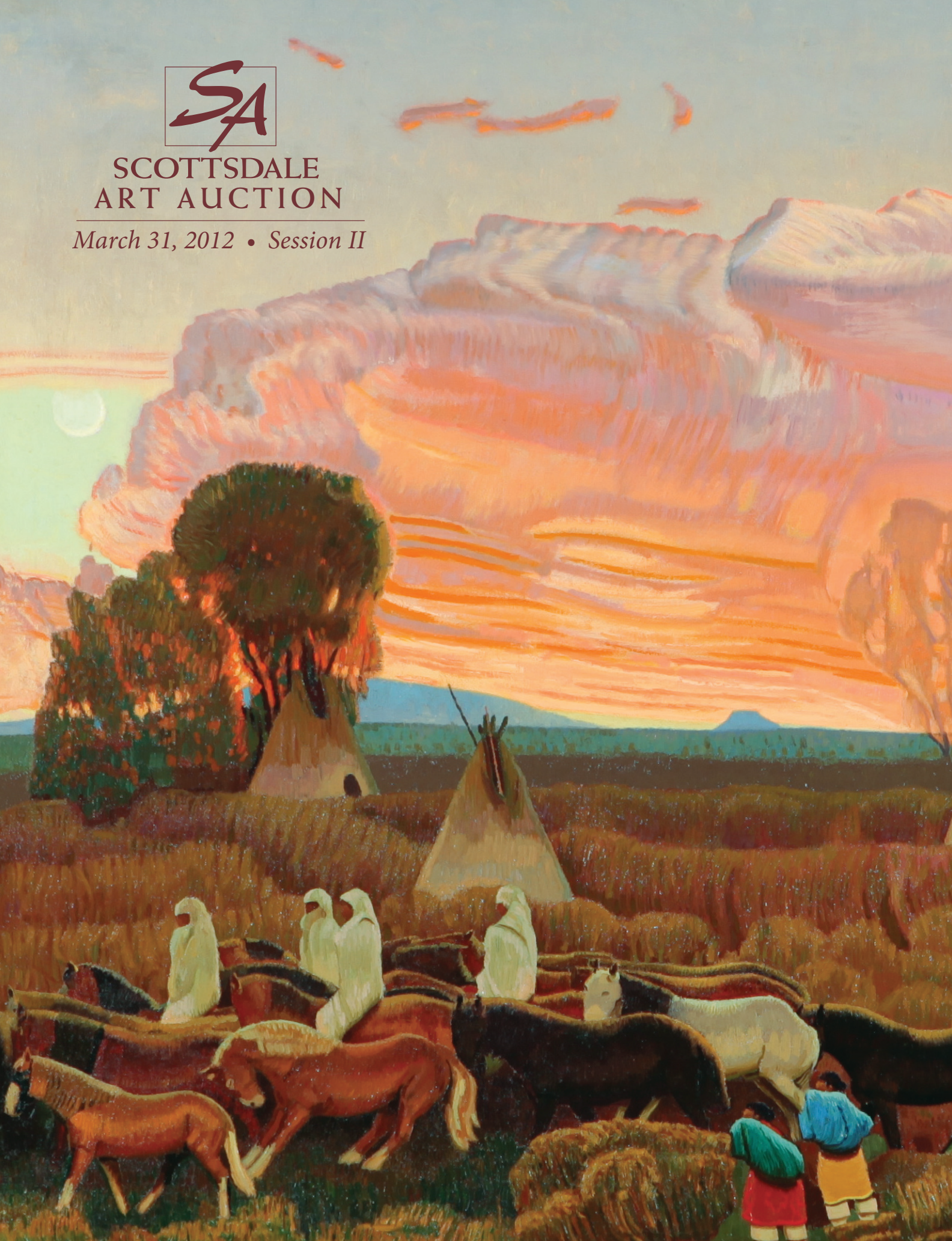




SCOTTSDALE
ART AUCTION

March 31, 2012 • Session II



Front Cover

266

Ernest Blumenschein 1874-1960

Homeward Bound (detail)

Oil on canvas

30 x 40 inches

*Signed lower right and dated 1941; Signed, titled
and inscribed "Taos, NM USA" on stretcher*

Estimate: \$2,000,000-3,000,000

Opposite

292

Frank Tenney Johnson 1874-1939

Packing In

Oil on board

24 x 18 inches

Signed lower left/ANA and dated 1931

Estimate: \$200,000-300,000

Back Cover

258

Howard Terpning b. 1927

Leader of Men

Oil on canvas

34 x 24 inches

Signed lower left/CA and dated 1991

Estimate: \$500,000-700,000



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012



Michael Frost
J. N. Bartfield Galleries

30 West 57th Street
New York, NY 10019
(212) 245-8890

michael@scottsdaleartauction.com

Jack A. Morris, Jr.
Morris & Whiteside Galleries

220 Cordillo Parkway
Hilton Head Island, SC 29928
(843) 842-4433

jack@scottsdaleartauction.com

Brad Richardson
The Legacy Gallery

7178 Main Street
Scottsdale, AZ 85251
(480) 945-1113

brad@scottsdaleartauction.com

Troy Black, Auctioneer

**Online Bidding Arrangements can be made through
www.scottsdaleartauction.com**



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



**Auction results will be available online Monday, April 9
at www.scottsdaleartauction.com**



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012



Friday, March 30

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

6:00pm–8:00pmCocktail Preview

Saturday, March 31

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

9:30amFirst Session: Lots 1–157

11:30amLunch Buffet

1:00pmSecond 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 II

1:00pm



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012

Lot 158A-D will be offered Bidder's Choice



158A

Edward Borein 1872-1945

The Prospector

Etching and Drypoint

9 3/4 x 11 7/8 inches

Signed lower right

Estimate: \$2,000-3,000

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 279, illustrated.

158B

Edward Borein 1872-1945

Blackfoot Chief, No 1

Etching and Drypoint

9 13/16 x 11 3/4 inches

Signed lower right

Estimate: \$2,000-3,000

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 165, illustrated.



158C

Edward Borein 1872-1945

Sioux Chief

Etching and Drypoint

7 7/8 x 11 7/8 inches

Signed lower right

Estimate: \$2,000-3,000

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 159, illustrated.

158D

Edward Borein 1872-1945

Dividing the Riders

Etching and Drypoint

6 1/4 x 11 3/4 inches

Signed lower right

Estimate: \$2,000-3,000

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 36, illustrated.



Lot 159A-C will be offered Bidder's Choice



159A

Edward Borein 1872-1945

Navajo Lands

Etching and Drypoint

10 $\frac{7}{8}$ x 13 $\frac{5}{8}$ inches

Signed lower right, signed lower left in plate

Estimate: \$2,500-3,500

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 203, illustrated.

159B

Edward Borein 1872-1945

Mission Carmel, Galvin 258

Etching and Drypoint

8 $\frac{1}{2}$ x 12 $\frac{3}{8}$ inches

Signed lower right

Estimate: \$2,500-3,500

Provenance: Mrs. Francis Martin, CA.

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 131, illustrated.



159C

Edward Borein 1872-1945

End of the Race (Second State)

Etching and Drypoint

7 $\frac{3}{8}$ x 11 $\frac{3}{4}$ inches

Signed lower right

Estimate: \$2,500-3,500

Literature: John Galvin. *The Etchings of Edward Borein*. San Francisco: John Howell Books, 1971, number 289, illustrated.

Lot 160A-D will be offered Bidder's Choice

From *Western Types*, set of four lithographs by Frederic Remington published by Charles Scribner's Sons, 1902.

Literature: Peggy and Harold Samuels. *Remington: The Complete Prints*. New York: Crown Publishers, 1990, p. 75-77, illustrated.



160A

Frederic Remington 1861-1909

The Cowboy

Lithograph

17 x 11½ inches

Signed lower right in plate

Estimate: \$3,000-5,000



160B

Frederic Remington 1861-1909

The Cossack Post

Lithograph

17 x 11½ inches

Signed lower right in plate

Estimate: \$3,000-5,000



160C

Frederic Remington 1861-1909

The Half Breed

Lithograph

17 x 11½ inches

Signed lower right in plate

Estimate: \$3,000-5,000



160D

Frederic Remington 1861-1909

The Scout

Lithograph

17 x 11½ inches

Signed lower right in plate

Estimate: \$3,000-5,000



161

Maynard Dixon 1875-1946

Across the Tracks

Mixed media

6 ½ x 9 inches

Initialed lower left and dated 1904

Estimate: \$1,000-2,000

Provenance: Nedra Matteucci Galleries, NM.

162

Edward Borein 1872-1945

Hacienda Gate

Etching

3 15/16 x 4 15/16 inches

Signed lower right

Estimate: \$1,500-2,000

Literature: John Galvin. *The Etchings of Edward Borein*.
San Francisco: John Howell Books, 1971,
number 269, illustrated.



163

Thomas Moran 1873-1926

Venezia

Engraving

18 x 31 inches

Signed lower right in plate;

Signed in pencil on margin

Estimate: \$3,000-4,000

Thomas Moran, grand artist of the American West, painter of Yellowstone and the Grand Canyon, Yosemite and Green River, also loved Venice. In 1886, Moran sailed for Venice and arrived there in May. It was natural that he should make the pilgrimage, for his mentors: Lord Byron, J. M. W. Turner, and John Ruskin had all celebrated the beauty of the fabled city. Moran would do many oils and watercolors of the "nebbie"—the mists—over the Grand Canal. He would also produce several prints, this 1888 etching featuring the dome of St. Mark's, the Piazza San Marco and a host of gondolas and fishing craft being one of the finest.

Lot 164A-D will be offered Bidder's Choice

From *A Bunch of Buckskins*, Four of the original portfolio of eight lithographs by Frederic Remington published by R. H. Russell in 1901.
Literature: Peggy and Harold Samuels. *Remington: The Complete Prints*. New York: Crown Publishers, 1990, p. 68, illustrated.



164A

Frederic Remington 1861-1909

Cheyenne Buck

Lithograph

20 x 15 inches

Signed lower right in plate

and dated 1901

Estimate: \$4,000-6,000



164B

Frederic Remington 1861-1909

Cavalry Officer

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$4,000-6,000



164C

Frederic Remington 1861-1909

A Sioux Chief

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$4,000-6,000



164D

Frederic Remington 1861-1909

Army Packer

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$4,000-6,000

165

R. Brownell McGrew 1916-1994

San Husbki, A Navajo

Oil on board

21 x 17 inches

Signed upper center

Estimate: \$6,000-9,000



166

Burt Proctor 1901-1980

In New Mexico

Oil on board

24 x 30 inches

Signed lower left

Estimate: \$6,000-9,000

A superb painter of life in the American Southwest, Burt Proctor studied with Harvey Dunn in New York, and something of Dunn's approach—in which the artist builds a composition with geometries of thick paint—can be seen in Proctor's work. Bright and bold, the textures of *In New Mexico* create subtle symmetries between skin and clay, desert and dwelling.



167

Jim Norton b. 1953

Ptarmigan Pass

Oil on board

16 x 20 inches

Signed lower left/NWR; Signed, titled and dated 1988 verso

Estimate: \$9,000-12,000

168

Gary Niblett b. 1943

Faded Dream

Oil on canvas

24 x 36 inches

Signed lower left/CA; Signed and titled verso

Estimate: \$9,000-12,000





169

Jim Norton b. 1953

The Black Hat (Finders Keepers)

Oil on canvas

24 x 36 inches

Signed lower left/CA; Signed, titled and dated 6/10 verso

Estimate: \$25,000-35,000



170

Gary Lynn Roberts b. 1953

Standing Her Ground

Oil on canvas

36 x 50 inches

Signed lower right; Signed, titled and dated 2012 verso

Estimate: \$18,000-24,000

171

Bill Anton b. 1957

Off Chaparral Mesa

Oil on board

30 x 36 inches

Signed lower right; Signed and titled verso

Estimate: \$18,000-24,000



172

Olaf Wieghorst 1899-1988

Rendezvous at the Waterhole

Oil on canvas

24 x 30 inches

Signed lower left

Estimate: \$15,000-25,000



173

Edward Hopper 1882-1967

Indian with Tomahawk

Pencil

15 ½ x 9 ¾ inches

Signed lower right and dated 1901

Estimate: \$10,000-15,000

A true American Master, Edward Hopper is best known for his ability to communicate solitude and introspection in public spaces—think of *Nighthawks*... Now stop thinking of *Nighthawks*, if you can... *Indian with Tomahawk* is dated 1901, when Hopper was a student at the New York School of Art, working under William Merritt Chase and, in particular, Robert Henri. Indeed, the work may well be one executed in a life drawing class at the school. The problems presented by feathers and buckskin over the armature of the human form are precisely those that would challenge a good student. But young Hopper shows that he is equal to the task. The profile is strong and the pencil work is quick but decisive, demonstrating, at this relatively early date, the kind of economy that would make Hopper one of America's seminal artists.

174

Edgar S. Paxson 1852-1919

Cheyenne

Watercolor

12 ½ x 9 ½ inches

Signed lower center and dated 1906

Estimate: \$10,000-15,000



175

Kenneth Riley b. 1919

Evening Light

Acrylic

10 x 16 inches

Signed lower right and dated 80

Estimate: \$12,000-15,000



176

Kenneth Riley b. 1919

Returning to Camp (sketch)

Acrylic

14 x 16 inches

Signed lower right

Estimate: \$10,000-15,000

177

Gerard Curtis Delano 1890-1972

Custer on the Washita

Watercolor

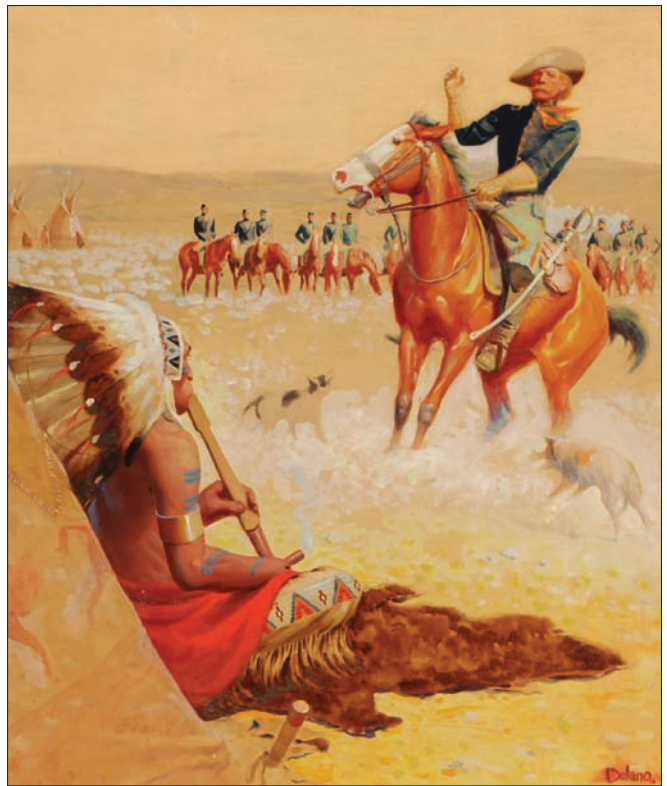
26 x 21 ½ inches

Signed lower right

Estimate: \$12,000-18,000

Literature: Richard G. Bowman. *Walking with Beauty: The Art and Life of Gerard Curtis Delano*. Niwot, CO: University of Colorado Press. 1990, p.59, illustrated.

The “it” Gerard Curtis Delano gave up when he moved to Colorado to make a permanent home and paint the Navajo Indians was a successful career as a commercial artist in New York who specialized in Western subjects in periodicals like *Western Story Magazine*. *Custer on the Washita* appears to be an illustration, depicting a single moment in a larger narrative. Here, Custer has approached an Indian in full headdress, smoking the pipe of peace. But the Indian is indifferent to “Yellowhair” on his horse and the dogs, nipping at the horse’s heels, signify the violence that simmers beneath the relatively mundane scene. In actuality, in the Battle of Washita River in 1868, Custer swept down on the winter camp of Southern Cheyenne Chief Black Kettle, killing the chief and scattering his band. The action was controversial, even then, and it remains so to this day.



178

E. Martin Hennings 1886-1956

The Sentry

Oil on canvas

25 ¼ x 30 ¼ inches

Signed lower left

Estimate: \$20,000-40,000



179

Allan Houser 1914-1999

They're Going Home

Bronze, Cast number 7/12

32 inches high

Signed

Estimate: \$12,000-18,000

180

Richard Greeves b. 1934

Bird Woman

Bronze, Cast number 7/20

24 inches high

Signed

Estimate: \$3,000-5,000





181

Andy Thomas b. 1957

Tequila Tango

Oil on canvas

26 x 38 inches

Signed lower right

Estimate: \$32,000-42,000



182

Andy Thomas b. 1957

Saloon Shootout

Oil on canvas

24 x 36 inches

Signed lower right

Estimate: \$30,000-40,000



183

James Reynolds 1926-2010

Double Header

Oil on canvas

18 x 24 inches

Signed lower left and dated 1987

Estimate: \$18,000-24,000

Jim Reynolds grew up in California near the Donner Pass a place steeped in tales of the Old West. At 13, Reynolds received a calendar with a reproduction of a Frank Tenney Johnson and his imagination was fired. After a stint in the U. S. Navy in World War II, Reynolds studied art and became a commercial illustrator, eventually enjoying great success as a storyboard and set artist in Hollywood. In 1967, Reynolds heeded an inner call, chucked the film business and moved to Arizona, where he became an instant celebrity among Western painters, praised for his vibrant palette, impressionistic brushwork and superb figures that, in subtle ways, seem to channel—wait for it—Frank Tenney Johnson.

184

James Reynolds 1926-2010

Waiting

Oil on board

12 x 16 inches

Signed lower right/CA

Estimate: \$6,000-9,000

Provenance: Main Trail
Gallery, AZ.



185

James Reynolds 1926-2010

Gathering Herd

Oil on board

24 x 36 inches

Signed lower right/CA

Estimate: \$15,000-25,000



186

Jason Rich b. 1971

The Trailherd

Oil on board

37 x 36 inches

Signed lower right/CA

Estimate: \$13,000-17,000



187

Tim Cox b. 1956

Thunder Rolls

Oil on board

24 x 36 inches

Signed lower right and dated 03

Estimate: \$30,000-40,000



188

Kenneth Riley b. 1919

Woodland Murmurs

Acrylic

5 x 4 ¾ inches

Signed lower left/CA

Estimate: \$7,000-9,000

189

Kenneth Riley b. 1919

Morning Rendezvous

Acrylic

4 x 6 inches

Signed lower left

Estimate: \$7,000-9,000





190

Kenneth Riley b. 1919

Spirit Dancers

Oil on board

13½ x 17 inches

Signed lower right/CA

Estimate: \$30,000-40,000

191

Kenneth Riley b. 1919

Cheyenne Brave

Oil on board

9 x 12 inches

Signed lower right/CA

Estimate: \$20,000-30,000



192

Kenneth Riley b. 1919

To be sold as a set

Estimate: \$9,000-12,000

Coming to Trade-Fort Union

Acrylic

5 ½ x 5 inches

Signed lower right/CA



Coming to Trade-Fort Union

Pen & Ink

5 ½ x 5 inches

Signed lower left



193

Kenneth Riley b. 1919

Dance of the Eagle

Acrylic

5 1/5 x 4 1/8 inches

Signed lower right/CA

Estimate: \$8,000-10,000



194

Kenneth Riley b. 1919

Booty

Oil on board

24 x 48 inches

Signed lower left/NAWA and dated 1974

Estimate: \$30,000-50,000

Provenance: Husberg Gallery, AZ.



195

Tom Lovell 1909-1997

Study for *"Captain Clark and the Air Gun"*

Pastel

10 ½ x 18 inches

Signed lower left

Estimate: \$6,000-9,000



196

Tom Lovell 1909-1997

Marking the Crossing

Oil on canvas

24 x 36 inches

Signed lower left/NAWA and dated 1991

Estimate: \$125,000-200,000



196
Tom Lovell 1909-1997
Marking the Crossing (detail)
 Oil on canvas
 24 x 36 inches
Signed lower left/NAWA and dated 1991
 Estimate: \$125,000-200,000

Tom Lovell wrote the following on the back of the painting:

"Many streams in the West had deposits of quicksand, not necessarily always in the same place. When a camp move involved a river crossing, several men would ride ahead and test the safest place for crossing, marking it with willow poles, usually cut on the site."

A noted New York illustrator for diverse publications and pulp slicks, Tom Lovell's move to the West caused him to shift his attentions to technically superb easel paintings of historical subjects done in the classical manner. *Marking the Crossing* marks a crossing of another kind, a bridge between the conditions of illustration and the tenets of history painting. No longer illuminating a moment in a specific narrative, the painting renders a moment in history. Lovell's caption merely reinforces what the canvas shows. These men are responsible for the entire camp. Their body language shows that they know this. They take great care not only in locating the right place, but in making sure they dig the willow poles deep in the riverbed.

197
Martin Grelle b. 1954
A Restoring Rain
 Oil on canvas
 20 x 20 inches
Signed lower right/CA and dated 2011
 Estimate: \$15,000-20,000



198
Kyle Polzin b. 1974
Waiting for Daylight
 Oil on canvas
 9 x 16 inches
Signed lower right; Signed verso
 Estimate: \$4,000-6,000



199

Kyle Polzin b. 1974

A Cowboy's Legacy

Oil on canvas

34 x 42 inches

Signed lower left

Estimate: \$18,000-24,000



200

G. Harvey b. 1933

Men with a Dream

Oil on canvas

26 x 36 inches

Signed lower left; Signed, titled and dated 2012 verso

Estimate: \$80,000-120,000

201

G. Harvey b. 1933

Breaking Dawn

Oil on board

12 x 9 inches

Signed lower right; Signed, titled and dated 1994 verso

Estimate: \$10,000-15,000



202

G. Harvey b. 1933

A Time of Change

Oil on canvas

16 x 24 inches

Signed lower right; Signed, titled and dated 1989 verso

Estimate: \$30,000-40,000

Literature: G. Harvey. *The Golden Era: The American Dream*. Houston, TX: Somerset House, 1992, p. 103, illustrated.



203

Huihan Liu b. 1952

The Pow Wow

Oil on canvas

36 x 48 inches

Signed lower left and dated 2000

Estimate: \$25,000-35,000



204

Z.S. Liang b. 1953

Victory Dancer

Oil on canvas

56 x 38 inches

Signed lower right

Estimate: \$40,000-60,000



205

William Acheff b. 1947

Successful Hunter

Oil on canvas

22 x 16 inches

Signed lower right and dated 2012

Estimate: \$22,000-28,000

206

Roy Andersen b. 1930

Good Country

Oil on canvas

16 x 20 inches

Signed lower left/CA

Estimate: \$8,000-12,000



207

Z.S. Liang b. 1953

Twilight Over the Big Horn Mountains

Oil on canvas

30 x 46 inches

Signed lower right

Estimate: \$30,000-45,000



208

William Acheff b. 1947

Quiet Refelctions

Oil on canvas

30 ¼ x 25 ¼ inches

Signed lower right and dated 2001;

Signed, titled and dated verso

Estimate: \$30,000-40,000



209

Richard Greeves b. 1934

The Unknown

Bronze, Cast number 1

26 inches high

Signed and dated 1974

Estimate: \$10,000-15,000

210

Harry Jackson 1924-2011

The Trapper

Bronze, Cast number 31

20 ½ inches high

Signed and dated 1970

Estimate: \$8,000-12,000





Harry Jackson 1924-2011

Perhaps the only figure in American art to claim friendship with Jackson Pollock and John Wayne, the iconoclastic Harry Jackson was born in Chicago and grew up in his mother's diner near the stockyards where men of the range brought their cattle to market. Jackson went West in his teens, served in the Pacific in World War II, went East to meet Pollock, then rediscovered realism and made the West his subject while he lived and worked in Italy. Jackson's fiery bronzes are noted and prized for their ability to convey the drama and energy of a single moment in history.



211

Harry Jackson 1924-2011

Indian Mother and Child (Sacagawea)

Bronze, Cast number S3JP

25 inches high, 34 inches wide

Signed and dated 1980

Estimate: \$6,000-9,000

Literature: Donald Goddard and Larry Pointer.

Harry Jackson. New York: Harry N. Abrams. 1981. Frontispiece.



212

Harry Jackson 1924-2011

Sacagawea II

Bronze, Cast number 200P

19 inches high

Signed and dated 1980

Estimate: \$3,000-5,000

213

Harry Jackson 1924-2011

Dog Soldier II

Bronze, Cast number DSII2P

18 ½ inches high

Signed and dated 1992

Estimate: \$8,000-12,000



214

Harry Jackson 1924-2011

Flag Bearer II

Bronze, Cast number TFII3 (lost wax
with lite acid patina)

21 inches high

Signed and dated 1992

Estimate: \$15,000-20,000



215

William Acheff b. 1947

Changing America

Oil on canvas

26 x 21 inches

Signed lower left and dated

1990; Signed and dated verso

Estimate: \$25,000-30,000

216

Ray Swanson 1937-2004

Kachina Carver

Oil on canvas

48 x 36 inches

Signed lower left/CA and
dated '87

Estimate: \$25,000-35,000



Ray Swanson made his home in Arizona to be close to the Pueblo and Navajo people he loved to paint. Through his interest in depicting people he came to know engaging in the traditions of their cultures, Swanson's paintings straddle present and past. The *Kachina Carver* is a deceptively simple portrait of an artist at work. Corn dries in the low rafters beside woven baskets of an adobe pueblo, yet the window and panes are modern. The carver wears a headband, as his ancestors had, and sits on a chief's blanket, yet his sweater and jeans and boots might be from the mall. His face, calm and gentle, is the face of one who knows his art. Hands, eyes, mind: all are one. His art is an ancient one; the kachinas represent the spirits of the people—indeed, they are those spirits. It is likely that the carver's father taught him his art; it is likely that his father taught him. Yet the paint, in its little screw-top glass jars, might have been bought just yesterday. Swanson here is an artist, listening to his muse, painting an artist at work, listening to his muse. Each of them acknowledges the world and adapts to it, but only to a point.



217

Tom Ryan 1922-2011

Two More for Chow

Oil on canvas

22 x 30 inches

Signed lower right

Estimate: \$40,000-60,000

Provenance: The Artist

Brown & Bigelow, MN.

William Lumm, OH.

By descent through the family to the present.



A group of original sketches for the work—done at the 6666 Ranch—as well as a number of letters, including some from the artist, will accompany this lot.

An original 1965 Brown & Bigelow calendar featuring *Two More For Chow* will accompany this lot.

Exhibitions: National Cowboy Hall of Fame and
Western Heritage Center, March-April, 1969.

Literature: Brown & Bigelow calendar illustration, 1965.
Dean Krakel. *Tom Ryan, A Painter in Four Sixes Country*.
Flagstaff, AZ: Northland Press, 1971, illustrated.

In a letter dated October 25, 1969, Tom Ryan wrote the following concerning his preparatory material for *Two More for Chow*:

Enclosed are some of the rough sketches that I spoke of the other day in reference to the painting [*Two More for Chow*] you have. These were made on the 6666 Ranch in November of 1963 as material for *Two More for Chow*. The chuck wagon in your painting is the Four Sixes wagon.

218

Jim Norton b. 1953

The Beaver Pond

Oil on canvas

24 x 32 inches

Signed lower left/CA

Estimate: \$20,000-30,000



219

Jim Norton b. 1953

The Lost Bucket

Oil on canvas

24 x 32 inches

*Signed lower left/CA; Signed,
titled and dated 9/06 verso*

Estimate: \$20,000-30,000

220**Henry Farny 1847-1916***An Apache*

Watercolor

7 ½ x 6 ½ inches

Signed lower right and dated '94

Estimate: \$10,000-15,000

Born in the Alsace region of France, Henry Farny's romantic notions of the noble savage were tempered by his encounters with real Indians when he and his family emigrated to America. Exploited and ignored, the Indians Farny met in the West made him rail against the official policy of forced resettlement, barren reservations and inadequate rationing. Farny's progressive, egalitarian stance towards Native Americans and his sympathies with their plight grate against the general view at the end of the 19th century that the submission of the Indian was sad but inexorable. His Indians, as a result, are survivors, tough, hardy souls fighting to adapt to the white man's ways. In this watercolor, *An Apache*, we see the figure—in a store bought shirt, holding a store bought gun—lying in wait in an expanse so vast the horizon is barely perceptible. His fight is futile: his headband, long hair and penetrating eyes are all that remain of his culture.

**221****Edward Borein 1872-1945***Los Vaqueros*

Watercolor and gouache

6 ½ x 9 inches

Signed lower left

Estimate: \$10,000-15,000

222

Nicholas Eggenhofer 1897-1985

Scout Party

Mixed media

7 x 10 inches

Signed lower left

Estimate: \$4,500-6,500

Tales of Buffalo Bill brought Nick Eggenhofer from his native Bavaria to the United States where he found a brisk market for his work in the Western pulps. Eggenhofer's characteristic dry brush technique and swift watercolor work, as well as his utter devotion to accuracy in matters of costume, saddlery and tack, brought a new realism to scenes of Western action and life.



223

David Halbach b. 1931

Mixed Kachina Dance

Watercolor

29 x 41 inches

Signed lower left/CA and dated 07

Estimate: \$18,000-24,000

Provenance: Nedra Matteucci
Galleries, NM.



224

John Moyers b. 1958

Private Ceremony

Oil on canvas

30 x 40 inches

Signed lower right/CA

Estimate: \$20,000-30,000

Literature: *Art of the West*. January/February 2001, cover illustration.





225
John Moyers b. 1958
The Ute Blanket
 Oil on board
 40 x 20 inches
Signed lower left/CA; Signed, titled and dated 2005 verso
 Estimate: \$15,000-25,000



226
Joe Beeler 1931-2006
Scout for the Long Knives
 Bronze, Cast number 38/40
 22 inches high
Signed/CA
 Estimate: \$5,000-7,000

227

Russell Chatham b. 1939

Landscape of a Dark Forest

Oil on canvas

20 x 24 inches

Signed lower left and dated 88

Estimate: \$20,000-30,000



228

Loren Entz b. 1949

Final Adjustment

Oil on canvas

28 x 36 inches

Signed lower right/CA

Estimate: \$8,000-10,000



229

Clyde Aspevig b. 1951

The Canadian Rockies

Oil on canvas

50 x 72 inches

Signed lower left

Estimate: \$90,000-120,000



229
Clyde Aspevig b. 1951
The Canadian Rockies (detail)
 Oil on canvas
 50 x 72 inches
Signed lower left
 Estimate: \$90,000-120,000

Clyde Aspevig's *The Canadian Rockies* offers a sweeping panorama as shadows darken the peaks and breaking light casts a soft glow that plays on the low slopes and the water. The mountains brood like wrinkled old gods, scraping the clouds. Aspevig is a modern master in the tradition of Bierstadt and Moran, noted for his skill in evoking the use of light and shadow to find an emotional core in his pure Western landscapes.



230
Fremont Ellis 1897-1985
The Rose Door
 Oil on canvas
 23 x 19 inches
Signed lower left and dated '83;
Titled verso
 Estimate: \$8,000-12,000

Fremont Ellis's paintings are studies in color, light and texture rather than line and shape, exhibiting a romantic exuberance. The best known of Los Cincos Pintores—Santa Fe's answer to the Taos Founders—Ellis was virtually self-taught—he had been an optometrist and photographer, occupations that influenced his artistic vision—and had a reputation as a loner among the typically gregarious New Mexico artists. *The Rose Door* is a work of deceptively simple beauty, depicting a mother and daughter strolling past an adobe wall as light plays through the leaves. It's a tiny, evanescent moment, one easily missed that ought not to be.

231
Gunnar Widforss 1879-1934
Aspens
 Watercolor
 20 x 27 inches
Signed lower left
 Estimate: \$18,000-24,000
 Provenance: Senator Barry
 Goldwater, AZ.
 Michael Goldwater (his
 son), AZ.
 Private Collection, AZ.



A native of Sweden, Gunnar Widforss trained as a muralist and became a painter of renown among the royal families of Europe. He traveled extensively, eventually visiting the United States, in 1921. His first stop was San Francisco. From there, he wandered America's National Parks, settling at last in Arizona, near the Grand Canyon, where he found endless inspiration in the play of Western light. *Aspens* is a masterful watercolor that showcases the competing rhythms of form and color, even within a single grove. Brown trunks of other trees play in and out of the white and black aspens. The greens of the leaves flash and light, dark and light, as the sun plays over them, then leaves them in shadow. The grasses curl in towards the center, as do the thin shadows of the trees at left.

232

Millard Sheets 1907-1989

New Mexico Winter

Watercolor

17 ½ x 25 ¾ inches

Signed lower left, dated 1940 and inscribed "Christmas"

Estimate: \$7,000-9,000



Success as an artist came early to California native Millard Sheets. Best known for watercolors that belong with Thomas Hart Benton's in their emphasis on American landscapes rendered in strong, outlined shapes defined with waves of color, Sheets was also a prominent illustrator, mosaic muralist, architect, and taught at a number of important art institutes in his home state. *New Mexico Winter* presents a series of hills as if they have been draped with in white satin. Thin lines and subtle shadows define them. The trees and the homestead are simple shapes: lines, boxes, blurs. A small river winds through and beside them, reflecting darkly the steel gray sky. Ruts indicate a road tumbling from near to far over the hills in from the foreground at right. One tree, on the river bank below the house, retains the brownish red of autumn. On one hand, the scene is lonely and forbidding; on the other, the home and the river and the tree give the place a tucked-in sense of enchantment.



233

John F. Carlson 1874-1945

Melting Snow

Watercolor

14 x 20 inches

Signed lower left

Estimate: \$6,000-9,000

Provenance: Bresler Galleries, WI.
Findlay Galleries, IL.

An "artist's artist", John F. Carlson was a prominent member of the Tonalist movement, remembered principally for his beautiful landscapes and his ability to render the effects of light on snow, grass, and trees. Carlson was also an important art educator, founding and directing art schools in Woodstock, Colorado Springs and Gloucester as well as heading up the Art Students' League of New York's summer schools. *Melting Snow* is a pure watercolor, a painting to revel in and learn from. It is a textbook of textures and tones, light and shadow. That so much can be achieved in a relatively simple forest interior scene testifies to Carlson's vision and mastery.



234

Peter Hurd 1904-1984

The Road to Arabella

Watercolor

21 x 28 ½ inches

Signed lower right

Estimate: \$10,000-15,000

Peter Hurd studied with N. C. Wyeth and eventually married Wyeth's daughter Henriette—a fine painter in her own right. A New Mexico native, Hurd lived and worked there for most of his life. His tempera paintings and watercolors occasionally reveal something of Wyeth's influence, but Hurd's work is bound to the colors and contours of the land and landscape. *The Road to Arabella* and *The Young Fisherman* epitomize the artist's earthen palette, quick, visible drawing and combinations of simple shapes. *The Young Fisherman*, for example, conveys the boy's youth, keen concentration and anticipation with incredible economy.

235

Peter Hurd 1904-1984

The Young Fisherman

Watercolor

22 x 30 ½ inches

Signed lower right

Estimate: \$8,000-12,000





A copy of *Cornelius Krieghoff, Pioneer Painter of North America*, by Marius Barbeau, will accompany this lot.

236

Cornelius Krieghoff 1812-1872

Wilderness Portage

Oil on canvas

10 ¾ x 14 inches

Signed lower left

Estimate: \$20,000-30,000

Provenance: The Artist

William W. Hill

Jane Woodward (Mrs. William W. Hill)

William Livingston Hill

Martha Ensign Beckford (Mrs. William L. Hill)

Paul Hunt Hetzel

Elizabeth Beckford Mattoon (Mrs. Paul H. Hetzel)

J.N. Bartfield Galleries, NY.

Private Collection

European born Cornelius Krieghoff emigrated to the United States in 1836 and enlisted in the army. Krieghoff made many sketches of the Seminole Wars which he took with him when he left the army and headed north, to New York. While in residence there, he married a French-Canadian woman and traveled with her to Paris, where he copied master paintings at the Louvre. Settling in Canada, first in Montreal and at last in Quebec City, he became a popular painter of genre and Indian scenes and participated in numerous art society exhibitions. Krieghoff loved to light out on long hunting and fishing trips with Chippewa guides and he painted these scenes in a lovely antique style with folk art elements that mask his considerable skills. In *Wilderness Portage*, probably executed in the 1850's, three flame maples form an oblique triangle that frames the guides as they embark on their portage to the next waterway. The clarity of the scene embodies the fresh autumnal chill in the air and the view through the trees, around the bend, lends a sense of space to the idea of wilderness that the piece intends. Krieghoff is considered one of the early masters of Canadian art.

237

John Sloan 1871-1951

View from Davenport's Studio - New Mexico

Oil on board

18 x 24 inches

Signed lower right and dated 36

Estimate: \$25,000-35,000

Provenance: John Sloan Trust,

Wilmington, DE.

Kraushaar Galleries, NY.

Private Collection

Literature: Rowland Elzea. *John Sloan's*

Oil Paintings: A Catalogue Raisonné.

Newark, DE. University of Delaware

Press. 1991. No. 1034, illustrated.



The tiny lines that march through John Sloan's 1936 oil, *View from Davenport's Studio*, give contour to the hills, trees and river and unify the elements in the painting into a single tapestry. The lines break up the fields of color, softening the edges where they meet. Sloan was a master etcher and the overall effect of the work—with its pinks and pale yellows and slashes of blue and green—has the feel of a hand-colored map, something one would find in an 18th or 19th century geological survey. Davenport—mentioned in the title—was McHarg Davenport, an artist who studied privately. His studio in 1936 was on Bishop's Lodge Road outside Santa Fe.

John Sloan began his career as an illustrator in Pennsylvania then moved to New York after meeting Robert Henri. Like Henri, and in the fervor of the times, Sloan saw the harsh injustice of life for the working class and began to seek the real scenes and faces in the streets in order to commit them to canvas. Along with Henri, Prendergast, Lawson and others, Sloan formed "The Eight," a group of young painters who rebelled against the formality of the National Academy of Design. Henri, who had vacationed and painted in New Mexico, encouraged Sloan to join him. Sloan purchased a home in Santa Fe and would spend four months a year there.



238

Lanford Monroe 1950-2000

Early Light - Moose

Oil on board

20 x 30 inches

Signed lower right; Signed, titled and inscribed "Taos, NM" verso

Estimate: \$14,000-18,000

In her paintings you will see the lessons Lanford Monroe absorbed, both from her artist parents, C. E. and Betty Monroe, and her neighbors, John Clymer and Bob Kuhn (no less). But Monroe veered away from the canons of illustration. Her works deftly combine a variety of American and European approaches from early nineteenth century Romanticism through Impressionism. Monroe's landscapes are always moody, and her animals are always on the verge of being absorbed—or reabsorbed—into their magnificent surroundings. Nature, in Lanford Monroe's paintings, is, and must of necessity remain, a mystery.

239

Lanford Monroe 1950-2000

Flight Path

Oil on board

24 x 36 inches

Signed lower right

Estimate: \$15,000-25,000

Provenance: Beautiful Art, Inc.



240

Frank W. Benson 1862-1951

A Northwest Day

Oil on canvas

36 x 44 inches

Signed lower left and dated 34

Estimate: \$500,000-800,000



240

Frank W. Benson 1862-1951

A Northwest Day

Oil on canvas

36 x 44 inches

Signed lower left and dated 34

Estimate: \$500,000-800,000

Provenance: Sportsman's Edge, NY. (circa 1978)

Private Collection, CA.

J.N. Bartfield Galleries, NY.

Private Collection



Literature: Faith Andrews Bedford. *The Sporting Art of Frank W. Benson*. Boston: David R. Godine. 2000, p. 229, illustrated.

A Northwest Day is framed in what appears to be its original Carrig-Rohane frame. The frame is in excellent condition.

Virtually unique among American artists—with the exception, perhaps, of Winslow Homer—Frank Benson is an eminent name both in American Impressionism—where he is best known for his elegant, figurative works—and in American sporting art, where his scenes of shooting, angling, and wildfowl place him at the summit of the field.

A native of Salem, Massachusetts, Frank Benson's interest in art took him to Paris, where he studied at the famous Academie Julian amid the fervor of the Impressionist movement there. On his return to the States, he rose to fame as a painter of portraits, and his graceful, sunlit canvases of his wife and daughters attracted the attention of patrons and critics. Along with Childe Hassam, Thomas Dewing, and others, Benson formed a group of artists known as "The Ten", whose fame and influence spread rapidly throughout the art world. In 1900, Benson began to summer in Maine where, recalling his youthful rambles in the woods and marshes near his home—and perhaps also inspired by Homer's Adirondack watercolors—he began to paint sporting scenes in that medium and to embark on his long series of masterful etchings of gunners, anglers and wildfowl, a project never matched by any artist.

By 1934, the year *A Northwest Day* was painted, Benson's reputation was assured. He was at the height of his powers as an artist. His ability to observe the natural world and convey its vitality was honed to a fine point. It should be noted that the Canada Goose, then, was not the ubiquitous creature it is today—nor for that matter, was the Whitetail Deer. Indeed, the Great Canada Goose was thought then to be extinct, a victim of market gunning and habitat destruction.

Fall is the hunter's spring, gunner's season of renewal, when the great flights are on the move, and there is a whistling of wings in the chilling air. A northwest wind on this northwest day ruffles the dry reeds like a father's hand through his son's hair, folds the marsh water back on itself in a succession of minute breakers. The clouds pile high, lit at their edges, gray in the middle—powdered lawyers, the British sportsmen call them. A curtain of rain pulls its way across the sky. The leader honks—once. The flock, their compasses have swung smoothly, south, together. Looking at the painting is looking up, the feel of looking up even when your eyes meet it straight on. It's a brilliant illusion, suggesting simultaneously that we have watched the geese at rest, rising, or that we are watching them as they come in to set before the storm. Benson captures the sheen of the undersides of their primary wing feathers, shades them subtly to enhance their various positions in the sky, finds the deep patterns in the apparent randomness of Nature. Canadas on that Canadian zephyr—the sportsman's spirits rise, as do the viewer's.

Lot 241A-C will be offered Bidder's Choice

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



241A

Carl Rungius 1869-1959

Old Fighter

Etching & Drypoint

6 ¼ x 8 ½ inches

Signed lower right

Estimate: \$4,000-6,000



241B

Carl Rungius 1869-1959

Lord of the Canyon

Etching & Drypoint

6 ¼ x 8 ½ inches

Signed lower right

Estimate: \$4,000-6,000



241C

Carl Rungius 1869-1959

Old Prospector

Etching & Drypoint

6 ¼ x 8 ½ inches

Signed lower right

Estimate: \$4,000-6,000



242

Carl Rungius 1869-1959

Mule Deer

Etching & Drypoint

8 x 10 inches

Signed lower right

Estimate: \$4,500-6,500



243

Carl Rungius 1869-1959

The Stranger

Etching & Drypoint

8 x 11 inches

Signed lower right

Estimate: \$4,000-6,000

244**Arthur Tait** 1819-1905*Wide Awake: Raquette Lake*

Oil on board

26 ¼ x 22 ¼ inches

Signed lower right and dated 1879

Estimate: \$50,000-75,000

Literature: Warder H. Cadbury and Henry F. Marsh. *Arthur Fitzwilliam Tait: Artist in the Adirondacks*. Newark: University of Delaware Press. 1986, p. 243, illustrated.

According to Marsh, Tait's own records describe the work as follows: "*Buck & Doe Lake Scene, Buck up on Rocks* 22 x 26 [28?] finished Jan'y 8th Sent to Utica Exhibition Jan'y 13th 250.00 sold for 225.00 nett with Frame Snedecors Frame."

Perhaps the finest, certainly the best known of the early American painters to make hunting and fishing his principal subjects, British-born A. F. Tait came to be known as "Adirondack" Tait for his love of that wilderness and the inspiration it provided. While other artists brought the American West into Eastern homes through their paintings, writings, and especially their prints, Tait's long association with Currier & Ives helped democratize shooting and fishing sports, paving the way for large wilderness areas in the Adirondacks and elsewhere to be preserved for sporting and other outdoor pursuits.



In 1879, when *Wide Awake...* was painted, Tait and his family were living in Long Lake, NY—not far from Raquette Lake—for all but the coldest months of the year. Tait specialized in paintings of deer and the animals in this works are particularly fine. The young buck with his young doe look in two directions. The buck's nose is tilted, as if into the wind. His right leg is elevated, as if he is about to make a move. The pair are cautious but confident and the day itself is fresh as the gray clouds, lit from within, weave beneath the sky's blue eyes.

245**George Browne** 1918-1958*Grouse in the February Snow*

Oil on board

12 x 16 inches

Signed lower right

Estimate: \$12,000-18,000

Provenance: Thomas Nygard Gallery, MT.

Description affixed verso:

"The ruffed grouse has two color phases generally conspicuous in the large broad tail. The existence [sic] of the two phases has no bearing on the age or sex of the bird nor on the time of year and both variations may exist in the same family. Like some of the owls the grey phase is noticeably commoner than the red phase."

George Browne's untimely death in a tragic hunting accident at the age of 40 remains one of the great "What Ifs" in American Sporting Art. One wonders, looking at his masterful paintings of big game animals and game birds, just how much more proficient he would, or could, have become. The son of a very fine painter—Belmore Browne—young George abandoned formal education at an early age, receiving his training in woodcraft and painting at his father's side. *Grouse in the February Snow* is a delicate little masterpiece, layering impressions of light, cold, color, movement in an almost effortless way.





246

Bob Kuhn 1920-2007

Game Watchers

Acrylic

30 x 40 inches

Signed lower left; Signed and titled verso

Estimate: \$200,000-300,000

Provenance: Stremmel Gallery, NV.
Private Collection, NV.
J.N Bartfield Galleries, NY.
Private Collection

Literature: Bob Kuhn. *Wild Harvest: The Animal Art of Bob Kuhn*. Columbia, SC and Minneapolis, MN: *Sporting Classics & Wildlife Art Magazine*. 1997, pp. 86-97, illustrated in color.

In *Wild Harvest*, Bob Kuhn wrote the following about *Game Watchers*:

Even well-fed lions eye prey animals with what you might call proprietary interest. It's not important that we know the specifics of the potential victims they are studying. Unless their course brings them close to the watchers, the moveable feast will move on, not knowing they have come within a few yards of D-Day. These near confrontations are such a part of daily life on the African veldt that it is only we, the strangers, who place a certain importance on them. (p. 87)

In *Game Watchers*, the viewer finds Bob Kuhn at his best. Stillness in the three lions mounts into tension, and if you look long enough at the painting, some shopworn phrases find new life: "the suspense is killing me;" "if looks could kill." Kuhn captures the male and two females in the middle of deciding whether to initiate the chase or not. Tawny in the tall yellow grass, we know that whatever they are watching cannot see them. Even the colors in the sky seem to camouflage, to sit on the side of the lions. The vines prefigure tails that are not yet but perhaps just about to twitch and switch back and forth. You don't want to take your eyes off those lions, but you must. The afterimage of the painting lingers: those supremely calm eyes, full of death; those muscles, relaxed yet coiled to pounce. That it isn't you they're looking at, but something (someone?) over your shoulder, is all that permits you to look.



247

Bob Kuhn 1920-2007

Renewal

Acrylic

24 x 30 inches

Signed lower left; Signed and dated 2004 verso

Estimate: \$100,000-200,000

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

Renewal celebrates the rare moment in the natural world when all is at peace, at rest. Referring specifically to the aftermath of the Yellowstone fire in 1988, new growth begins to heal the scars of the conflagration in Kuhn's masterful composition. The bull elk watches over his herd in repose. Steam swirls lazily around his nose. The females are scattered. They rest, browse, scratch, looking in any number of directions without giving off any sense of urgency or threat. They are splendid animals, fit, prime, at ease in this clearing where the barren aspens afford a long vista to the treeline. Any predator would give itself away. In a mirror image of the subject matter, Kuhn's composition is equally restful. Verticals, the fire-stripped trees that still stand, balance horizontals, the trees that have fallen. The near sun balances the far-off purple shadings in the sky. The elk dominate the landscape; it's their world, for now. In that knowledge, rest becomes resting up, a brief respite. *Renewal* is necessarily a renewal for something—for the struggle, the battle, the fray.



248

Michael Coleman b. 1946

Distant Thunder

Oil on board

18 x 22 inches

Signed lower left

Estimate: \$7,000-10,000

249

Edward Fraughton b. 1939

Taste of Honey

Bronze, Cast number 8/30

13 ½ inches high, 27 inches wide

Signed and dated 1992

Estimate: \$6,000-9,000





250

John Clymer 1907-1989

Roaming the Ridge

Oil on canvas

24 x 40 inches

Signed lower right/CA & NAWA and dated '74; Titled verso

Estimate: \$100,000-150,000

Provenance: Favell Museum, OR.

Private Collection

Exhibitions: Favell Museum, Klamath Falls, OR.

In 1964, after having built a highly successful career as a commercial artist, John Clymer decided to leave that world behind and devote his time to gallery paintings of the wagon trains, mountain men, Indians and wildlife. Clymer was a meticulous researcher, traveling throughout the West with his wife amassing material for his canvases. Like his historical scenes, Clymer's pure wildlife works abound in details that testify to the artist's experience and unerring eye. The grizzlies in *Roaming the Ridge* are lean creatures, devoid of their trophy fat, out on to sate their hunger. The pair in front jut their jaws in grim determination while the bear bringing up the rear turns to gaze down the side of the ridge, perhaps to their ultimate destination. The painting is a study in power and survival.



251

Howard Terpning b. 1927

The Loner

Oil on board

9 x 12 inches

Signed lower right/CA and dated 1992

Estimate: \$60,000-90,000

Literature: Don Hedgpeth. *Howard Terpning: Spirit of the Plains People*. Greenwich, CT: Greenwich Workshop Press, 2001, p. 96-97, illustrated.

Don Hedgpeth describes the painting as follows:

He travels alone, dressed in his best beaded buckskins, with full packs and ready for trade. He brings beaver, ermine and fox furs that could eventually become fashion statements on a Paris promenade. The Plains People were natural traders, and barter was in their blood. They had engaged in exchange with neighboring tribes for a long time before the white man appeared in the West. A Crow woman's dress could be decorated with cowrie shells from tropical saltwater snails that had been passed along in trade over the vast distance that stretched between ocean and prairie (Hedgpeth, p. 97).



252

Howard Terpning b. 1927

Mystic Power of the War Shield

Oil on canvas

40 x 52 inches

*Signed lower left/CA and dated 1984; Signed
and titled verso*

Estimate: \$600,000-900,000



252
Howard Terpning b. 1927
Mystic Power of the War Shield (detail)
 Oil on canvas
 40 x 52 inches
Signed lower left/CA and dated 1984; Signed and titled verso
 Estimate: \$600,000-900,000

Literature: Elmer Kelton. *The Art of Howard Terpning*. Trumbull, CT: Greenwich Workshop, 1992, pp. 78, 94-95, illustrated.

Of this painting, Elmer Kelton writes:

Here, Cheyennes gallop at full speed, shaking their war shields at the sun, then leaning down to brush them against the grass, invoking medicine believed to turn away enemy bullets and arrows... The shield was jealously guarded against anything that might diminish its power. Its loss to an enemy was regarded as particularly dangerous because the enemy might use its magic against its owner and those around him. (*The Art of Howard Terpning*, p. 95.)

253
Martin Grelle b. 1954
A Long Way to Camp
 Oil on canvas
 9 x 12 inches
Signed lower right/CA and dated 06;
Signed, titled and dated verso
 Estimate: \$10,000-15,000



254
Martin Grelle b. 1954
Helping Hands
 Oil on canvas
 14 x 18 inches
Signed lower right/CA and dated 2011;
Signed, titled and dated verso
 Estimate: \$12,000-18,000



255

Martin Grelle b. 1954

A Rose in the Wild

Oil on canvas

40 x 30 inches

Signed lower right/CA and dated 2011

Estimate: \$38,000-48,000



256

Frank McCarthy 1924-2002

The Chase

Oil on canvas

24 x 40 inches

Signed lower left/CA and dated 1991: Signed, titled and dated verso

Estimate: \$75,000-125,000

A copy of *Frank McCarthy: The Old West* will accompany this lot.

Literature: Elmer Kelton, *Frank C. McCarthy: The Old West*.

Trumbull, CT: Greenwich Press, Ltd., 1984, pp. 140-41, illustrated.

Frank McCarthy began his career alongside any number of now famous illustrators who made the leap to easel art in what was called "The Bullpen," a building in Midtown Manhattan that, in the late 50's and early 60's, was a hive of artists who lived from assignment to assignment as the Mad Men of the day dreaming up campaigns for dime novels, cigarettes, lingerie and Oldsmobile's. McCarthy illustrated books and magazine stories and did posters for Hollywood—James Bond films, in particular. In 1974, McCarthy shed his journeyman artist role and moved to Arizona to paint action scenes out of the Old West. In a McCarthy oil, the rocks are rocky and the dust looks as if it had blown in off the street and settled on the wet canvas. *The Chase* is vintage McCarthy. The team strains as a stagecoach flees from pursuing Indians. The background is crisp and textured, and the black stormy sky that brackets the action runs above the braves like powerful medicine, like an omen.



257

Martin Grelle b. 1954

On the Hungry Trail

Oil on canvas

42 x 48 inches

Signed lower right/CA and dated 2009;

Signed, titled and dated verso

Estimate: \$100,000-150,000

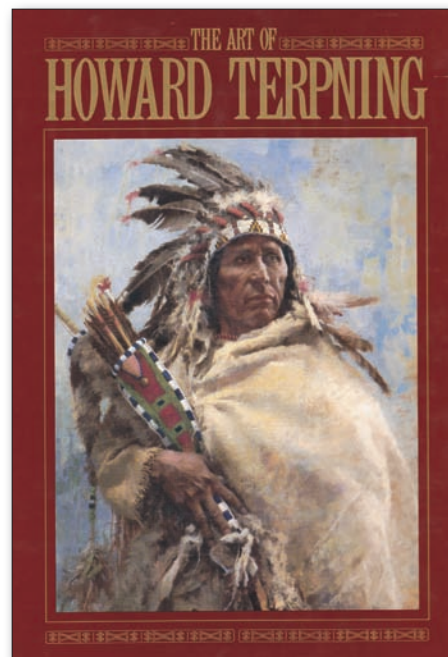
The artist recently commented on *Leader of Men*, stating:

“In my mind, the face always tells the story. I wanted to portray the strength of his character and the appearance of a true leader. Hands can also tell the viewer a lot about a person, so it was important to unite the two elements together in the design of the painting.”

—Howard Terpning, 2012

Of this painting, Elmer Kelton writes:

This is a study of a man of the Crow tribe, wearing an eagle-feather bonnet, his bow case made of mountain lion fur, his body wrapped in an elk hide, trapping which reflect his life as one who lived close to nature and its creatures. The artist says, “I wanted to create a strong pattern of light and dark. The model was actually an Apache man, but I painted him to look like a northern plains man by changing his facial structure somewhat.” (*The Art of Howard Terpning*, p. 45.)



Howard Terpning will be the subject of an important retrospective of his work in 2012 at The Autry National Center in Los Angeles. The exhibition will run from May 12 - July 1 and will showcase more than eighty works, many of them never before seen in public. The Autry hoped to include this work, *Leader of Men*, in the exhibition, though this will be at the discretion of the buyer. Terpning's paintings have received numerous honors, including the Prix de West at the National Academy of Western Art and the Autry's own Master's Award. Among others, Terpning enjoyed a solo exhibition of his work at the Eiteljorg Museum of American Indians and Western Art in Indianapolis.

The most celebrated contemporary artist of the American West, Howard Terpning was born in Oak Park, Illinois and studied both at the Chicago Academy and the American Academy of Art. He made his name as a commercial artist, first in Chicago, then in New York. Terpning's images were featured in a variety of periodicals and in campaigns for numerous products. His posters for Hollywood films, including *The Sound of Music* and *Dr. Zhivago* have become part of film history.

When Winchester Arms commissioned him, Terpning rediscovered his love of Native Americans and the West and he threw himself into the history and culture of the period. The Plains Indians, in particular, fascinated him and it was this fascination that led him, in 1975, to give up his lucrative career in commercial art and head west. Two years later, he would settle in Tucson and embark on his true vocation as a painter in the grand tradition of Catlin and Bodmer, Remington and Russell. Like them, Terpning combines superb draftsmanship, authenticity as regards the material cultures of the Plains peoples, and a storyteller's gift. Not strictly realistic, Terpning's technique—his way of containing a beautifully drawn figure within a swirl of colors and strokes that not only illuminate action but allude to inner strength, memory, turmoil—carries much of the weight of the drama. In *Leader of Men*, for example, the eagle feathers in the bonnet are ragged, the fur of the bow case is tufted from use and the elk hide, wrapped proudly, is worn. Thus, the work conveys pride and strength, but it swaddles those qualities in the hard work that true leadership requires.



258

Howard Terpning b. 1927

Leader of Men

Oil on canvas

34 x 24 inches

Signed lower left/CA and dated 1991

Estimate: \$500,000-700,000

Literature: Elmer Kelton. *The Art of Howard Terpning*. Trumbull, CT: Greenwich Workshop, 1992, pp 44-45, illustrated. Note: *Leader of Men* also illustrates the cover of this book.

259

Nicolai Fechin 1881-1955

House in the Forest

Oil on canvas mounted on board

18 x 14 inches

Signed lower right

Estimate: \$80,000-120,000

Provenance: Fenn Galleries, NM.
Private Collection—
by descent through
the family.

A copy of the certificate of
authenticity from Fenn Galleries,
signed by Forrest Fenn and a
member of the Fechin family will
accompany this lot.



Born in the rugged Tartar forest in Old Russia, Nicolai Fechin's father was a noted woodcarver and maker of icons. At 13, he was enrolled in the Art School of Kazan and, from there, journeyed to St. Petersburg to further his studies. His profound talent earned him a six-year scholarship to the Carnegie Institute in Pittsburgh where he began to employ some of the techniques of Impressionism, dividing colors and working with a palette knife. His work came to the attention of prominent institutions and collectors who would help him escape the hardships of the Bolshevik Revolution in the early 1920's. Fechin had tuberculosis, and an American doctor suggested he move to the Southwest for his health. John Young-Hunter, an artist and friend, suggested he try Taos. Fechin did, finding the countryside healthful and reminiscent of the Tartar and Siberian woods and mountains and the Indians close in spirit to the people he had grown up among. Though a bitter divorce would compel Fechin to leave Taos and make his home in California, the impact of New Mexico and its people would leave an indelible mark on his work. *House in the Forest*, described on Forrest Fenn's certificate as having been, "painted from sketches made of the famous ghost house at Red River, New Mexico," is a brooding marvel of a work, delineated in shades of brown and green that might well give rise to eerie thoughts. In Fechin's time, Red River—between its origins as a bustling goldmining town and its current incarnation as a tourist destination—was all but a ghost town. As Fechin conceives it, the house itself is a ghost in the trees. Every brush stroke is a manifestation about to occur.



260

Leon Gaspard 1882-1964

Russia 1919

Oil on canvas

19 ¾ x 23 ¾ inches

Signed lower right and titled

Estimate: \$100,000-150,000

Born near Moscow, Leon Gaspard studied at the art school in Vitebsk alongside Marc Chagall. Gaspard furthered his training in Paris, where he met and married an American woman, Evelyn Adell. During World War I, Gaspard joined the French Air Corps. As a result of the serious injuries he sustained when his plane was shot down, Gaspard moved, first to New York and then to Taos, in 1919. From his home in Taos, Gaspard sketched and painted his way across the globe. Like his classmate Chagall, Gaspard layers broad strokes and forces perspectives to infuse his works with the mythic quality of a vivid dream.

By 1916, Gaspard was in New York, recuperating and making a name in the tumult of the city's art scene. He exhibited scenes from the war in France and Russia at Reinhardt's, one of the most important galleries of the era, and received excellent notices. *The New York Times* called these works, "fresh and brilliant and infinitely the better for complete lack of sentimentality." *Russia, 1919*, painted in that year—probably in Taos—may respond to the impulse behind the works in his New York exhibition three years earlier. A procession of peasants, perhaps refugees, approaches a village hidden in the forest beneath the mountains. Their colorful sleighs and clothing—symbols of the endurance of Russia's folk traditions—and the light on this winter day seem to signify new hope while the snow-covered rooftops in the distance suggest a snug sanctuary.



261

Bert Geer Phillips 1868-1956

Winter Night Song

Oil on canvas

25 x 30 inches

Signed lower right

Estimate: \$150,000-250,000

Exhibitions: Taos Society of Artists (label verso).

On a cold Winter's night, from shadow to light, father to son, the song travels, is transmitted, is taught and learned. The boy sings, stares the stare of one committing to memory something important, crucial, essential. The father drums, stares the stare of one listening attentively to something important, crucial, essential. Firelight inscribes a new crescent moon on the boy's face.

In 1898, on a trip with Ernest Blumenschein, Bert Phillips fell under the spell of Taos. The most vocal enthusiast for founding what became the Taos Society of Artists, Phillips, of all of them, maintained his idyllic vision of the place and its people. His works are studies in the beautiful, the romantic, the poetic.



262

Joseph Henry Sharp 1859-1953

Taos Indian Hunter

Oil on canvas

17 x 14 inches

Signed lower left; Signed and titled verso

Estimate: \$60,000-80,000

The hunter's shadow, an emanation of firelight, looms like a spirit over the quiver of arrows and the cased bow. The hunter checks his arrow shafts, assesses their straightness, their balance, the alignment of feathers, the sharpness of the point.

He imagines hunts past, visualizes the chase to come. So while this is a pure portrait, a study in color and light, it is also a psychological portrait of hunting. For the Taos Indian, hunting is part survival skill and part ceremony. What the Indian wears, from his colorful robe to his turquoise beaded moccasins, is a uniform designed to put him in the proper frame of mind.

263**Sheldon Parsons** 1866-1943*Taos Pueblo*

Oil on board

16 ½ x 20 inches

Signed lower right

Estimate: \$10,000-20,000

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

One of the earliest artists to reside in Santa Fe, Sheldon Parsons left a successful career painting portraits in New York in 1913 to make a new start after the death of his wife and to find a climate conducive to his tuberculosis. Parsons had studied with Chase, and something of this influence lingers in his very popular and successful Impressionist landscapes of New Mexico. *Taos Pueblo* is a sweeping array of curves of earth, flowers, clouds. The pueblo is tucked in, a part of the landscape. The pale silhouette of the mountain in the background comes as a surprise, and afterthought, once your eye has moved around the canvas, from curve to curve.

**264****Joseph Fleck** 1892-1977*Going Home*

Oil on canvas

25 x 30 inches

Signed lower left; Signed verso

Estimate: \$20,000-30,000

A native of the old Austro-Hungarian Empire, Joseph Fleck's artistic talents were fired in the cauldron of Expressionism in fin de siècle Vienna alongside Klimt and Kokoschka. After a stint in the army as regimental artist, Fleck emigrated to the United States in 1922, landing first in Missouri, where he worked for the Tiffany Glass Studios, then settling in Taos where he became a crucial artist in the second wave. Fleck's works have a simplicity that recalls his Expressionist roots. In *Going Home*, soft shapes and a sense of dusty, filtered light call other artists to mind: Rockwell Kent; Victor Higgins; Thomas Hart Benton. Unlike them, the work exudes quietness, limiting its rhythms to suggestions of a breeze in the clouds and the bent aspen at left.



265

Kenneth Adams 1897-1966

An Old Roadway

Oil on canvas

25 ½ x 21 ½ inches

Signed lower left

Estimate: \$50,000-75,000

Provenance: Gift of the artist to Charles W. Kouns.

Gift of Charles W. Kouns to Walter Sherman Kouns.

By descent through the family to the present.

A copy of a letter from Kenneth Adams to Charles Kouns will accompany this lot.

The last, youngest member of the Taos Society, Kenneth Adams studied under Andrew Dasburg in Woodstock, New York, and was he was attracted to Dasburg's insistence that art seek the underlying logic and geometry in the universe. Like Dasburg, Adams admired Cezanne's Post-Impressionist and Cubist work. It was Dasburg, in fact, who encouraged Adams to move to Taos. Adams's devotion to Modernist principles is the bridge between the academically trained Founders and the artists who came to Taos in the second wave.

An Old Roadway achieves a richness of depth by weaving a tapestry of shallow planes of contrasting and complementary colors. The structures and walls, the eroded, exposed bank at left, even the road, are interdependent masses. The lone woman, the cypresses and telephone poles act as vertical breaks in the composition, while the clouds balance the weight of the trees at right. This is the geometry that Dasburg taught and Adams embraced, the: remove any element from *An Old Roadway*, and the picture dissolves.

A letter and essay from Peter Hassrick, Director of the Institute of Western American Art at the Denver Art Museum, Curator of the 2008 exhibition *In Contemporary Rhythm: The Art of Ernest L. Blumenschein* and co-author of the book of the same name will accompany this lot. In an excerpt from the letter to the Scottsdale Art Auction, Peter Hassrick writes the following, “I had read about [*Homeward Bound*] in several places over the years, and it was revealing and fun to study it in some depth. You have a remarkable picture there...”

The text of Hassrick’s essay runs thus:

Ernest Blumenschein (1874 – 1960) was, indisputably, the most creatively brilliant, intellectually curious and artistically innovative of the famous Taos Society of Artists. Being a co-founder of the Society, along with Bert Phillips, he played a fundamental role in transforming Taos and New Mexico into the prime muse for Southwestern artists in the early 20th century. Surprisingly, however, he served as a member of the Society for less than ten years (1915 -1924), preferring to push beyond the pervasively conservative traditions of his Taos peers in order to embrace the more modernist trends of a group from Santa Fe, the New Mexico Painters. Revealing the complexity of his creative genius and vision, he lived and worked comfortably with a system of shared allegiances. The art world of his day was severely bifurcated – one side based on beaux arts figuration and naturalism and the other swayed by the ever-increasingly abstract winds of modernism. Blumenschein drew inspiration and energy from both camps. The resulting art generated a record of major prizes and commissions that, coupled with broad national and international critical acclaim over his long and fruitful career, transcended his lofty regional stature and confirmed him as a major American painter.

Blumenschein’s initial aspirations as an artist came from a class in illustration he took from western artist Fernand Lungren at the Art Academy of Cincinnati in 1892. To embark on a career as an illustrator he furthered his studies with J. Carroll Beckwith at New York’s Art Students League and with Jean-Paul Laurens and Jean-Joseph Benjamin-Constant at the Academie Julian in Paris in the mid-1890s. Back in New York in 1896, he found immediate success working for popular magazines of the day like *McClure’s* and *Harpers Weekly*. Subsequent years in Paris after 1900 provided an opportunity to explore painting in color (most illustration before that date was black and white) and opened his eyes to European modernist movements, especially the Post Impressionist color experiments of Henri Matisse. By the time he first started to visit and paint in New Mexico on a regular basis, in 1910, Blumenschein could divide his artistic efforts between bread-and-butter illustration work, which he created in New York, and fine art painting that he produced out west. Thus, as a general rule, his Taos works were governed by a purely aesthetic response to his environment, whereas his illustrations reflected his training as a literal transcriber of scenes that would appear on the printed page.

Blumenschein’s powerfully engaging oil, *Homeward Bound*, was painted in 1941, some 24 years after he gave up illustrating and turned full time to painting. The artist was in his 67th year, his style fully mature. Despite a vigorous lifestyle, painting was demanding – “harder work than anything I know how to do,” he wrote his sister about this time. Between tennis matches for physical exercise and bridge for mental acuity, he could only put in three or four hours a day at the easel.

The subject he chose for *Homeward Bound* does not incorporate his favored view of Pueblo Indian life. Rather he has portrayed a scene of a teepee camp with mounted Indians in the foreground, possibly Apaches or Cheyenne. Similar subjects had been explored by Blumenschein over the years. His oil *Taos Entertains the Cheyenne* of 1918 (Stark Museum of Art) was an early composition along these lines as was *Apache Country* (private collection), inspired by a visit to Arizona around 1927. Another similar theme appeared in his monumental work of 1920 (reworked in 1927) titled *Landscape with Indian Camp* (private collection on loan to the Denver Art Museum).

In the mid-1920s he had begun to focus more on landscape and light with Indians taking on a somewhat reduced role. Not wishing to be an imitator of nature, rather its interpreter, he concentrated on design elements inherent in the world around him and on a set of what he termed “fundamental principles” of art. For him, color needed to “sing,” lines had to carry a sense of rhythm and proportion, compositions should have a core of visual dynamics, and the finished picture must offer a hint of nobility. In all, a masterpiece should, in his words, reflect a sense of “ingenuity and balance and vigor.” For him, *Homeward Bound* incorporated all the aspects of a masterpiece. When it was shown in New York at the Annual Exhibition of the National Academy of Design in 1941, he placed an especially high price on it, \$2,000. He offered the work to one of his important patrons, the Harold Waller family of Winnetka, Illinois, for slightly less than that in early 1948. They did not buy it, however, as it appeared in his major retrospective exhibition at the Museum of New Mexico later that same year. This, along with similar works, was described in the catalogue as an example of his latest “stylized landscapes,” one that situates him “abreast of the ‘modern.’” Fellow artist Howard Cook, who reviewed the exhibition, spoke affectionately of Blumenschein’s sensitivity to nature’s moods, of his exceptional ability to render the “elemental structure of the quiet, monumental country” around him and the remarkable “architectonic order” of his compositions that brought beauty and spirit and unity to his work. Of the 65 major paintings in the show, Blumenschein was said to have valued eight especially highly. *Homeward Bound* was next to the top of that list.



266

Ernest Blumenschein 1874-1960

Homeward Bound

Oil on canvas

30 x 40 inches

*Signed lower right and dated 1941; Signed, titled and
inscribed "Taos, NM USA" on stretcher*

Estimate: \$2,000,000-3,000,000



266

Ernest Blumenschein 1874-1960

Homeward Bound (detail)

Oil on canvas

30 x 40 inches

Signed lower right and dated 1941; Signed, titled and inscribed "Taos, NM USA" on stretcher

Estimate: \$2,000,000-3,000,000

Provenance: Spanierman Gallery, NY.

Private Collection, NJ.

James Graham & Sons Galleries, NY.

Private Collection, NY.



267

E. Martin Hennings 1886-1956

Along the Canyon Road

Oil on canvas

20 x 24 ¼ inches

Signed lower right

Estimate: \$150,000-250,000

Beneath a canopy of leaves made brilliant yellow by the sun, the stand of aspens parts to give a glimpse of two riders halting to chat on a narrow track. The road is a passage, a narrow way to paradise—as all such ways are. The riders will soon disappear, meld with the forest, and the viewer will wonder whether they were there, whether there is any path at all. What Hennings suggests here is a New Mexican version of Sherwood Forest, a Taos Brigadoon, a Southwest Shangri-la and there must be something in it, something of what the Taos artists felt when they first arrived, that they had gone back in time, or, no, that they had stepped out of time. The aspens are sentinels then, guardians of the way. That we have been permitted even to see this much sends a signal that we have passed a test, that the first steps of our initiation of been taken.

268

Joseph Henry Sharp 1859-1953

Sunlight and Firelight

Oil on canvas

24 x 18 inches

Signed lower left

Estimate: \$125,000-175,000

Provenance: Fenn Galleries, NM.

Nedra Matteucci

Galleries, NM.



Two kinds of light; sun and fire. The continuity of life. The sun's warmth and light make the tree grow. The tree provides the fuel for the fire. The Indian stands, his face and chest bathed in sunlight; his back reflecting, feeling the warmth of the fire. The sun belongs to Nature; the fire is the province of Man. The windows, one inside the other, double the dichotomy: the round window, the circle, let's Nature's light in; the square window is Man's; on its sill rests the gourd rattle, waiting to make its music, to sing its song to the sun. Behind the Indian, this configuration is redoubled in the round hearth surmounted by the square mantle. Atop the mantle sits a small earthenware or stone idol, carved in the image of an ancestor or deity. *Sunlight and Firelight* is a work of balance, balance is its theme—how it is composed is what it means. The natural balances with the manmade; what is given by the earth is balanced by what man does with it, how he fashions it. Humanity itself, in the form of the Indian, is the fulcrum.



269

Charles M. Russell 1864-1926

Mexican Buffalo Hunters

Watercolor and gouache

13 5/8 x 18 1/4 inches

Signed lower left along with skull and dated 1924

Estimate: \$600,000-750,000

Provenance: Mrs. A. P. Whittemore, MT.

E.G. Renner, DC.

Dr. John Christlieb, NE.

Fred and Ginger Renner Collection, AZ.

Exhibitions: "Charles M. Russell: The Frederic G. Renner Collection." Phoenix, AZ:

Phoenix Art Museum, April 11-June 7, 1981; Great Falls MT: C. M. Russell Museum,

June 15-September 10, 1981; Denver, CO: Denver Art Museum, October 3-December 6, 1981.

Literature: "Charles M. Russell: The Frederic G. Renner Collection," p. 41, illustrated.

B. Byron Price. *Charles M Russell: A Catalogue Raisonne*. Norman, OK. University of Oklahoma Press. 2007. Ref. number CR.RNR.13. Listed and illustrated on website.

Ginger Renner, in "Charles M. Russell: The Frederic G. Renner Collection," wrote the following about this painting:

"Russell's last years were marked by a succession of illnesses and medical problems. A long bout with sciatica at one point made it impossible for him to paint. According to Nancy's correspondence, Charlie, 'did no work from July to October [1923]...I'm low on funds.' This painting was done by Charlie to satisfy a medical bill of Dr. A. P. Whittemore of Great Falls. The debilitation of these last years only increased Russell's life-long nostalgia for bygone days. Many of the superb pieces created during this trying period are marked by highly romantic colors, an ever-increasing use of contrasting light and peopled by characters of another age, as in this watercolor which is typical of the artist's late production. Here he presents five Mexican horsemen in sombreros and serapes with lances and rifles on the way to the buffalo range. The leading riders are accented by the late afternoon sunlight which bathes their heads and shoulders. To the end of his life the artist found the theme of men on horseback, confronting the power and force of the buffalo, filled with drama and courage."

270

Charles M. Russell 1864-1926

The Spanish Dance

Oil on canvas

25 ¼ x 32 ½ inches

Signed lower left along with skull

Estimate: \$400,000-600,000

*A portion of the proceeds, from the sale
of this painting, to benefit the C. M.
Russell Museum, Great Falls, MT.*



270
Charles M. Russell 1864-1926
The Spanish Dance
Oil on canvas
25 ¼ x 32 ½ inches
Signed lower left along with skull

Estimate: \$400,000-600,000

Provenance: John L. Ammon, Oakland, CA.
Fred and Ginger Renner
Collection, AZ.

Exhibitions: “Charles M. Russell: The Frederic G.
Renner Collection.” Phoenix, AZ:
Phoenix Art Museum, April 11-June
7, 1981; Great Falls MT: C. M. Russell
Museum, June 15-September 10, 1981;
Denver, CO: Denver Art Museum,
October 3-December 6, 1981.

Literature: “Charles M. Russell: The Frederic G.
Renner Collection,” p. 39, illustrated.
B. Byron Price. *Charles M Russell:
A Catalogue Raisonne*. Norman, OK.
University of Oklahoma Press. 2007.
Ref. number CR.RNR.21. Listed and
illustrated on website.

Ginger Renner, in “Charles M. Russell: The Frederic G. Renner Collection,” wrote the following about this painting:

“After an interview with Russell in 1901, a reporter for the *Anaconda Standard* (Anaconda, Montana) wrote: ‘...pictures seem to crowd his brain.’ Charlie never lacked for subject matter in his oils and watercolors. And while most of his paintings had some historical or realistic basis, he was, throughout his career, involved in creating paintings that came purely from his own romantic or imaginative view of life. When he painted *The Spanish Dance*, he was still an itinerant cowboy, working from the spring to the fall roundups, then ‘holing-up’ in some small town, usually in the company of a few of his young cowboy friends, and wintering on lean rations until work began again in March or April. This scene, created long before he visited Southern California or Mexico, pictures a festive group, including a young woman on the left dancing to music created by two costumed caballeros and watched by several of her friends. Charlie has painted himself into the scene, he being the figure second from the right. In truth, Russell, probably painted this in the small town of Chinook, Montana, following his first season of working the Milk River Roundup.”

Oh yes, Charlie’s in there all right, trying to look cool, play it cool, lean away, keep himself off the boil. But it’s in his face: the half smile, the eyebrows, the lock of black hair artfully wild on his forehead, the tilt of his hat, the red sash he’s wound around his waist. It’s a cowboy’s dream, a puncher’s fantasy—the music, the way the light lattices the big tree, the way the shadows dance on the wall. The dancer hides her beautiful face behind her shawl, she casts her eyes down at the ankle she bares ever so slightly, the ankle Charlie eyes. She dances for me, he imagines, only for me. Yes, indeed, a puncher’s dream...



Fred and Ginger Renner



271
Maynard Dixon 1875-1946
Study of a Young Girl
Pencil
9 ½ x 8 ½ inches
*Signed upper right, dated Nov 98
and inscribed “for Ginger”*

Estimate: \$2,000-2,500

Provenance: Fred and Ginger
Renner,
Scottsdale, AZ.



272
Joe Beeler 1931-2006
Indian Brave
Pencil
14 ½ x 12 inches
*Signed lower left/CA, dated 1975 and inscribed “for
my friend Fred Renner”*

Estimate: \$1,500-2,000

Provenance: Fred and Ginger Renner,
Scottsdale, AZ.



273
Olaf Wieghorst 1899-1988
A Quiet Knoll
Watercolor
7 ½ x 9 ½ inches
Signed lower right

Estimate: \$2,500-4,500

Provenance: Fred and Ginger Renner, Scottsdale, AZ.



274
Olaf Wieghorst 1899-1988
South of the Border
Watercolor
9 ½ x 7 ¾ inches
Signed lower left

Estimate: \$2,500-4,500

Provenance: Fred and Ginger Renner, Scottsdale, AZ.



275

Maynard Dixon 1875-1946

Collection of 4 Drawings

Pencil

6 x 4 ½ inches each

Inscribed "Coleman, Ore" and dated June '01

Estimate: \$1,500-2,000

Provenance: Fred and Ginger Renner, Scottsdale, AZ.



276

R. Brownell McGrew 1916-1994

Hatablie Tsosil - Navajo

Charcoal

11 x 8 ½ inches

Signed lower left, titled and inscribed "To Fred Renner with appreciation of his services in the cause of Western Art"

Estimate: \$1,000-1,500

Provenance: Fred and Ginger Renner, Scottsdale, AZ.



277

Charles M. Russell 1864-1926

Buffalo

Bronze, Cast number 6/30

3 ¼ inches high

Signed along with skull and dated 1907

Estimate: \$1,000-1,500

Provenance: Fred and Ginger Renner, Scottsdale, AZ.



278

John Hampton 1918-1999

Spooked

Bronze, Cast number 27/30

19 ½ inches high

Signed and dated 1979

Estimate: \$4,000-6,000

Provenance: Fred and Ginger Renner, Scottsdale, AZ.

279

Edward Fraughton b. 1939

Charles Marion Russell

Bronze, Cast number 7/30

9 ½ inches high

Signed and dated 1977

Estimate: \$2,000-4,000



280

Charles M. Russell 1864-1926

The Poker Game at Hop Lee's

The End of the Poker Game at Hop Lee's

Colored Lithographs Circa 1900

15 ½ x 23 inches each

Estimate: \$7,000-12,000



The Poker Game at Hop Lee's



The End of the Poker Game at Hop Lee's

In 1969, Fred Renner wrote the following to the owner of this pair of prints:

"You have what are undoubtedly the rarest pair of Russell 'prints' in existence. The Amon Carter Museum has one of the prints, perhaps you saw it on your recent visit. I also saw one of them about twenty years ago at the Knott's Berry Farm frontier town near Santa Ana, California but in forty years of searching I have never seen a pair of them."

A photocopy of the letter will accompany this lot.

Literature: Frederic G. Renner. *Charles M. Russell: Paintings, Drawings and Sculpture in the Amon Carter Museum*. New York: Harry N. Abrams. 1974, p. 148, *The End of the Poker Game at Hop Lee's* illustrated.

A famous Bret Harte poem, "Plain Language from Truthful James," inspired these images. In the poem, James plays cards with his pal Bill Nye as a Chinese laborer, Ah Sin, looks on, claiming to know nothing of the game. But when he sits in, it becomes clear that he is cheating. What's more, Nye is also cheating, though less successfully:

"In the scene that ensued/I did not take a hand,/But the floor it was strewed/Like the leaves on the strand/With the cards that Ah Sin had been hiding,/In the game 'he did not understand.' In Russell's version, the players (Hop Lee rather than Ah Sin, a cowboy—perhaps Bill Nye—and an Indian) offer an even more humorous, cross-cultural take on the story as the cowboy draws on Ah Sin while the Indian appears to accuse the cowboy."

281

Charles M. Russell 1864-1926

A Bronc Twister

Bronze by Nelli Art Bronze Works

18 inches high

Signed along with skull

Estimate: \$125,000-175,000

Provenance: Estate of James Cagney
J.N. Bartfield Galleries, NY.
Private Collection

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



The horse in *A Bronc Twister* is doing what is known as “weaving,” and indeed, *The Weaver* was Russell’s intended title for the bronze. As Rick Stewart describes it, “As [the horse’s] back arches in the air, its front hooves strike out to the right and its back pair goes to the left. Striking the ground—usually with bone-jarring force—it will jump up again, this time putting its front hooves to the left and its back hooves to the right, weaving the hapless rider to and fro.” (p. 179) In the bronze, man and mount counter twist—the horse to its left, the man to his right. A delicate balance is all that keeps the man aboard and the complex, helical shape of the work imparts the pairing with and upwardly spiraling energy that makes the viewer want the work to spin. The effect is dizzying, conveying some of what the rider must be going through.



282

Charles M. Russell 1864-1926

Bringing the Stolen Herd Home

Watercolor

16 x 22 inches

Signed lower left along with skull

Estimate: \$200,000-400,000

Literature: B. Byron Price. *Charles M Russell: A Catalogue Raisonne*. Norman, OK.

University of Oklahoma Press. 2007. Ref. number CR.RKW.1001. Listed and illustrated on website.

The practice of stealing horses among the various Indian tribes fascinated Charlie Russell and he turned to it time and again as a subject for paintings. Perhaps this is because he claimed that his favorite horse, a pinto named Monty, had been stolen by the Piegans from a band of Crow Indians. The raid, as Charlie tells the tale, one of his "windies," in *Trails Plowed Under*, didn't go smoothly. The Piegan brave, Calf Robe, was killed as he fled on the pinto. Bad Wound, the leader of the raiders, as custom required, shot the horse so Calf Robe wouldn't have to walk in the afterlife. But the pinto survived, and became a "ghost horse," a horse no one would ride. In the story, a young cowboy, revealed at the end to be Russell himself, buys the pinto. It's a trickster tale with a trick on the tricksters as Bad Wound seems to think he has saddled the cowboy with cursed mount, though, as it turns out, "The pinto pack horse was Paint, called Monty by his owner. When Paint died near Great Falls he had been with his master twenty-five years." ("Ghost Horse," p. 100, in *Trails Plowed Under*.) *Bringing the Stolen Herd Home* is a ghostly watercolor. Forcing the perspective, Russell makes the herd seem to stretch to the horizon. Thinly delineated and translucently colored in the dust, they appear to be on the verge of vanishing. As the two thieves in red and blue urge the horses on, the brave closest to us turns to look back, ostensibly to see if there are any followers but also, in a way, to cast a wary, warning eye on the viewer.



283

Charles M. Russell 1864-1926

Indian with His Winchester

Watercolor

18 x 8 inches

Signed lower left along with skull

Estimate: \$80,000-120,000

Provenance: Mrs. Hallam Movius.
Gerald Peters Gallery, NM.
Private Collection

Exhibitions: Museum of Fine Arts - Boston. (circa 1987)

Literature: B. Byron Price. *Charles M Russell: A Catalogue Raisonne*.
Norman, OK. University of Oklahoma Press. 2007. Ref. number
CR.NE.187. Listed and illustrated on website.

284

Charles M. Russell 1864-1926

The Victor - Counting Coup

Watercolor

15 x 22 inches

Signed lower left along with skull

Estimate: \$80,000-120,000

Provenance: Kennedy Galleries, NY.
Private Collection

Literature: B. Byron Price. *Charles M Russell: A Catalogue Raisonne*.
Norman, OK. University of Oklahoma Press. 2007. Ref.
number CR.UNL.483. Listed and illustrated on website.





285

Herman Hansen 1854-1924

Steep Trail

Watercolor

19 x 29 inches

Signed lower right

Estimate: \$25,000-35,000

Provenance: Thomas Nygard
Gallery, MT.

Herman Hansen, one of many German expatriate artists to be fascinated by the American West, emigrated to the States in 1877 and settled in San Francisco in 1882. He spent his summers sketching his way through the Southwest and became fast friends with Edward Borein and Maynard Dixon. It was Hansen who famously lamented the rapid civilizing of the West, observing as early as 1908 that: "Tucson is killed from my point of view. They have shut down all the gambling houses tight, and not a gun in sight. Why, the place hasn't the pictorial value of a copper cent any longer." Sharply delineated, yet softly painted, in *Steep Trail* Hansen demonstrates his exceptional skill at depicting the horse in action.

286

Edward Borein 1872-1945

Snorty Bull

Watercolor

10 x 15 inches

Signed lower right

Estimate: \$25,000-35,000

Provenance: Gerald Peters Gallery,
NM.



Edward Borein's paintings, drawings and etchings are authentic, the products of an artist who knew the life of the cowboy and vaquero. Leaving home at any early age, Borein drove cattle throughout the Southwest and Mexico. He sketched what he experienced, at times from the saddle, though he also trained his memory to recall the smallest details of events on the range. His work caught the attention of the Eastern periodicals and before long he began to make a living as an artist. Borein's paintings and etchings brought him into the company of such artists as Maynard Dixon and Charles Russell, both of whom became the artist's close friends. When he moved to New York, Borein's fame grew and his work earned praise in Paris and Florence. In *Snorty Bull*, the herd and the cowboys receding into the dusty distance lend the watercolor an on-the-spot liveliness. Nothing seems posed or taxidermied. It is as if we are in the saddle, our eyes settling on a single moment—from the chaos—to observe.

287

Charles M. Russell 1864-1926

Indian Scout on Horseback

Oil on canvas

18 x 24 inches

Signed lower left along with skull

Estimate: \$400,000-500,000



287
Charles M. Russell 1864-1926
Indian Scout on Horseback (detail)
Oil on canvas
18 x 24 inches
Signed lower left along with skull

Estimate: \$400,000-500,000

Provenance: Marge and Charles J. Schott
Cowan's Auctions,
Cincinnati, OH, June
17, 2006, Lot 566.
John R. Howard Fine
Arts, MT.
Private Collection

Literature: B. Byron Price. *Charles M Russell: A Catalogue Raisonne*. Norman, OK. University of Oklahoma Press. 2007. Ref. number CR.UNL.281. Listed and illustrated on website.

Exhibitions: "Cincinnati Collects Paintings" at the Cincinnati Museum of Art, 1983.



In Cowan's catalog, Ginger Renner commented on this work as follows:

Even as a young child, Charley Russell exhibited a duality of emotional response to Native Americans. On the one hand he was fascinated by their lifestyle and talents. Conversely, he expressed no small amount of fear of them. Russell's imagination, probably fed by many wild and wooly tales originating from his great uncles, the Bent brothers, and told to the boy around his grandmother's table, culminated in many boyhood sketches in which the Indians are portrayed either as brave, resourceful and stalwart or else fierce and armed with a wicked tomahawk.

Indian Scout on Horseback exemplifies this twofold response. The Indian has a threatening expression on his face but other elements in the composition belie this assessment. Whereas he is well armed with both a lance and a bow and arrows, his handsome and powerful horse is easily controlled by the scout. He is a man of pride and self esteem as witnessed by his carriage and the highly decorated garments he wears. He is alone in a vast landscape, yet there is nothing timid or hesitant about Russell's subject in this oil painting.

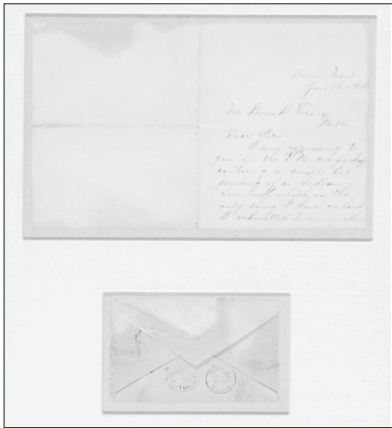
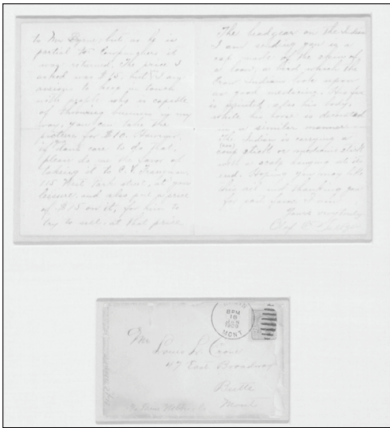


288
Olaf C. Seltzer 1877-1957
Crow Indian in Loon Headdress, 1908
Oil on board
12 x 9 inches
Signed lower right and dated 1908

Estimate: \$25,000-50,000

Provenance: The artist
Louis L. Crone (circa 1909)
Private Collection

A letter from Seltzer to Louis L. Crone, the original owner, dated 1-16-09 will accompany this lot.





289

Olaf C. Seltzer 1877-1957

The Trail Boss or Herding Longhorns

Oil on canvas

20 x 30 inches

Signed lower left

Estimate: \$60,000-90,000

Olaf Seltzer's paintings are variations on the image of the hero in the Old West. Friend and protégé of Russell, Seltzer did as much as anyone to maintain the sense of the mythical in Western art. His figures, whether they are still or on the move, are supremely confident, forward-looking men. In *The Trail Boss*, or *Herding Longhorns*, the title figure, the boss, dominates the picture plane. He is larger than life, larger than the landscape. His size challenges the sky. The absolute calm with which he awaits the enormous herd and his 'boys is telling. This is the spot, the appointed rendezvous. The wheel ruts of the chuck wagon indicate it. Regardless of the hardships of the trail, his men will have done no more than he expected. And he expected no less. He's the boss for a reason. Such men acquired the status of superheroes in the lore of the West. Their stories passed from cowboy to cowboy—to artist—down through the years.



290

Frederic Remington 1861-1909

Bronco Buster

Bronze, cast No 180

22 ½ inches high

Signed, Roman Bronze Works NY

Estimate: \$75,000-125,000

Provenance: Mrs. Maxine Champion.

Frederic Remington's 1893 trip to Mexico, to the San Jose de Bavicora ranch, brought him face-to-face with the "type" of the cowboy that had all but been replaced north of the border by the railroad and the giant meat packing factories in the midwest. To the artist, this vaquero/puncher/cowboy was "a combination of the Kentucky or Tennessee man with the Spanish who, "when loping over the plain...is the epitome of equine grace." Returning home with a hatful of stories and sketches, Remington refined this idea for two years, lighting eventually on the idea to express it in bronze, a medium he had never worked in. Undeterred, Remington sought out the advice of sculptor friends and engaged foundries run by newly arrived French and Italian immigrants. It was their techniques, dating back beyond the Renaissance, that allowed Remington to realize his vision. The resulting bronze, *Bronco Buster*, is perhaps the most enduring and recognizable image of the American West—every image of the Oval Office shows the work behind the President's desk—and one of the signature works in the history of American art.



291

Frederic Remington 1861-1909

Halt by the Roadside or The Story of a Thousand

Ink wash

12 x 29 inches

Signed lower right

Estimate: \$45,000-65,000

Provenance: Gerald Peters Gallery, NY.

Literature: Albion W. Tourgee, "The Story of a Thousand," in *The Cosmopolitan*, January, 1895, p. 355, illustrated.

Peter H. Hassrick & Melissa J. Webster. *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors and Drawings*. Cody, WY: Buffalo Bill Historical Center, 1996. Vol. II, no. 1915, p. 531, illustrated.

Albion Tourgee's book, a chronicle of his service in the 105th Ohio Regiment—nicknamed "The Thousand"—during the Civil War, was excerpted over a number of issues in *Cosmopolitan* in 1894-95. The book itself is a highly readable, insider's look at one regiment's transformation from raw recruits to battle-hardened veterans. Remington's illustrations for the series are unsparing and lack the heroic posturing of some of his other magazine work. The episode depicted in *Halt By the Roadside* is a description of a brutal "Hell-March," that the 105th was compelled to undergo in its first days. Caught in the rear of a Union column fleeing after a disastrously led engagement in Kentucky in the midst of a severe drought, the 105th—who had not been part of the battle—marched with little rest, little food, and no water for eight days and nights. In this painting, men of the 105th halt by the side of the road, falling where they are. In a fascinating passage in the book, the only water the men receive comes from runaway slaves who know the country and seek asylum. In Lexington, local constables try to break up the columns and retrieve the runaways. Against the orders of their own general—who is ardently and ironically pro-slavery—the soldiers confront the constables and shield the runaways:

"I don't see," said one of the onlookers, "that it is very much worse to steal a slave than to steal a free man, and not half as likely to be profitable."

"I wonder what old Abe would say to that sort of 'contraband' business," said another; in the darkness it was impossible to designate individuals. These suggestions seemed to be not without weight to the general, whose new honors could only ripen into veritable rank by presidential approval.

"Never mind," he said to the constable—



292

Frank Tenney Johnson 1874-1939

Packin' In

Oil on board

24 x 18 inches

Signed lower left/ANA and dated 1931

Estimate: \$200,000-300,000

Provenance: The artist.

Mrs. Maxine Champion.

Literature: Harold McCracken, *The Frank Tenney Johnson Book*, Garden City, NY: Doubleday & Company, 1974, p. 145, illustrated.

Some of Frank Tenney Johnson's nocturnes seem to be more about sound than sight. *Packing In* is one of those paintings. The moonlight, characteristic, washes the night in aqua shades. Rocks climb the sides of the canvas. A mountain shrouded in cloud hovers in the distance. These are the stillnesses, the holy geology we come to expect from the artist. What breaks this comes to us not at first, nor even, perhaps, at second glance. What breaks this spell is the sound of the horses' hooves splashing in the creek that burbles mutely from the rocks at right. The cowboy leans over and there is a moment's tension as he makes certain of his mount's footing in the darkness. At that hour, in that solitude, the splashing echoes off the canyon wall—first the horse, then the pack mule—then the scene returns to the quiet burble of the creek in the vast stillness.



293

W. Herbert Dunton 1878-1936

Roping a Wolf (Roping a Lobo)

Oil on canvas

26 ½ x 39 ½ inches

Signed lower right

Estimate: \$250,000-350,000

Provenance: Gregory Perillo, NY.

J. N. Bartfield Galleries, NY.

Private Collection

A copy of a letter from Michael Grauer, Curator of the Panhandle-Plains Historical Museum and Dunton scholar, will accompany this lot.

In an excerpt from the letter, Grauer writes:

Having been a studio painter formerly, Dunton felt he needed to promote himself as a *plein-air* (and therefore *avant-garde*) painter after 1912. The New York Herald (1914) reported that “he paints right out of doors - begins, finishes, and even signs his paintings out in the open.” Consequently, Dunton’s paintings done between 1912 and 1918 usually show much more obvious and expressive brushwork as seen in *Roping a Wolf (Roping a Lobo)*. Furthermore, his palette during this period shows a combination of pastel and earth colors. Moreover, these works do not display the stylization of forms more typical of Dunton’s later work.

Roping a Wolf (Roping a Lobo) also shows the influence of Frederic Remington on Dunton’s work. Dunton recognized Remington as an “Old Master” of Western art. Some critics even felt only Dunton possessed the “ability to carry on the work where [Frederic] Remington left off” and he was called “the Remington of the Southwest.” *Roping a Wolf (Roping a Lobo)* pays tribute to Remington’s “action” paintings.



294

William Gollings 1878-1932

A Good Place to Camp

Oil on canvas mounted on board

14 x 10 inches

Signed lower right and dated 1924

Estimate: \$60,000-90,000

Provenance: The artist
Lucille Hart Pierce
By descent through the family to the present.



295

William Gollings 1878-1932

Evening Watch

Oil on canvas

14 x 10 inches

Signed lower left and dated 1924

Estimate: \$60,000-90,000

Provenance: The artist
Lucille Hart Pierce
By descent through the family to the present.

A note from the current owner states, "My grandmother was a long-term resident of Wyoming. Having been orphaned and then raised by the Shoshone tribe in Wyoming, she went on to become a schoolteacher at the Charing Cross School. In addition to teaching, my grandmother was known to put on recitals of original Indian folk tales with idealized Indian dances at the Anna Morgan Studios in Chicago where she was trained. It is not known exactly where or how she met Mr. Gollings, but in addition to the paintings, he sent her three Christmas card etchings."

Some cowboys have the gift of yarn-spinning, some have a way with a lonesome tune, some have a way with horses. Bill Gollings's way was the way of the brush and palette. Like many cowboys, Gollings was better at what he did than he was in making a living at it. Self-promotion was never his strong suit. Using mail order paints, young Bill won a scholarship to the Chicago Academy of Fine Arts. From there, he journeyed to the Dakotas, where he worked as a cowhand and became known as "Paint Bill" because of his interest in art. Gollings settled in Wyoming, quietly absorbing criticism and tucking away techniques gleaned from teachers and friends such as Charles Russell, Edward Borein, W. H. D. Koerner, Frank Stick, Hans Kleiber and Joseph Sharp—who, more than anyone, encouraged him. Gollings dipped his brush in birdsong and the whinny of horses and the sound of the wind in the Wyoming hills as these two superb works, *A Good Place To Camp* and *Evening Watch* attest.

296

Frank Tenney Johnson 1874-1939

When All's Quiet

Oil on canvas

24 x 30 inches

Signed lower left/NA and dated 1938

Estimate: \$400,000-600,000

Provenance: Gregory Perillo, NY.
J. N. Bartfield
Galleries, NY.
Private Collection, CT.



296

Frank Tenney Johnson 1874-1939

When All's Quiet (detail)

Oil on canvas

24 x 30 inches

Signed lower left/NA and dated 1938

Estimate: \$400,000-600,000

He has to be ready to throw that right leg back over the saddle. In the event of wolves, thieves, a sudden windstorm, anything that might threaten or panic the herd that rests at right. He isn't off his horse, isn't sitting atop or against that rock beside him... He's almost relaxed... A few stars seem to steady the sky. The clouds race in silence. He lights up. The orange flare of the match illuminates him. Otherwise, he would be lost in the brim shadow of his Stetson, the shadow cast by the light of the moon, moonlight that bathes the scene, opens it for our eyes...



Born in Iowa in 1874, Frank Tenney Johnson witnessed the last generation of prairie schooners heading West on the Overland Trail. After the death of his mother, Frank's father moved the family to Milwaukee. On a class visit to the Layton Gallery of Art, young Frank Tenney Johnson determined to make a life in art. Johnson studied under two of the Panoramists, F. W. Heine and Richard Lorenz, whose enormous circular paintings of biblical scenes and famous battles were precursors of cinema. It was Lorenz, who had traveled and painted in the West, who fired Johnson's imagination with his canvases and tales.

Against his instincts and desires, Johnson and his new bride, Vinnie, went to New York, where the young artist enjoyed success in the burgeoning advertising industry. His skill at painting animals—Johnson often sketched at the Bronx Zoo—earned him a contract with Winchester rifles. The ads he produced for them caught the attention of the editors of *Field & Stream* magazine and they offered to sponsor a trip to the west which he would repay with illustrations. Johnson's art alone couldn't support him in Colorado, so he became a cowboy to earn a living, and had the privilege of seeing some of the last "beef roundups" in American history. This experience would prove invaluable to him in later years. Eventually, he and Vinnie settled in Southern California in the very heart of the nascent movie business. Johnson achieved fame painting murals in movie theaters, sold many works to the new moguls and starred in more than one early silent cowboy picture. In December 1939, Frank and Vinnie were visiting their friends, the Callahans. Frank greeted Mrs. Callahan with a kiss. What neither of them knew was that Mrs. Callahan was coming down with spinal meningitis. Within days, she had died. By the end of the year, Frank Tenney Johnson, that magnificent painter, had passed away.

By 1930, the year *When All's Quiet* was painted, Frank Tenney Johnson was the undisputed champion of the Western nocturne. Thinking about the source of Johnson's interest in the Western nocturne, it is possible that he had seen some of Remington's last masterworks, the "night scenes," at least as reproductions in *Collier's* and *Harper's* Magazines. But nights on the range must have fueled the artist's interest in the challenge of getting darkness down on canvas. In a letter to Vinnie from a cow camp in 1904, he wrote: "On one evening in the cool mountain air as we rode I watched the daylight fade and the moon come up to glow brighter until we cast strong shadows, and I had another fine opportunity to study the different colors change under the moonlight." (Harold McCracken, *The Frank Tenney Johnson Book*, Garden City, NY: Doubleday & Company, 1974, p. 66)

The long hours of life on the range composed Frank Tenney Johnson's palette. The night is azure, the night is indigo, the night is aqua, the night is cerulean, the night is a deep, deep turquoise, the night is ultramarine, the night is Prussian blue. Blue... blue... blue. Blue was the lullaby of the night that sung Frank Tenney Johnson to sleep.



297

Frank Tenney Johnson 1874-1939

Tienda Afuera - Outside of the Store

Oil on canvas

24 x 18 inches

Signed lower left/NA

Estimate: \$100,000-200,000

Provenance: The artist.

Mrs. Maxine Champion.

Exhibitions: Grand Central Galleries, NY.

In the quiet green night he squats outside the store, silent as the thought of death. The wide brim of his sombrero shades his name. The cape, ample enough to hide a gun, with room enough to draw, hides him. His lethal wares at his side, his basket with its open maw before him, he cocks his head, interested to see if you are interested, if you are buying, if you are trouble. These rifles, bayonets attached—throw those in?—these are army rifles, government issue, hot, lying there so still. Tienda afuera? Maybe mercado negro would be better—"black market."



298

E. Martin Hennings 1886-1956

More Sage

Oil on canvas

25 x 30 inches

Signed lower right

Estimate: \$100,000-150,000



299

Edward Borein 1872-1945

Bucker

Watercolor

8½ x 6½ inches

Signed lower left

Estimate: \$9,000-12,000

300

Edward Borein 1872-1945

The Stage Coach

Watercolor

15 x 20 inches

Signed lower right

Estimate: \$20,000-30,000





301

Oscar E. Berninghaus 1874-1952

Taos Canyon Stage Coach

Oil on canvas

20 x 30 inches

Signed lower left

Estimate: \$75,000-100,000

Provenance: Nedra Matteucci Galleries, NM.

St. Louis native Oscar Berninghaus was a skilled and sought after draftsman working in lithography when a chance encounter on a train led him to Taos. The artist would later describe the incident:

As we stopped and passed Servilleta, a station now gone, the brakeman pointed out a certain mountain lying toward the east; this he called Taos Mountain, and told me of a little Mexican village of the same name and the Indian pueblo lying at the foot of it. That it was one of the oldest towns in the United States (he knew) and gave me some of its history, describing it all so vividly that I started on a twenty-five mile wagon trek over what was comparatively a goat trail.

Quoted in Gordon E. Sanders. *Oscar E. Berninghaus*. Taos, NM: Taos Heritage Publishing Co. 1985, p. 8.

Taos Canyon Stage Coach depicts this treacherous "goat trail" and the stagecoach, then the town's sole connection with the outside world, careening round the bend, hugging the hillside. Berninghaus is careful to show some of the details of the danger, especially the broken timbers that once shored up the road, washed away, exposed to the vertiginous drop. The shadows of the horses subtly suggest the urgency. It may well be late afternoon, time to get up and get off this deadly track.



302

Adolph Weinman 1870-1952

Chief Black Bird, Ogalalla Sioux

Bronze by Roman Bronze Works, NY

17 inches high

Signed

Estimate: \$70,000-100,000

German-born Adolph Alexander Weinman emigrated to the States with his family when he was ten. After studies at Cooper Union and the Art Students' League of New York, Weinman worked with the sculptor Philip Martiny and then under Augustus Saint-Gaudens. *Chief Black Bird, Ogalalla Sioux* is one of the artist's most important works, inspired after Weinman met and sketched Chief Black Bird's evocative face when the Chief visited New York as part of a Wild West Show. The portrait in bronze deftly juxtaposes the weight of wisdom and experience in the man's eyes and mouth with the lightness of the feathered headdress. Weinman's elegant and precise sense of design can also be found on one of our nation's most beautiful coins, the "Walking Liberty" half dollar.

303

William R. Leigh 1866-1955

The Great Spirit

Oil on canvas

37 x 50 inches

*Signed lower right along with N.Y. and
dated 1914*

Estimate: \$800,000-1,200,000



303

William R. Leigh 1866-1955
The Great Spirit (detail)
Oil on canvas
37 x 50 inches
Signed lower right along with N.Y. and dated 1914

Estimate: \$800,000-1,200,000

Provenance: The artist
Property of a Midwestern
Collection
J. N. Bartfield Galleries, NY.
Private Collection

Literature: *Scribner's Magazine*, July,
1916, frontispiece.



W.R. Leigh, one of the seminal artists of the American West, was an unsparing individualist and a famous contrarian. He was anti-Christian, anti-Semitic, anti-African-American, anti-capitalist, anti-communist, anti-government, anti-marriage, anti-Modernism, anti-art establishment, anti-everything and everybody. Born in West Virginia, Leigh's genteel Southern family lost their plantation in the aftermath of the Civil War and he grew up, resentful and impoverished, hearing tales of antebellum glories. Leigh's artistic talent earned him a ticket to Munich, where he spent 12 years at the academy there, perfecting his skills. He settled then in New York, where he met Thomas Moran, who encouraged the young artist to travel to the American West. Leigh followed the great man's advice and the unspoiled Native American peoples living in vast, beautiful landscapes acted as a tonic for Leigh's distaste for cities and civilization. Leigh would make the West his principal subject and he would come to be regarded in the same breath as Remington and Russell. Many of Leigh's paintings are action scenes—buffalo hunts, bucking broncs, dashes and races against time. The other side of Leigh's work, his contemplative Western canvases, spring from his profound admiration for Native Americans, especially the Hopi, Zuni and Navajo. Leigh felt that they alone respected the Earth and one another, that they alone apprehended the beauty of Nature as an instinct, with true purity—unlike “civilized” man, who creates a misguided and misleading idea of Nature rooted in intellect. Leigh must have been in a harmonious mood when he painted *The Great Spirit*. Looking out into the dusky haze that settles in the canyon, the Indian sits, contemplating the setting sun. Fading light shades the layers of eroded stone in lavender while the edges of the layers and the cliff face glow salmon pink. The vista shimmers in the distance and plunges to the canyon floor. The Indian echoes the pose of Rodin's *The Thinker*, but is in emotional opposition to the figure in the famous French bronze. Clothed in a striped robe, the pattern on the back is suggestive of Pueblo renderings of the universe. Unlike *The Thinker*, he is entirely at ease, at home. He isn't thinking about eternity, mortality, or anything that smacks of philosophy. He's experiencing the moment, living in it, in a timeless, strangely modern way— isn't this precisely how we are all supposed to live?



304

Ed Mell b. 1942
Mesa Remnant
Oil on canvas
18 x 24 inches
Signed lower right; Signed, titled and dated 2002 verso

Estimate: \$8,000-12,000



305

Ed Mell b. 1942
Burning Clouds
Oil on canvas
28 x 36 inches
Signed lower right; Signed, titled and dated 1996 verso

Estimate: \$15,000-25,000

Provenance: Mitchell-Brown Fine Art, NM.



306

Ed Mell b. 1942

Land of the Long Mesas

Oil on canvas

20 x 40 inches

Signed lower right

Estimate: \$10,000-15,000



307

Ed Mell b. 1942

Upward

Bronze, Cast number 28/35

14 inches high

Signed

Estimate: \$5,000-8,000



308

Thomas Hill 1829-1908

Yosemite Valley

Oil on canvas

17 ½ x 23 ½ inches

Signed lower right and dated 1889

Estimate: \$20,000-30,000

Early in his career, Thomas Hill was allied with the Hudson River School, but in 1861, poor health compelled him to move to California. Sojourns in France and back in New York and Massachusetts exposed him to a variety of artists and when he returned to California, he discovered that the towers and falls of Yosemite suited his philosophy and style and were potentially inexhaustible as subject matter as their moods seemed to change with the hour and season. A close friend of naturalist and conservationist John Muir, the images Hill created form an indelible contribution to the American desire to set wild and beautiful places aside for all posterity. *Yosemite Valley*, with its tiny figures and vast vista, hearkens back to the Hudson River approach, but the use of the palette knife and the scumbling of the paint give the work a modern, plein air energy that is unmistakably Hill.



309

Herman Herzog 1832-1932

In the Yosemite Valley

Oil on canvas

61 ¾ x 49 ¼ inches

Estimate: \$40,000-60,000

Provenance: Private Collection, FL.
Private Collection, NY.

Literature: Don S. Lewis, Jr. BA.
*Herman Herzog 1832-1932:
American Landscape Painter.*

Exhibitions: Auslew Gallery, Norfolk,
VA, c. 1970, p. 22, no.792
(possibly).

Like Albert Bierstadt, Herman Herzog's training at the art academy in Dusseldorf, Germany is exemplified in sweeping Romantic landscapes replete with roiling cataracts, storm shrouded peaks, idealized animals and human beings dwarfed by their surroundings. More than in Bierstadt's paintings or in the works of the other painters of the Hudson River School, however, the external turmoil in Herzog's conception of Nature hint at a Manichean duality—the battle between darkness and light in the universe. Herzog's majestic painting, *In the Yosemite Valley*, attempts to capture the energy of a single waterfall in full spate, just as the sun illuminates the spill and the pool. In the distance, the summits of Yosemite brood behind the clouds. Devoid of any human presence, the work pays tribute to Nature's power, ceding to beauty only a moment against this unrelenting cascade of force.



310

Michael Coleman b. 1946
Late Fall in the Absaroka Range
 Oil on board
 24 x 30 inches
Signed lower right

Estimate: \$12,000-18,000

311

Dan Metz b. 1951
Consort

Oil on canvas
 24 x 30 inches
Signed lower right

Estimate: \$6,000-8,000





312

Ken Carlson b. 1937

The Pack

Oil on board

24 x 36 inches

Signed lower left

Estimate: \$35,000-45,000



313

Edgar S. Paxson 1852-1919

A Mornings Diversion, 1906

Watercolor

11 ¼ x 16 ¼ inches

Signed lower right and dated 1906, titled lower left

Estimate: \$15,000-25,000

Provenance: The Artist, Edgar Samuel and Laura (Johnson) Paxson Ray and Shirley Paxson, MT, June 7, 2011 (grandson of the artist)

Exhibitions: Montana State Fair, Art Department, 1911

A cowboy who kept frontier manners long after the frontier had vanished. A scout for the U.S. Army in the Nez Percé War, who nevertheless placed great value on his friendships with Native American leaders and was respected among them. Like his friend Charlie Russell, he was a self-taught artist; like Russell, his work was known coast to coast and beyond—yet he was not above painting saloon signs in Montana if he had to. E. S. Paxson lived on the borderlands between the Old West and the New, staying in the saddle of the contradictions of a changing world longer than most. His work is vibrant, yet muted; realistic, yet artfully simple, as if his aim is to show us a younger world.



314

Kenneth Bunn b. 1935

Romping Black Bear

Bronze, Cast number 4/35

11 inches high

Signed and dated 1996

Estimate: \$8,000-10,000



315

Philip R. Goodwin 1882-1935

A Call to Action

Oil on canvas

24 x 33 inches

Signed lower right

Estimate: \$60,000-90,000

Literature: Larry Len Peterson. *Philip R. Goodwin: America's Sporting and Wildlife*

Artist. Hayden, ID: Coeur d'Alene Art Auction, 2001. p. 190, listed.

After a period of study with Howard Pyle, Philip Goodwin made his career illustrating classic works like Theodore Roosevelt's *African Game Trails* and Jack London's *Call of the Wild*. A close friend of Charles Russell, Goodwin—a New York native—spent summers in the West, camping, hunting, fishing, and gathering material for his inimitable oils depicting the romance of sport. Goodwin's influence on the American idea of outdoor sports is so great that many sportsmen, when they dream of ideal voyages in the woods, imagine scenes straight off of Goodwin's canvases. Goodwin's images made their way into the American unconscious through periodicals and calendars—the artist's bread and butter. Brown & Bigelow printed this work, *A Call to Action*—one of Goodwin's trademark “sporting predicament,” moment of truth paintings—on one of its 1928 calendars.



316

Robert Peters b. 1960

Zuni Moon

Oil on canvas

24 x 40 inches

Signed lower right

Estimate: \$10,000-15,000



317

Francois Koch b. 1944

Morning Shades

Oil on canvas

30 x 50 inches

Signed lower right and dated 2000

Estimate: \$10,000-15,000



318

Edouard Cortes 1882-1969

La Madeleine

Oil on canvas

13 x 18 inches

Signed lower left

Estimate: \$20,000-30,000

Provenance: Bresler Galleries, WI.

Findlay Galleries, IL.

Originally conceived and designed by Napoleon as a "Temple to the Glory of his Grande Armée," La Madeleine was reconsecrated after the Emperor's fall as a church dedicated to Mary Magdalene. This picturesque, classically inspired structure and the boulevards and markets that surround it was one of Edouard Cortes's favorite subjects. Born into an artistic family during what has come to be called the Belle Epoque—those final decades of the 19th century when Paris was the cultural capital of the world—Cortes's nostalgia for the period permeates his paintings. Seemingly untouched by the cataclysms of the 20th century, his work celebrates the bustle of the boulevards on soft evenings when the light slants through the pillars of La Madeleine, when carriages share the road with beautiful cars, when a mother strolls with her child, suggesting the continuity between past and present in the pinks and purples that mark the moment of the new fallen dusk. Cortes's paintings offer a retreat from time, a refuge from history.



319

Mian Situ b. 1953

The Red Balloon

Oil on canvas

12 x 9 inches

Signed lower left

Estimate: \$6,000-9,000



320

Mian Situ b. 1953

Barnyard Parade

Oil on canvas

24 x 30 inches

Signed lower left

Estimate: \$15,000-20,000

321

N.C. Wyeth 1882-1945

Chavero

Oil on canvas

34 x 25 inches

Signed lower right

Estimate: \$150,000-250,000

Provenance: Wyeth Family (through 1969)
Herbert Roman Fine Paintings, NY.
Hammer Galleries, NY.
Private Collection

Literature: James B. Connolly, "Chavero," in
Scribner's Magazine, August, 1916,
pp. 147-153, illustrated on page 146.

James B. Connolly, "Chavero," in
Head Winds. New York: Charles
Scribners' Sons, 1916, p. 51,
illustrated.

Douglas Allen and Douglas Allen, Jr.
*N. C. Wyeth: The Collected Paintings,
Illustrations and Murals*. New York:
Crown Publishers.
1972, p. 231, 277.

Christine B. Podmaniczky.
*N. C. Wyeth: Catalogue Raisonné of
Paintings*. Chadds Ford, PA: Wyeth
Foundation for American Art. 2008,
p. 342, illustrated.



A copy of a first edition of *Head Winds* will accompany this lot.

"Chavero" is a moving tale set in Jenagua, a fictional Central American country based on events that took place in Nicaragua around 1910. An honorable, civilized patriot educated in America—with an American wife and a young son destined to follow in his father's footsteps—Chavero finds himself caught between the excesses of American imperialism and a corrupt homegrown revolution he wants no part of. When fighting breaks out between the U.S. Navy and Marines and the Revolutionary Army of Jenagua, Chavero's son is accidentally killed by a Marine patrol—a patrol led, ironically, by one of his American friends—and his wife, weakened by illness, dies of grief. Chavero mourns briefly, loads his guns, drapes the Jenagua flag over the balcony of his home, and—"without a word"—he begins to shoot at the Americans. The scene resonates with contemporary events as well as timeless tragedy. Wyeth, responding to Connolly's tense, terse prose, electrifies the moment of Chavero's heroic end. The paint is alive, humming. The doors of the balcony close in on Chavero. There is no way back, no way down, no way out. He does not crouch in a defensive posture to avoid return fire and his stiff arms, covered in the wild folds of his rolled sleeves, convey a sense of anger controlled by righteousness. He does not intend to win, though perhaps he already has.



322

Howard Pyle 1853-1911

Come, Come, Your Future Majesty! Cheer Up!

Oil on canvas

24 x 16 inches

Signed lower right; Titled verso

Estimate: \$7,000-12,000

Literature: Justus Miles Foreman, "Eden-Gates" in *Harper's Monthly*, March 19, 1905, pp. 570-76, illustrated.

Howard Pyle is the most influential of all American illustrators. Pyle was born in Delaware, along the Brandywine River, and apart from a sojourn in New York at the Art Students' League and a trip to Italy when he was 58, he never left home. Known for strong designs and his ability to convey the drama of a narrative, Pyle illustrated many books and was an accomplished author as well—his *Book of Pirates* and *Merry Adventures of Robin Hood* remain in print to this day. His influence, however, is most keenly felt in his abilities as a teacher. Pyle founded the Brandywine Schools of Illustration Art: N. C. Wyeth, Harvey Dunn, Maxfield Parrish, Jesse Wilcox Smith and Philip R. Goodwin are a few of the many famous artists who passed through his school.

"Eden-Gates" is one of those classic melodramas of romance, skullduggery and secret identities set in mythical Middle European countries where the men are ramrod straight and never out of uniform and the women are beautiful and torn between their duty to the crown and the urgings of their own hearts. The best example of the genre is Anthony Hope's *The Prisoner of Zenda*. Pyle's lush, ornate painting describes a scene early in the story. Prince Louis and Brother Aurelius sit, waiting to be told that the aging, ailing King Ludwig is near death so that he can hand the crown to Louis, a cousin who is next in line since the death of the King's beloved son Prince George (who had never wanted the throne) in a yachting accident. Brother Aurelius is tormented, as is Louis, but by what? Louis disdains the throne—he is in love with a woman he will be forbidden to marry, or even see, once he assumes the crown. And after the King's death, Louis meets his love, Hilma, under the moon, in the garden where they always met, to say their goodbyes and part forever and forget the 'Eden-Gates' of their happiness. Brother Aurelius, listening in the shadows, emerges and reveals that he is Prince George and that Louis has known this all along. But believing Prince George to be too irresponsible to lead, Louis has set his feelings aside out of duty. Prince George, moved by their passion and a hint at a lost love of his own, releases Louis from his obligation and reluctantly mounts the throne himself. Pyle's painting within the painting—an old master in a heavily carved wood frame—depicts a Roman warrior in battle armor, tearing himself away from his beloved as duty calls. In this brilliant, bravura bit of foreshadowing and psychological illumination, Pyle paints an emblem of the thoughts of both men: for Louis, the woman is Hilma, she is what he will lose; for George, she is freedom, what he would have given up had he become King—what he will, in fact, give up in the end for Louis.

323

Randall Davey 1887-1964

Young Woman with a Violin

Oil on board

32 x 26 inches

Signed lower left; Signed and titled verso

Estimate: \$6,000-9,000

Randall Davey studied under Robert Henri in New York and his portrait style exhibits something of his mentor's style, particularly in the use of color rather than line to delineate features. Davey traveled with John Sloan to New Mexico and purchase a home in Santa Fe. Unlike other artists in New Mexico, Davey rarely painted Indians. His twin interests: psychological portraiture—witness the cool intensity in *Young Woman with a Violin*—and horses—he was an avid polo player—kept him busy throughout his career.



324

Richard Schmid b. 1934

Jamie Reading

Oil on board

12 x 16 inches

Signed lower right; Signed, titled and dated 1980 verso

Estimate: \$10,000-15,000

Provenance: Grand Central Art Galleries, NY.



325

Richard Schmid b. 1934

Nude

Conte crayon

16 ½ x 11 inches

Signed lower right

Estimate: \$1,000-2,000



326

Richard Schmid b. 1934

White Blouse (Clara Rose)

Oil on canvas

16 x 20 inches

Signed lower right and dated 2011;

Signed, titled and dated verso

Estimate: \$15,000-20,000





327

Morgan Weistling b. 1964

In Another World

Oil on board

12 x 9 inches

Signed lower left and dated 06;

Signed, titled and dated verso

Estimate: \$4,000-6,000



328

Morgan Weistling b. 1964

Adorned

Oil on canvas

24 x 15 inches

Signed lower right

Estimate: \$18,000-24,000



329

Glenna Goodacre b. 1939

Sophisticated Lady

Bronze, Cast number 22/25

18 ½ inches high

Signed

Estimate: \$4,000-6,000



330

Pino 1939-2010

Woman from the Past

Oil on canvas

18 x 14 inches

Signed lower right

Estimate: \$7,000-10,000

In *Woman From the Past*, Pino conjures the femmes fatales of film noir. This is Gene Tierney in *Laura*, this is Joan Bennett in *The Woman in the Window*. She gazes, plotting, willing her desires to come to life. For her, beauty and treachery go hand in satin glove. Her makeup is perfect. Her posture makes her chin haughty, her neck sinuous, sensuous. Her eyelids are heavy, reptilian; she has trained them not to narrow, not to give anything away. Her hair is a carefully orchestrated nest, a maze, a web. By surrounding the stillness of her face and throat with swirls of strokes, Pino subtly suggests the energy the woman contains, controls, deploys. In film noir, she is that woman: the one from the past, the one the poor sap can't avoid. Before the credits roll, he'll wish she would have stayed there, in the past where it's safe.



331

Ray Swanson 1937-2004

Friday Market

Oil on canvas

40 x 48 inches

Signed lower right/CA

Estimate: \$25,000-35,000

332

Sandy Scott b. 1943

Eat More Beef II

Bronze, Cast number 6/75

50 inches high, 60 inches long,

42 inches wide

Signed and dated '01

Estimate: \$12,000-18,000





333

Clark Hulings 1922-2011

Late for Work

Oil on canvas

20 x 30 inches

Signed lower left and dated '08

Estimate: \$50,000-70,000

Exhibitions: Forbes Galleries, NYC, "Hulings: An American Master," March 22-June 16, 2011.

Late For Work combines a number of the signature elements that made Clark Hulings one of America's finest painters in the realist tradition. The sun-drenched stucco and cobblestone Mexican street is a tapestry of shadows and shapes and the people, striding to work, are elegant, elevated by the light of the new day from their humble stations to the nobility of resilience and perseverance. And, of course, there is the burro, a frequent visitor to Hulings's canvases, bearing burdens, bearing up, going to his labors even as his master does—as we all do. He, too, is a noble beast. *Late For Work* is mounted in a Walter Skor frame designed especially for Hulings.



334

Stephen Scott Young b. 1957

Looking for a Grouper

Watercolor

11 ¾ x 17 inches

Signed lower right and dated 2011

Estimate: \$40,000-50,000

Working from studios in Florida and the Bahamas, Stephen Scott Young's masterful watercolors of African Americans and Caribbean people of African descent place him in the tradition of Winslow Homer and Andrew Wyeth. Stephen Scott Young has been the recipient of numerous awards and his works can be found in important public and private collections. Capturing his subjects—children and the elderly, in general—in quiet moments as light and shadow paint introspection onto features and postures, emphasizes their dignity and individuality. *Looking for a Grouper*, despite its apparent simplicity, is a painting that trades in realms and time. The boy and girl stare patiently at the water, mesmerized, perhaps, by its quiet yet ceaseless lapping. The boy dangles his feet in the air above the water while the girl's legs stretch out along the boards of the old pier, bleached and roughened by time. The weathered pilings stand as mute sentinels. How many children have the been witness to—watching and waiting for a fish. Above them—as they always do—the clouds curl in the wind. His legs, hers, the pilings, the horizon; cardinal points of the compass: 12, 3, 6, 9 on the clock. Water, wood, air: the realms. Young children, old pier, eternal sky: time.



335

Christopher Blossom b. 1956

Down Easter Departing New York

Oil on canvas

10 x 12 inches

Signed lower right

Estimate: \$4,000-6,000

336

Scott Christensen b. 1962

Oregon Beach

Oil on canvas

36 x 48 inches

Signed lower right

Estimate: \$12,000-16,000



337

Carl Oscar Borg 1847-1879

In the Navajo Country

Gouache

16 x 20 inches

Signed lower left

Estimate: \$25,000-35,000

Exhibitions: Santa Barbara
Museum of Art,
CA.



Born in Sweden, Carl Oscar Borg came to the United States in 1904, making his way to California. The powerful Hearst family saw Borg's potential and ambition and sent him back to Europe to study. Borg returned to California, where he became one of the first art directors in Hollywood, often working with his good friend Douglas Fairbanks on his silent swashbucklers. Above all, however, Borg loved living among and painting the evocative people and the "wilderness of color and form" in California and the Southwestern desert. *In the Navajo Country* is a timeless Borg, as riders move across undulating hills beneath a vast pastel sky.



338

Carl Oscar Borg 1847-1879

The Awakening of Spring

Oil on canvas

16 x 20 inches

Signed lower left

Estimate: \$15,000-25,000

Provenance: Zaplin-Lambert
Gallery, NM.

Literature: Helen Laird. *Carl
Oscar Borg and
the Magic Region.*
Layton, UT: Gibbs-
Smith. 1986, p. 73,
illustrated.

339

John Hauser 1858-1913
Indians in the Pass
Gouache
18 x 12 inches
Signed lower right and dated
1908

Estimate: \$10,000-15,000



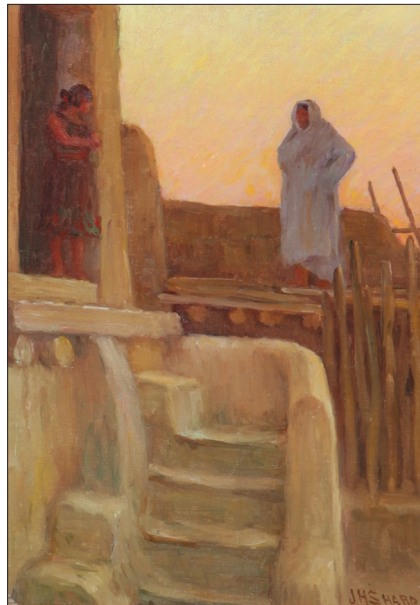
An important Cincinnati artist, John Hauser studied in Munich, Dusseldorf and Paris, developing a kind of thoughtful yet lush realistic style that suited his interest in Indian portraiture and scenes of Native American life. Though he is often overshadowed by fellow Cincinnati native Henry Farny, Hauser at his best more than holds his own. *Indians in the Pass*, executed in 1908, is a complex composition—in an ornate period frame, possibly original to the work—in which the sinew of Indians, moving down the mountainside, is echoed in the pattern of the rocks at right and left. The artist moves our eyes carefully; they bounce up the picture plane to the nearest peak and then skip to the clouds that dot the sky. Hauser's work is authentic; he made yearly trips West and in 1901 he was adopted into the Sioux nation and given the name "Straight White Shield."



340

John Coleman b. 1949
Taos Trade
Bronze, Cast number 6/25
60 inches high
Signed and dated 2000

Estimate: \$10,000-15,000



341

Joseph Henry Sharp 1859-1953
The Old Old Story
Oil on canvas mounted on board
13 3/4 x 9 3/4 inches
Signed lower right

Estimate: \$30,000-50,000

Provenance: Desert Picture Shop,
TX.
Ada Waller (?), TX.
Mitchell-Brown Fine
Art, AZ.
Private Collection

The Old Old Story. Subtitle: *A Taos Romeo and Juliet, or The Sheik of Araby Comes to Taos*. At dusk he steals to the wall, props his ladder against the parapet and vaults over, lighting softly as a dream. He's workin' it. She, on the other hand, isn't having any. She hasn't run to him. She stands in the doorway. She's listening, but her folded arms tell us that he's losing her. He works it harder, throws his robe about him, hoods his face, whispers. The white adobe steps beneath her yawn. They're getting steeper by the minute. If the changing light can't romanticize his case, he's cooked. *The Old Old Story*, indeed.

342

Bill Anton b. 1957

Rough Country Rescue

Oil on board

36 x 30 inches

Signed lower right; Signed and titled verso

Estimate: \$18,000-24,000



343

Harry Jackson 1924-2011

Ropin' a Star

Bronze, Cast number 18P

28 ½ inches high

Signed and dated 1991

Estimate: \$10,000-15,000





344

Robert Shufelt b. 1935

Lost and Found

Pencil

26 x 38 inches

Signed lower right, titled and dated 2006

Estimate: \$20,000-30,000

Exhibitions: Prix de West, National Cowboy & Western Heritage Museum,
Oklahoma City, OK.



345

Howard Terpning b. 1927

Spoils of War

Oil on canvas

14 x 17 ¾ inches

Signed lower left and dated 1979;

Signed and titled verso

Estimate: \$40,000-60,000

Provenance: Jim Fowler's Period Gallery West, AZ.



346

Howard Terpning b. 1927

Captured Ponies

Oil on canvas

30 x 48 inches

Signed lower right and dated 1977

Estimate: \$400,000-600,000



346
Howard Terpning b. 1927
Captured Ponies (detail)
 Oil on canvas
 30 x 48 inches
Signed lower right and dated 1977
 Estimate: \$400,000-600,000



347
Howard Terpning b. 1927
Pullin' Up Fast
 Mixed media
 17 ½ x 23 inches
Signed lower left and dated 77; Signed and titled verso
 Estimate: \$30,000-50,000



348

Howard Terpning b. 1927

Flanking the Enemy

Oil on board

12 x 9 inches

Signed lower right/CA and dated 2000;

Signed and titled verso

Estimate: \$75,000-100,000

349

Kenneth Bunn b. 1935

Cutting Corners

Bronze, Cast number 8/35

10 ¼ inches high, 25 inches wide

Signed and dated 2009

Estimate: \$5,000-8,000



350

Kenneth Bunn b. 1935

Sunrise on the Mora

Bronze, Cast number 3/35

19 inches high

Signed and dated 2005

Estimate: \$8,000-12,000





351

John Banovich b. 1964

Indelible Relics

Oil on canvas

16 x 20 inches

Signed lower right and dated 2011

Estimate: \$12,000-16,000

352

Donald Grant 1930-2001

Tiger on a Branch

Oil on canvas

20 x 30 inches

Signed lower right and dated 88

Estimate: \$9,000-12,000

Provenance: MacConnal-
Mason Fine
British Art,
London, UK.



Donald Grant, a fine wildlife painter in the tradition of Kuhnert and Shepherd, was an irrepressible artist from a very early age. According to various essays, Grant sold his first painting when he was 9 and was arrested as a boy for sketching military aircraft after he had been told not to. He was an accomplished technical illustrator but loved above all to paint wildlife—especially big cats—in their natural environments. Grant is known for his exacting animals and his soft landscapes shot through with light.



353

Michael Coleman b. 1946

Under Eagle's Wings

Oil on board

34 x 48 inches

Signed lower right

Estimate: \$30,000-50,000

354

Robert Peters b. 1960

An Idle Hour

Oil on canvas

36 x 40 inches

Signed lower left

Estimate: \$10,000-15,000





355

Michael C. Poulsen b. 1953

The Life I Love

Oil on canvas

40 x 60 inches

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

Estimate: \$30,000-50,000



356

Brian Grimm b. 1968

Cottonwood Creek

Oil on board

30 x 40 inches

Signed lower right

Estimate: \$8,000-12,000



357

Frank McCarthy 1924-2002

In the Dust of Many Ponies

Oil on board

16 x 20 inches

Signed lower right

Estimate: \$15,000-20,000

358

Joe Beeler 1931-2006

Battle of Apache Pass

Oil on canvas

20 x 30 inches

Signed lower right/CA

Estimate: \$15,000-25,000



Growing up on the Oklahoma border, Joe Beeler learned to ride and rope at an early age. Part Cherokee, Beeler learned to appreciate Indian culture. A Korean war veteran, Beeler was no stranger to war. Stories came naturally to his art, and his is a rough and ready brand. One of the founding members of the Cowboy Artists of America, Beeler's work is authentic and wholly individual. *Battle of Apache Pass* is a complex work. We view the conflict from a vantage point above the Apache, arrayed behind the rocks, some firing rifles while others rely on the bow. We look down and across the pass, note the beauty of the landscape, the play of light and shadow as it provides an elegiac contrast to the violent explosion of the guns at left.



359

Frank McCarthy 1924-2002

Above the Rim

Oil on canvas

27 x 40 inches

Signed lower left/CA and dated 1986

Estimate: \$50,000-75,000

360

Olaf Wieghorst 1899-1988

El Rancho Casa

Oil on canvas

20 x 24 inches

Signed lower right

Estimate: \$14,000-18,000

Provenance: Jim Fowler's
Period Gallery,
West, AZ.



361

E. Martin Hennings 1886-1956

Storm Over Arroyo Seco

Oil on canvas

12 x 14 inches

Estimate: \$12,000-18,000

A handwritten note verso reads:
"This is an authentic work of E.
Martin Hennings painted in Taos,
N.M. per David B. Winton, Son-
in-Law of the artist 10/6/95"



362

Olaf Wieghorst 1899-1988

Snowbound

Gouache

10 x 8 ½ inches

Signed lower left

Estimate: \$4,000-6,000

Provenance: Jim Fowler's Period Gallery West, AZ.

363

Olaf Wieghorst 1899-1988

Unbranded Calf

Oil on canvas

20 x 24 inches

Signed lower left; Signed and titled verso

Estimate: \$30,000-40,000



Olaf Wieghorst lived in the saddle, serving in the U. S. Cavalry on the Mexican border and in New York City and as a mounted police officer. In 1944, he moved to California to paint men and horses in the American West. He took special pride in his ability to convey equine anatomy as part of a well-composed scene and he tried to include what he deemed the "little natural things" that made a painting complete. Wieghorst counted Senator Barry Goldwater and President Ronald Reagan among his many friends and avid collectors of his work. *Unbranded Calf* is a vigorous, brawny work. In the dust of the drive, a cowhand cuts out a calf. The moment of the painting, just as the loop of the lariat is about to settle around the calf's neck, just as the horse is about to rear back and set his hind legs, is precisely chosen to heighten the drama.

364

Michael Coleman b. 1946

A Quiet Dawn

Oil on board

24 x 36 inches

Signed lower right

Estimate: \$12,000-18,000



365

John Coleman b. 1949

Hisoosanchees, Little Spaniard

Bronze, Cast number 14/35

29 inches high

Signed, titled and dated 2008

Estimate: \$10,000-15,000



366

John Coleman b. 1949

Mandan Study Buffalo Dance

Bronze, Cast number 14/35

27 inches high

Signed

Estimate: \$6,000-8,000



367

Roy Andersen b. 1930

He Brings Their Medicine

Oil on canvas

40 x 30 inches

Signed lower left/CA

Estimate: \$30,000-40,000

368

William Matthews b. 1949

Counting Herds

Watercolor

29 ¼ x 22 inches

Signed lower right

Estimate: \$7,000-10,000



369

William Matthews b. 1949

Fiddlers Dream

Watercolor

18 ½ x 18 ½ inches

Signed lower left

Estimate: \$5,000-7,000



370

Gordon Snidow b. 1936

When Rain Turns to Sleet

Oil on board

20 x 30 inches

*Signed lower right/CA and
dated 1977*

Estimate: \$18,000-24,000



371

Harry Jackson 1924-2011

The Marshall II

Bronze, Cast number MAII48

16 ½ inches high

Signed and dated 1979

Estimate: \$8,000-12,000

Literature: Donald Goddard and
Larry Pointer. *Harry
Jackson*. New York:
Harry N. Abrams.
1981. pp. 252-253,
illustrated.





372

William Ahrendt b. 1933

Prairie Thunder

Oil on canvas

36 x 54 inches

Signed lower right

Estimate: \$25,000-35,000

373

Carrie Ballantyne b. 1956

Hailey's West #9

Oil on board

13 ½ x 12 inches

Signed lower left

Estimate: \$10,000-15,000



374

Olaf Wieghorst 1899-1988

Portrait of an Indian

Oil on board

12 x 10 inches

Signed lower left

Estimate: \$6,000-9,000



375

Arnold Friberg 1913-2010

The Native

Oil on board

24 ½ x 40 inches

Signed lower left/RSA

Estimate: \$35,000-50,000

Arnold Friberg's devotion to realism and history painting derives from his stellar career as an illustrator and his simple desire to, as he put it, "tell a story." Friberg's most famous work is *The Prayer at Valley Forge* a monumental painting of Washington kneeling in the snow, which was painted for the Bicentennial and hangs at Mount Vernon. He also had a long association with the Royal Canadian Mounted Police, doing hundreds of paintings of the Mounties. Friberg also specialized in Westerns and loved, perhaps above all else, to paint horses, an art he deemed "next to worship."

376

W. H. D. Koerner 1878-1938

Old Ride and Tie Partners

Oil on board

28 x 34 inches

Signed lower right

Estimate: \$8,000-12,000

Provenance: Artist

Ruth Koerner Oliver (the artist's daughter)

Dr. and Mrs. Frank Stenzel, Santa

Barbara, CA (circa 1965)

Sotheby Parke Bernet, Los Angeles, CA,

June 24, 1980

Private Collection

Literature: Hal G. Evarts, "Ride and Tie," in *The Saturday Evening Post*, May 25, 1929, illustrated. The caption reads: "I declare, says Al, 'if he ain't just about the a-struttingest party I ever laid an eye on.'"



A German immigrant to the Midwest, W. H. D. Koerner began his career illustrating newspapers in Chicago. After one of the papers went bust, Koerner journeyed to New York to find work and further his studies. His acceptance in Howard Pyle's school in Wilmington allied him stylistically with Pyle's great pupils, N. C. Wyeth, Harvey Dunn, and Maxfield Parrish—to name but three. Koerner quickly found work in illustration, but when *The Saturday Evening Post* asked him, in 1919, to apply his talents to two serialized Westerns, Koerner found his subject. He would go on to do many covers and illustrations for the *Post* and other periodicals and books and would bridge the gap between illustration and easel painting even as Wyeth, Dunn and Parrish had.

A quote from Evarts's story explains the phrase "Ride and Tie:"

There were two keel-boaters that were mighty nigh inseparable. At the end of the down trip they'd draw their wages and go on a bust until they were broke. Before starting the spree, however, they'd purchase one horse and saddle. When funds ran out they'd start back overland through the wilderness for the upper Ohio. One would ride for a spell, dismount and tie the horse and hold on afoot. The other would come to where the horse was tied. He'd ride until he overtook his pardner. Then they'd both walk for a spell to give the horse a rest, the repeat... 'Ride and Tie,' they called it. Others took it up...



377

John Hampton 1918-1999

Turning the Leaders, 1974

Oil on canvas

20 x 30 inches

Signed lower left/CA and dated 1974; Inscribed "T Iris & Mark with affection JW Hampton" verso

Estimate: \$10,000-15,000

In the small yard in his Brooklyn boyhood home, John Wade Hampton practiced roping cows with his mother's clothesline. With earnings from the "Red Ryder" comic strip which he helped draw, Hampton moved West, to Scottsdale for a time, where he raised and punched a few head—mostly as models for his art—and helped found the Cowboy Artists of America. *Turning the Leaders* is an action packed oil in the tradition of Charles Russell and Frank Tenney Johnson. Lightning panics the herd. All the punchers can do is try to flank them and hope the sound of their pistols can rival the thunder. It's a desperate moment. *Turning the Leaders* is a crucial painting in Hampton's career as it provided the inspiration for what is arguably his most important bronze, the eponymous 1984 sculpture—*Turning the Leader*.



378

Kenneth Riley b. 1919
Kanagan, British Columbia
 Acrylic
 8 x 16 inches
Signed lower right, titled and dated 11-78

Estimate: \$4,000-6,000

379

Kenneth Bunn b. 1935
Eavesdropper
 Bronze, Cast number 20/35
 9 inches high
Signed and dated 1997
 Estimate: \$5,000-7,000



380

Lanford Monroe 1950-2000
Osprey
 Oil on board
 24 x 36 inches
Signed lower left

Estimate: \$8,000-12,000

381

David Shepherd b. 1931

Cheetah

Oil on canvas

5 x 7 inches

Signed lower right

Estimate: \$7,000-10,000



382

Kenneth Bunn b. 1935

Standing Cheetah

Bronze, Cast number 1/21

8 ¾ inches high

Signed

Estimate: \$4,000-6,000

383

Robert Bateman b. 1930

Mossy Owl Spotted Branch

Acrylic

12 x 15 inches

Signed lower right and dated 1994

Estimate: \$8,000-12,000



384

Tim Shinabarger b. 1966

Set of 2 Bronzes

Estimate: \$2,500-3,500



Always Alert

Bronze, Cast number 16/40

10 inches high

Signed



Before the Rush

Bronze, Cast number 22/40

11 ½ inches high

Signed

385

Tim Shinabarger b. 1966

On the Fight

Bronze, Cast number 22/30

17 inches high

Signed

Estimate: \$6,000-9,000



386

Albert Bierstadt 1830-1902

An Albino Squirrel

Oil on board

11 x 13 ½ inches

Estimate: \$10,000-15,000

Provenance: Alexander Gallery, NY.

Apart from the massive landscapes of the American West for which he is best remembered, Albert Bierstadt also took an interest in animals great and small: buffalo, butterflies, squirrels. Like Audubon and Church other early artist-naturalists, Bierstadt wanted to record the creatures that inhabited the landscapes he painted. Unusual animals, such as this albino squirrel, would have been especially intriguing to the curious and adventurous Bierstadt.



387

Arthur B. Frost 1851-1928

At Bay

Watercolor

13 x 14 ½ inches

Estimate: \$2,000-4,000

Provenance: Kennedy Galleries, NY.
Dr. Harold Butman, FL.

One of the spiritual fathers of American Sporting art, A. B. Frost was perhaps best known in his own lifetime as a master illustrator. His pen and ink and black and white wash drawings for *Uncle Remus* and countless other tales remain a high water mark in the field.



388

Tom Darro b. 1946

Sunset at the Ramada

Oil on canvas

34 x 50 inches

Signed lower left

Estimate: \$18,000-24,000

389

John Moyers b. 1958

The Chief's Visit

Oil on board

12 x 16 inches

Signed lower left/CA

Estimate: \$4,000-6,000



390

John Moyers b. 1958

August Near Cochiti

Oil on board

10 x 20 inches

Signed lower right/CA; Signed, titled and dated 2005 verso

Estimate: \$4,000-6,000



391

Richard Greeves b. 1934

The Unknown

Bronze, Cast number 1

61 inches high

Signed, titled and dated 1984

Estimate: \$40,000-60,000

Exhibitions: Buffalo Bill Historical Society, Cody WY (monumental version on permanent display.)



392

Richard Greeves b. 1934

Crazy Horse

Bronze, Cast number 2/7

Monument

Signed and dated 1997;

Inscribed "American hero Crazy Horse killed 1877 defending his country."

Estimate: \$60,000-90,000

Exhibitions: Buffalo Bill Historical Society, Cody WY (monumental version on permanent display.)



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012

Index – Alphabetical by lot number

Artist	Lot #
A cheff, William.	205, 208, 215
Adams, Kenneth.	265
Ahrendt, William.	72
Andersen, Roy.	206, 367
Anton, Bill.	171, 342
Aspevig, Clyde.	229
B allantyne, Carrie.	373
Banovich, John.	351
Bateman, Robert.	383
Beeler, Joe.	226, 272, 358
Benson, Frank.	240
Berninghaus, Oscar.	301
Bierstadt, Albert.	86
Blossom, Christopher.	335
Blumenschein, Ernest.	66
Borein, Edward.	158A, 158B, 158C, 158D, 159A, 159B, 159C, 162, 221, 286, 299, 300
Borg, Carl Oscar.	337, 338
Browne, George.	245
Bunn, Kenneth.	314, 349, 350, 379, 382
C arlson, John.	233
Carlson, Ken.	312
Chatham, Russell.	227
Christensen, Scott.	36
Clymer, John.	250
Coleman, John.	340, 365, 366
Coleman, Michael.	248, 310, 353, 364
Cortes, Edouard.	318
Cox, Tim.	187
D arro, Tom.	388
Davey, Randall.	323
Delano, Gerard Curtis.	177

Artist	Lot #
Dixon, Maynard.	161, 271, 275
Dunton, W. Herbert.	293
E ggenhofer, Nicholas.	222
Ellis, Fremont.	230
Entz, Loren.	228
F arny, Henry.	220
Fechin, Nicolai.	259
Fleck, Joseph.	264
Fraughton, Edward.	49, 279
Friberg, Arnold.	375
Frost, Arthur.	387
G aspard, Leon.	260
Gollings, William.	294, 295
Goodacre, Glenna.	329
Goodwin, Philip.	315
Grant, Donald.	352
Greeves, Richard.	180, 209, 391, 392
Grelle, Martin.	197, 253, 254, 255, 257
Grimm, Brian.	356
H albach, David.	223
Hampton, John.	278, 377
Hansen, Herman.	285
Harvey, G.	201, 202, 200
Hauser, John.	339
Hennings, E. Martin.	178, 267, 298, 361
Herzog, Herman.	309
Hill, Thomas.	308
Hopper, Edward.	173
Houser, Allan.	179
Hulings, Clark.	333
Hurd, Peter.	234, 235
J ackson, Harry.	210, 211, 212, 213, 214, 343, 371



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012

Index – Alphabetical by lot number

<u>Artist</u>	<u>Lot #</u>	<u>Artist</u>	<u>Lot #</u>
Johnson, Frank Tenney.	292, 296, 297	Riley, Kenneth.	175, 176, 188, 189, 190, 191, 192, 192, 193, 194, 378
K och, Francois.	317	Roberts, Gary Lynn.	170
Koerner, W. H. D.	376	Rungius, Carl.	241A, 241B, 241C, 242, 243
Kriehoff, Cornelius.	236	Russell, Charles.	269, 270, 277, 280, 281, 282, 283, 284, 287
Kuhn, Bob.	246, 247	Ryan, Tom.	217
L eigh, William.	303	S chmid, Richard.	324, 325, 326
Liang, Z.S.	204, 207	Scott, Sandy.	332
Liu, Huihan.	03	Seltzer, Olaf.	288, 289
Lovell, Tom.	195, 196	Sharp, Joseph Henry.	262, 268, 341
M atthews, William.	368, 369	Sheets, Millard.	232
McCarthy, Frank.	256, 357, 359	Shepherd, David.	381
McGrew, R. Brownell.	165, 276	Shinabarger, Tim.	384, 384, 385
Mell, Ed.	304, 305, 306, 307	Shufelt, Robert.	344
Metz, Dan.	311	Situ, Mian.	319, 320
Monroe, Lanford.	238, 239, 380	Sloan, John.	237
Moran, Thomas.	163	Snidow, Gordon.	370
Moyers, John.	224, 225, 389, 390	Swanson, Ray.	216, 331
N iblett, Gary.	168	T ait, Arthur.	244
Norton, Jim.	167, 169, 218, 219	Terpning, Howard.	251, 252, 258, 345, 346, 347, 348
P arsons, Sheldon.	263	Thomas, Andy.	181, 182
Paxson, Edgar.	174, 313	W einman, Adolph.	302
Peters, Robert.	316, 354	Weistling, Morgan.	327, 328
Phillips, Bert Geer.	261	Widforss, Gunnar.	231
Pino.	330	Wieghorst, Olaf.	172, 273, 274, 360, 362, 363, 374
Polzin, Kyle.	198, 199	Wyeth, N.C.	321
Poulsen, Michael.	355	Y oung, Stephen Scott.	334
Proctor, Burt.	166		
Pyle, Howard.	322		
R emington, Frederic.	160A, 160B, 160C, 160D, 164A, 164B, 164C, 164D, 290, 291		
Reynolds, James.	183, 184, 185		
Rich, Jason.	186		



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012

Absentee Bid Form

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

Absentee Bidder Information:

Name _____

Address _____

City _____ State _____ Zip _____

Email _____

Phone _____ Fax _____

Shipping Information: (if different than above)

Address _____

City _____ State _____ Zip _____

Credit Card Information:

Card Number _____ Expiration Date _____

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

Billing address: ☐ Same as Bidder ☐ Same as Shipping

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

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

Signature _____ Date _____

Lot #	Description	Maximum Bid (Does not include Buyer's Premium)

Absentee bidding arrangements must be made no later than 5:00pm, Friday, March 30.

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

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



SCOTTSDALE ART AUCTION

Saturday • March 31, 2012

Telephone Bid Form

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

Telephone Bidder Information:

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Fax _____

Phone _____ Alternate Phone _____

Shipping Information: (if different than above)

Address _____

City _____ State _____ Zip _____

Credit Card Information:

Card Number _____ Expiration Date _____

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

Billing address: ☐ Same as Bidder ☐ Same as Shipping

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

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

Signature _____ Date _____

Lot #	Description	Maximum Bid (Does not include Buyer's Premium)

Telephone bidding arrangements must be made no later than 5:00pm, Thursday, March 29.

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

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

This image shows a full page of blank, lined paper. It features approximately 28 horizontal black lines spaced evenly across the page, typical of notebook paper. The lines are thin and extend from the left edge to the right edge. There are no margins, text, or other markings on the page.

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



SA SCOTTSDALE
ART AUCTION

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