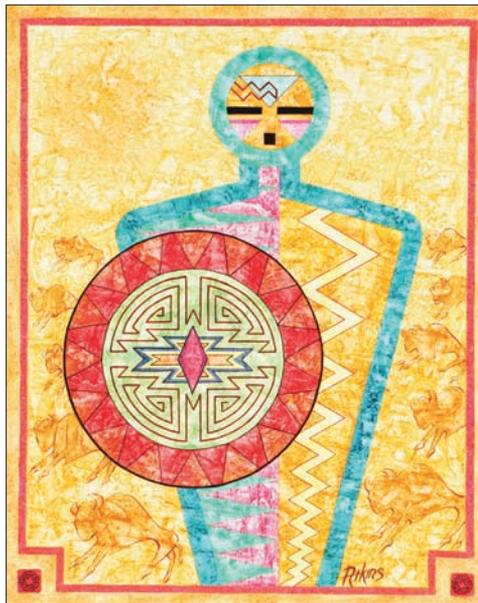


19
Bernard Fuchs 1932-2009
Saratoga Paddock
Oil on canvas
32 x 24 inches
Signed lower right
Estimate: \$2,000-4,000



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

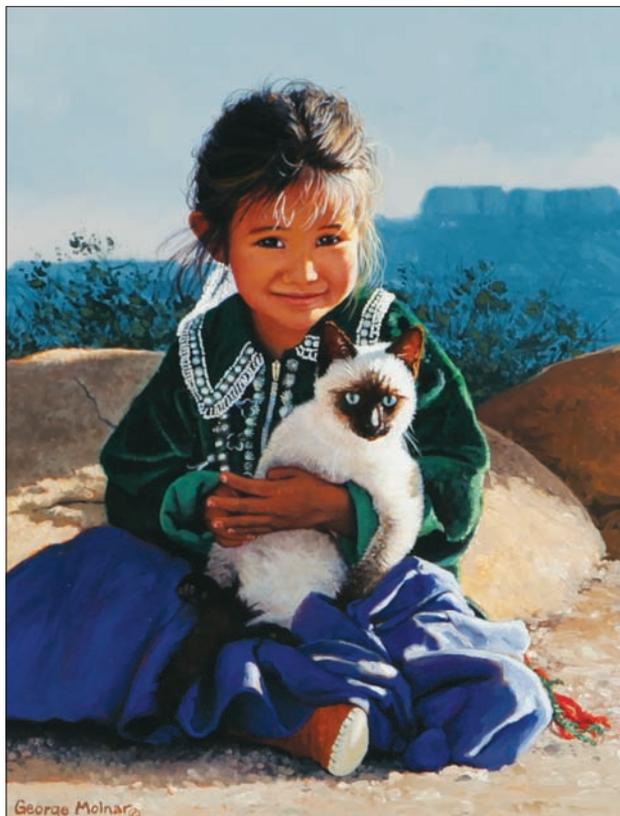
Largely self taught, Ernest Berke—who made his home in Scottsdale—was remarkably accomplished in both painting and sculpture, though it is for his bronzes that he is principally remembered. His interest in the West, kindled beside colleagues as they drew ad images for Sears in New York, led him to learn 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

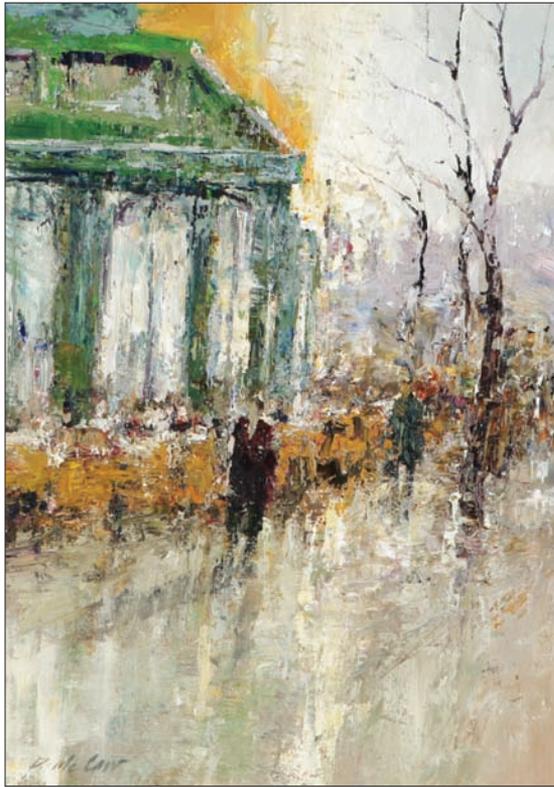
Oil on board

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

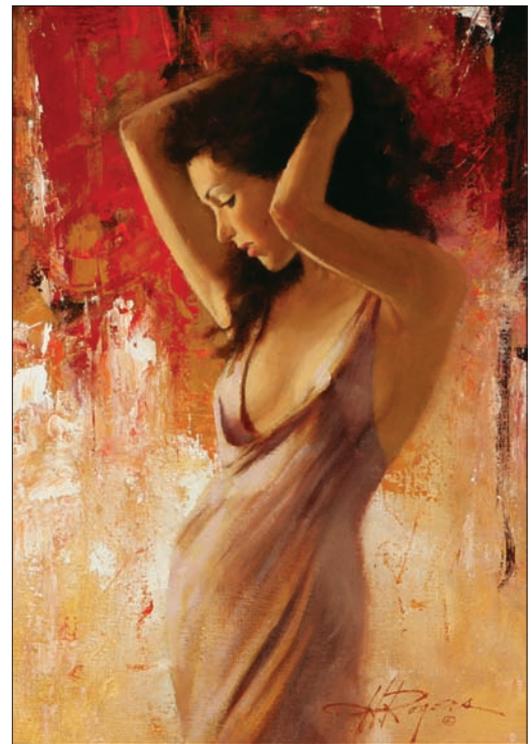
Provenance: O'Briens Gallery, AZ.



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



Laereynn 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



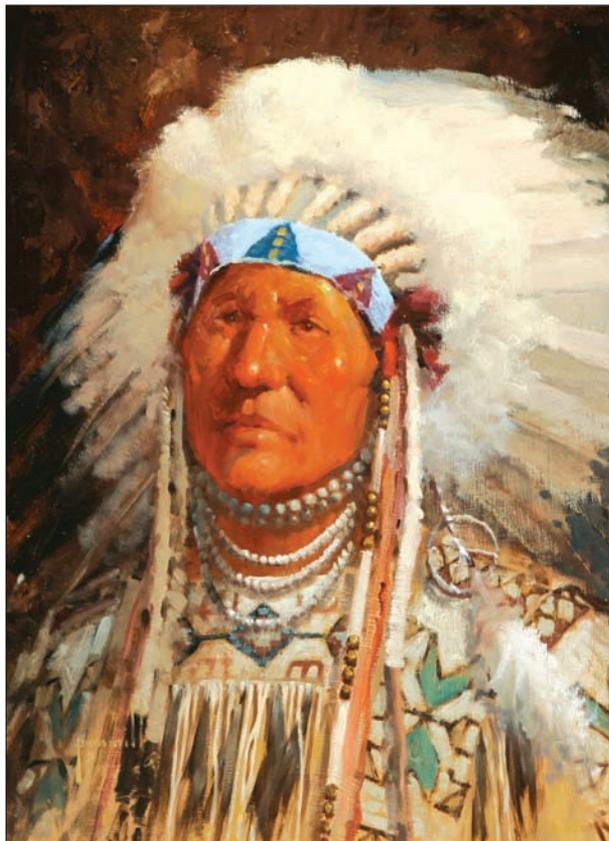
52
Nicholas Coleman b. 1978
Green River Camp
Oil on board
24 x 36 inches
Signed lower right
Estimate: \$5,000-7,000
Provenance: Altermann
Galleries, NM.



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

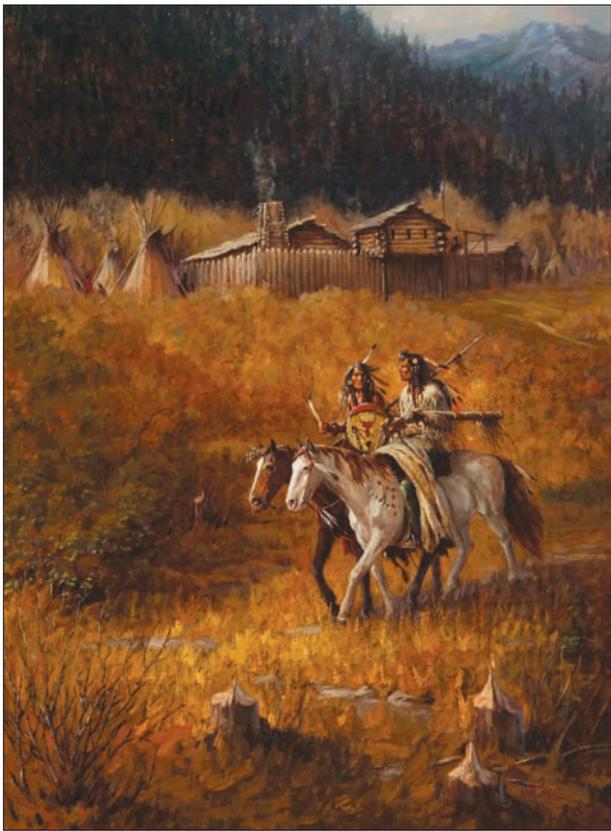
When the Trail Ends

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

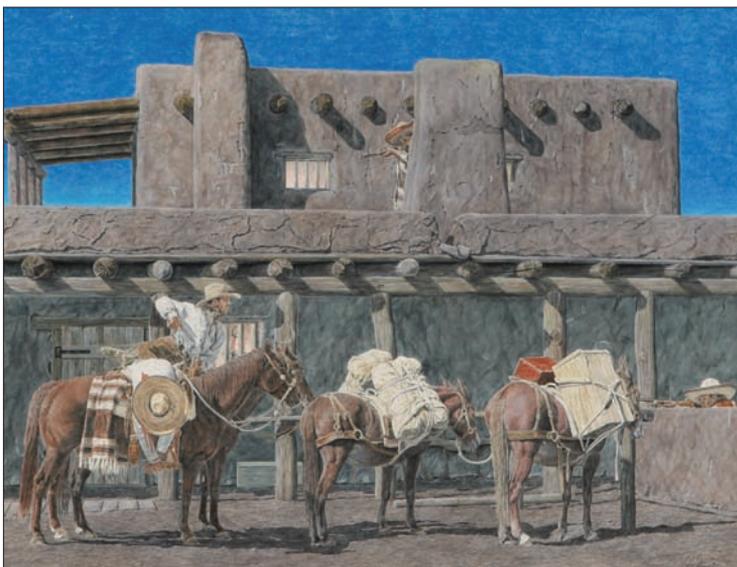
Slicker Talk

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

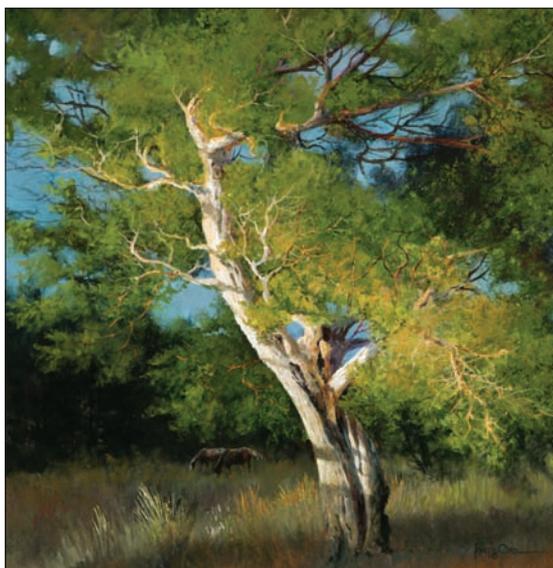
Morning Light at Cedar Ridge

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

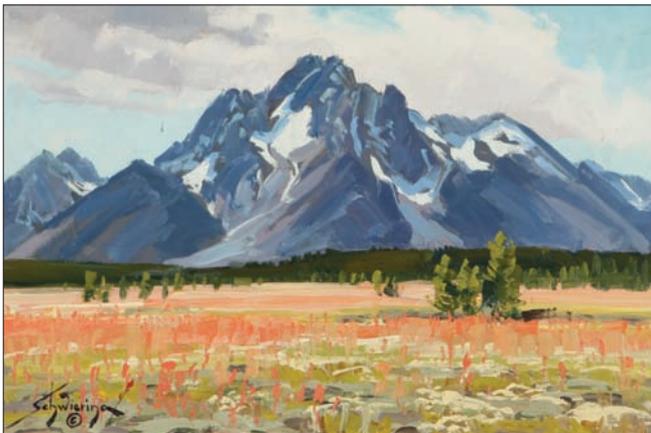
San Cristobal Winter

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



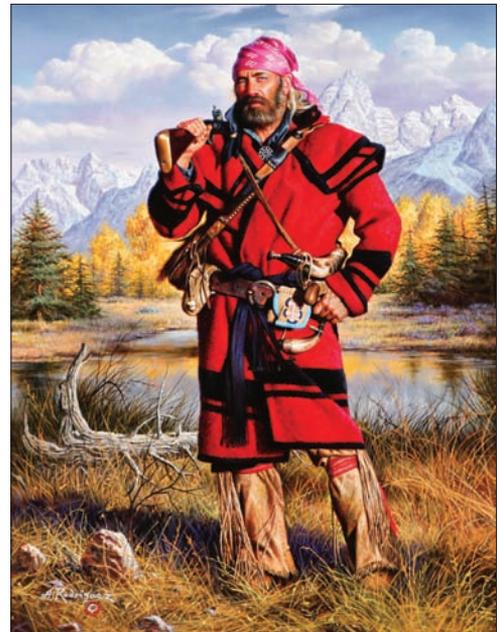
78
Robert McGinnis b. 1926
West of Dodge
 Egg tempera
 24 x 47 inches
Signed exhibition label Society of Illustrators 1982 verso
 Estimate: \$6,000-10,000
 Provenance: Husberg Gallery, AZ.



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

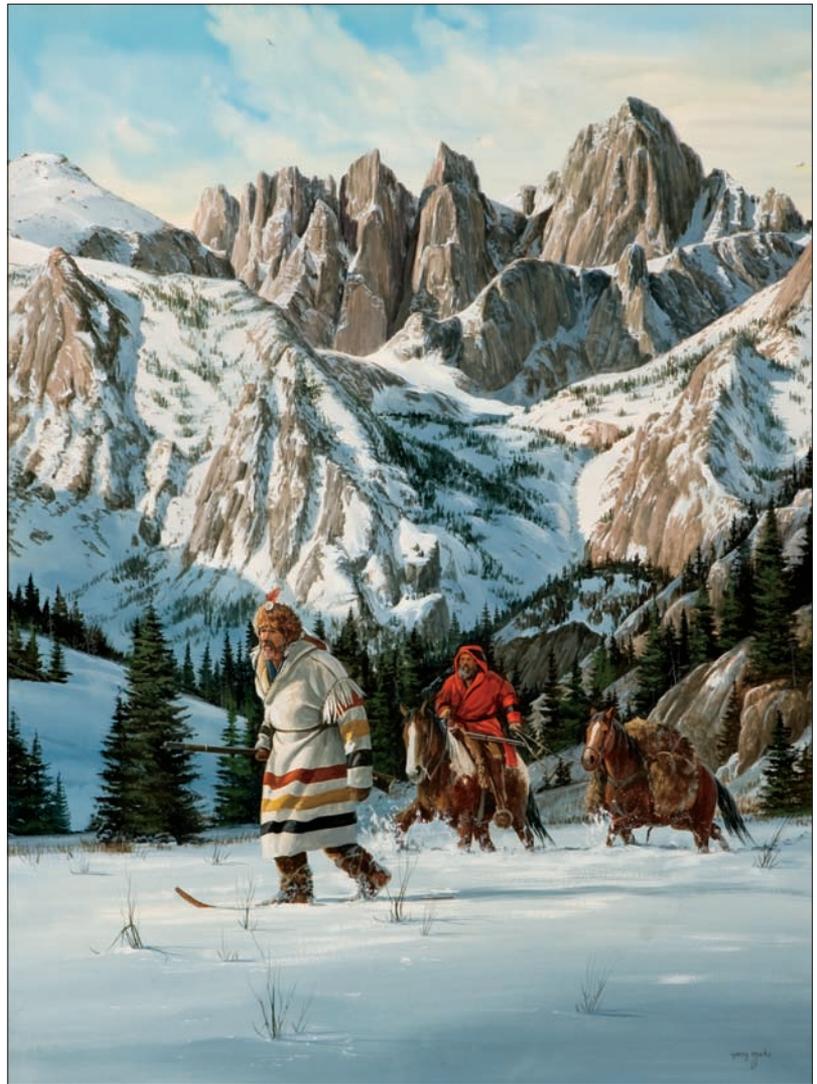
Oil on board

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

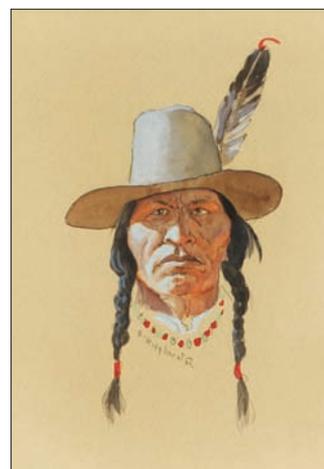


84B
Olaf Wieghorst 1899-1988
Resting
Watercolor
12 x 10 inches
Signed lower left
Estimate: \$2,500-4,500

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 1/2 x 7 1/2 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

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.



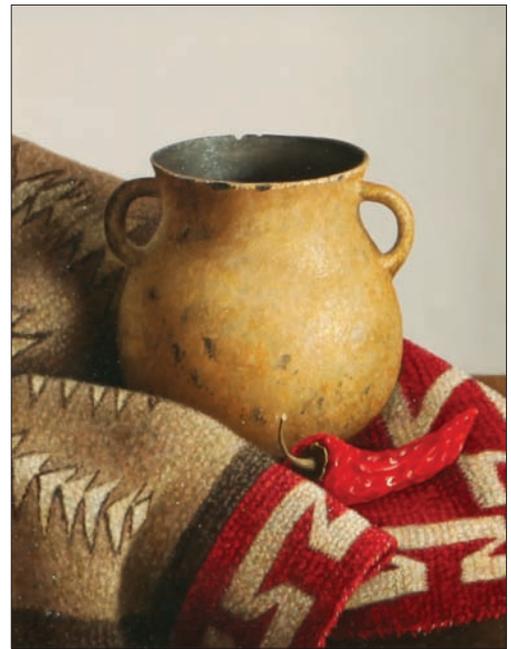
89
Bill Nebeker b. 1942
The Ranger
 Bronze, Cast number 25/25
 20 inches high
Signed/CA and dated 1989

Estimate: \$3,000-5,000

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



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

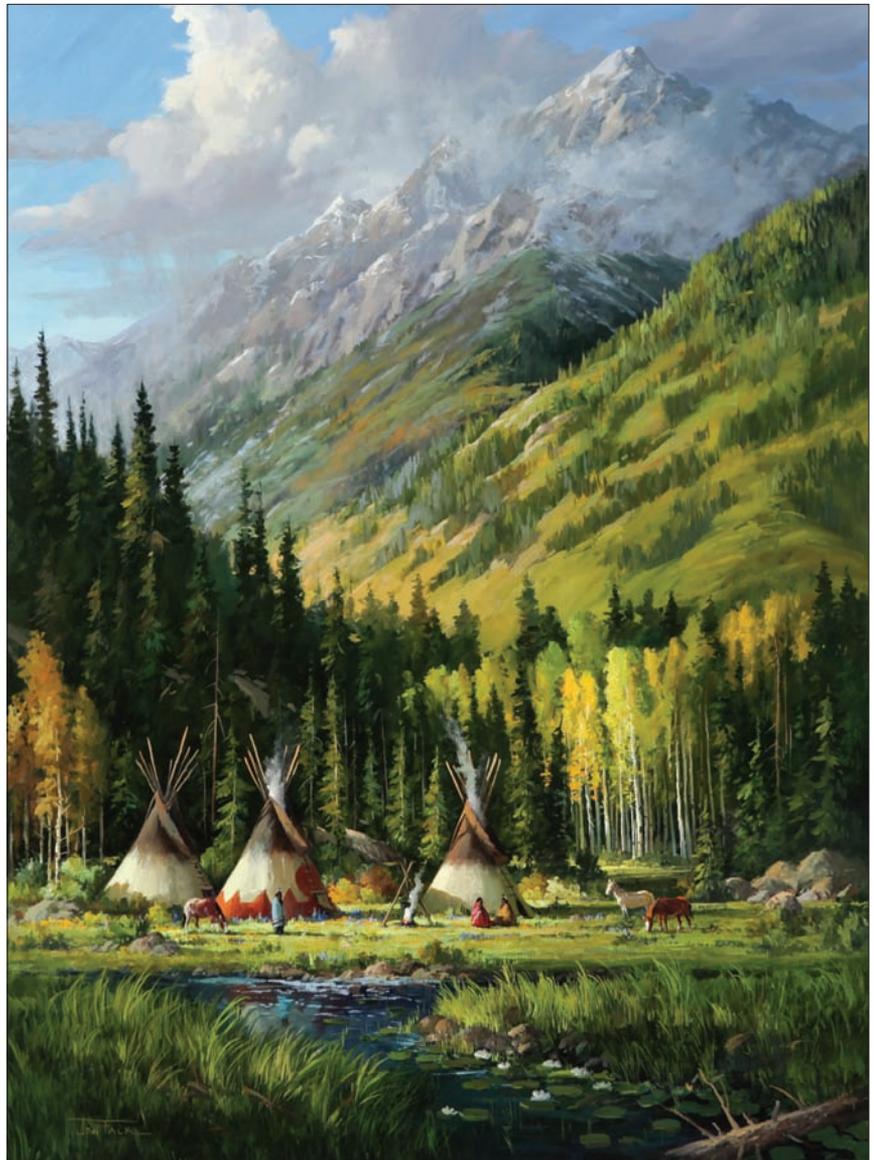
Estimate: \$5,000-7,000





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

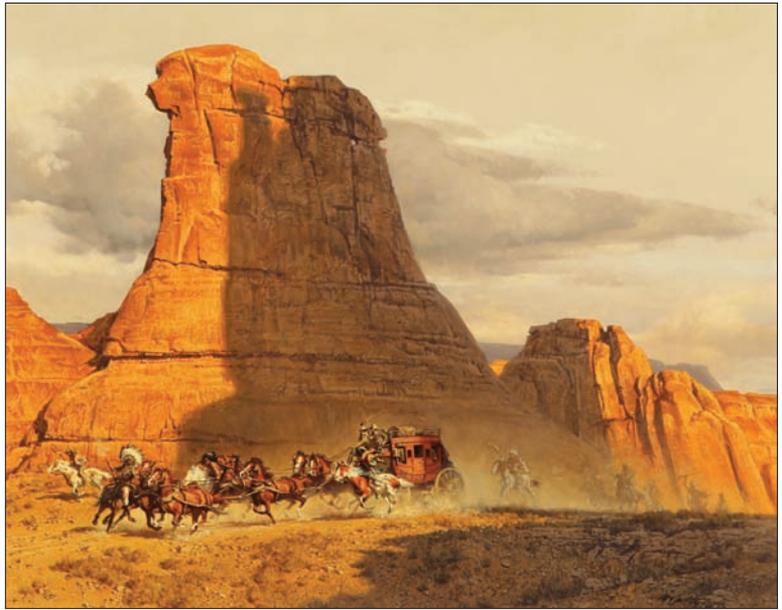
Oil on board

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 Russeck 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

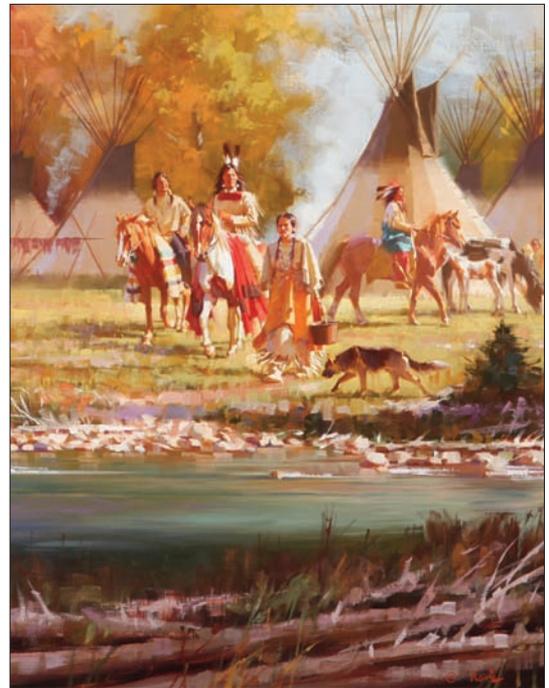
Once Upon a Time

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

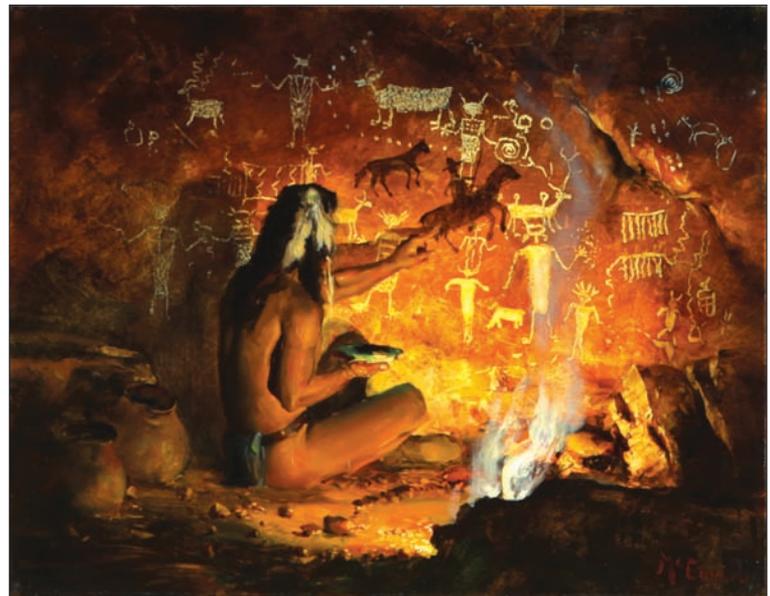
Provenance: Altermann & Morris Galleries, TX.



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

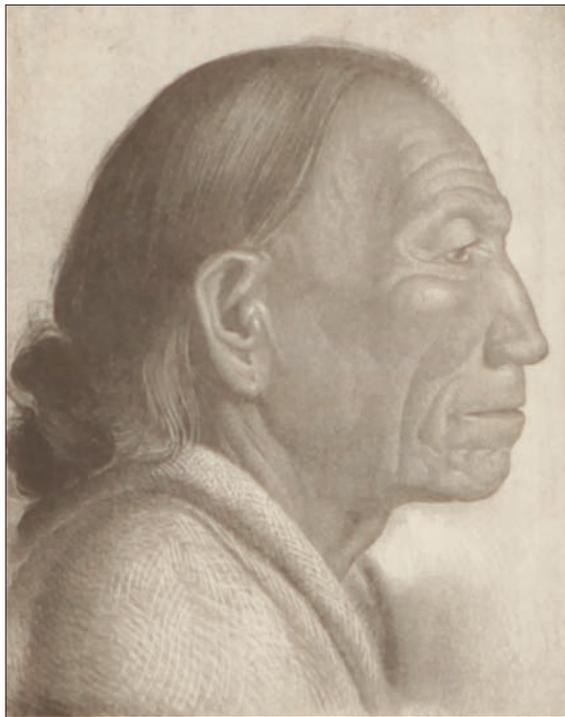
Estimate: \$2,000-3,000

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 3/4 x 7 3/4 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

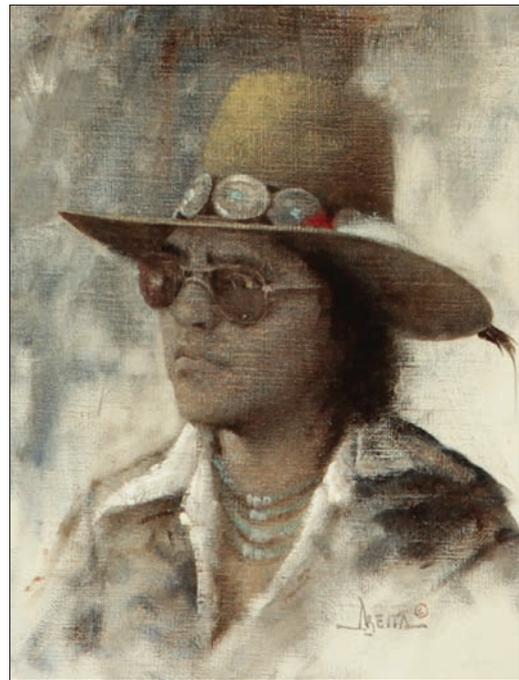
Estimate: \$15,000-25,000

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

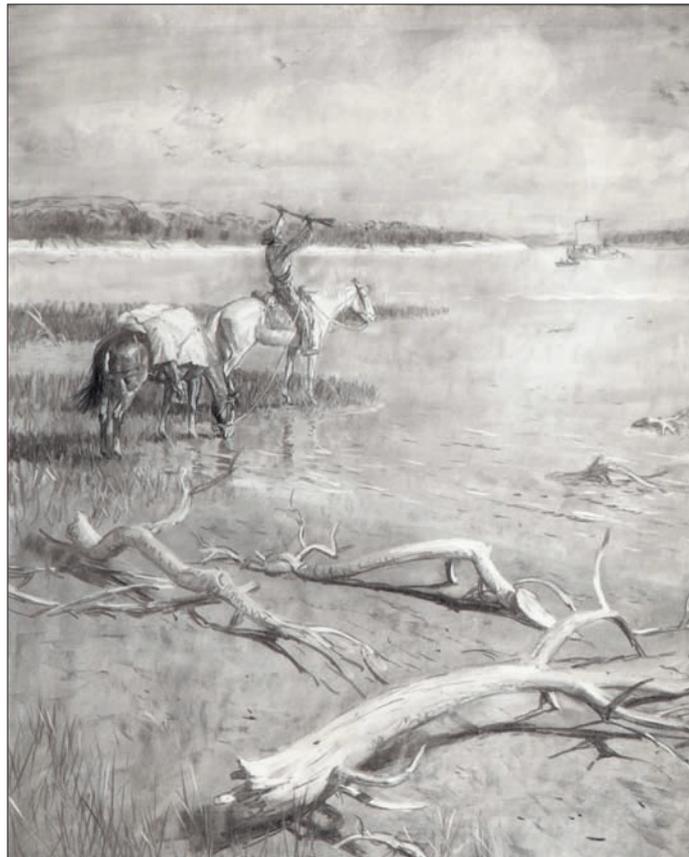
Trade Signal

Charcoal

29 x 23 inches

Signed lower right/NAWA

Estimate: \$2,000-3,000



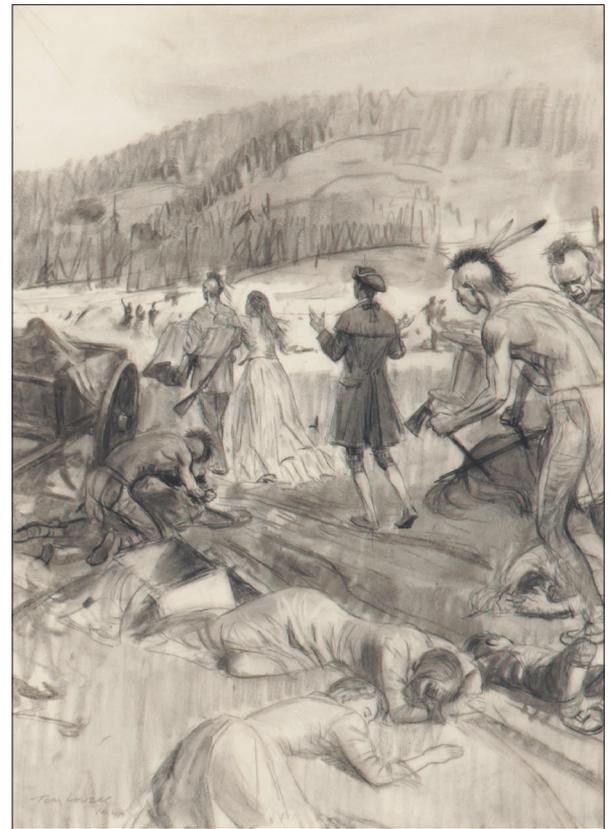


151
Tom Lovell 1909-1997
Pursued
 Charcoal
 11 x 22 inches
Signed lower right/NAWA
 Estimate: \$1,000-1,500

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 Steamboast 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

Saturday • March 31, 2012

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www.scottsdaleartauktion.com

Staff Writer:
James Balestrieri

Photography:
Rose Photography
Phoenix, AZ
(602) 840-6441
www.roselausten.com

Design & Production:
Cindy Moser
Ridgeland, SC
(843) 441-3686
xmsdesigns@gmail.com

Printing:
Prisma Graphics
Phoenix, AZ
(602) 243-5777
www.prismagraphic.com



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