



SCOTTSDALE ART AUCTION

April 6, 2013 • Session I



Front Cover

80

Roy Andersen b. 1930

Turn in the River (detail)

Oil on canvas

30 x 40 inches

Signed lower left/CA

Estimate: \$30,000-40,000

Opposite

69

Robert Pummill b. 1936

Whoa Dammit'

Oil on canvas

40 x 60 ½ inches

Signed lower right/CA and dated 1985

Estimate: \$15,000-25,000

Back Cover

74

G. Harvey b. 1933

Breaking Dawn

Oil on canvas

16 x 12 inches

Signed lower right; Signed and titled verso

Estimate: \$20,000-30,000



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013



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, April 4.**

Subject to availability.

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

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



**Auction results will be available online Monday, April 15
at www.scottsdaleartauction.com**



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013



Friday, April 5

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

6:00pm–8:00pmCocktail Preview

Saturday, April 6

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

9:30amFirst Session: Lots 1–142

11:30amLunch Buffet

1:00pmSecond Session: Lots 143–379

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 April 6, 2013 by Scottsdale Art Auction, LLC on premises at 7176 Main Street, Scottsdale, Arizona.

Telephone Bidding

As a courtesy to clients who are unable to attend the sale, a telephone and order (absentee) bid service will be offered as staff and time allow. Scottsdale Art Auction, LLC shall not be responsible for any errors or omissions or failure to execute such bids. Contact Scottsdale Art Auction, LLC at (480) 945-0225 (or register online) early for arrangements as telephone lines will be allocated on a first come basis. Scottsdale Art Auction, LLC will arrange for telephone lines on lots with a minimum estimate of \$5,000 and over.

Absentee Bidding and Fax

Confidential absentee bid orders for auction items may also be completed and will be executed by Scottsdale Art Auction, LLC on behalf of the Purchaser during the auction. Scottsdale Art Auction, LLC shall not be responsible for any errors or omissions or failure to execute such intent to purchase orders or auction bids.

This catalogue, as may be amended by posted notice or oral salesroom announcement, represents Scottsdale Art Auction, LLC's entire agreement with any and all purchasers of the Property listed herein. The following are Procedures, Terms and Conditions on which all such Property listed is offered for sale by Scottsdale Art Auction, LLC as agent for various owners or other Consignors:

- 1. Scottsdale Art Auction, LLC reserves the right to withdraw Property at any time before or at the sale and shall have no liability for such withdrawal.
- 2. All Property will be sold "AS IS". With respect to each lot of Property, Scottsdale Art Auction, LLC does not make any guarantees, warranties or representations, expressed or implied, as to merchantability or fitness for a particular purpose, the correctness of the catalogue or the authenticity or description of the Property, its physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance. No statement, anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. In no event shall Scottsdale Art Auction, LLC be responsible for genuineness, authorship, attribution, provenance, period, culture, source, origin or condition of the purchased Property and no verbal statements made regarding the Property either before or after the sale of the Property, or in any bill of sale, invoice or catalogue or advertisement or elsewhere shall be deemed such a guarantee of genuineness, or authenticity. Notwithstanding the foregoing, if within ten (10) calendar days after the purchase of any lot of Property, the Purchaser provides an opinion by a recognized authority on the artist and gives notice in writing to Scottsdale Art Auction, LLC that the lot is not authentic, and returns the purchased lot to Scottsdale Art Auction, LLC, within ten (10) days of its purchase in the same condition as when sold, then Scottsdale Art Auction, LLC will refund the full purchase price to the Purchaser. It shall be in the sole discretion of Scottsdale Art Auction, LLC as to whether the opinion provided by the Purchaser is an opinion by a recognized authority on the artist.
- 3. Scottsdale Art Auction, LLC and/or Auctioneer reserves the right to reject any bids. The highest bidder acknowledged by the Auctioneer shall be the Purchaser. In the event of any dispute between bidders, the Auctioneer will have absolute and final discretion to either determine

the successful bidder or to re-offer and resell the Property item in dispute. After the sale, Scottsdale Art Auction, LLC's record of final sale shall be conclusive.

- 4. At the fall of the Auctioneer's hammer, the Purchaser shall (a) be acknowledged by bidder number by the auctioneer, (b) pay the hammer price and a buyer's premium as outlined above. In addition, Purchaser may be required to sign a confirmation of purchase. All sales are final with no exchanges or returns.
- 5. Unless exempted by law, the Purchaser will be required to pay any and all Arizona state and local sales tax or, in the event of deliveries outside the state, it is the Purchaser's responsibility to pay any applicable compensating use tax of another state on the total purchase price.
- 6. Terms for all purchases will be cash, check or credit card (VISA/MasterCard/American Express) with settlement and payment due in full the day of the sale unless otherwise arranged. All monies shall be made payable to Scottsdale Art Auction, LLC. At the discretion of Scottsdale Art Auction, LLC, payment will not be deemed to have been made in full until funds represented by checks have been collected or the authenticity of bank or cashier's checks has been confirmed. Credit cards will not be accepted for purchases in excess of \$10,000 on the total amount purchased at the sale.
- 7. No item of Property may be paid for or removed from Scottsdale Art Auction, LLC during the sale. After the sale has been completed and after the purchase price has been paid in full, Property must be removed from the saleroom at the Purchaser's expense not later than three business days following the sale. Scottsdale Art Auction, LLC will, as a service to Purchasers, arrange to have Property packed, insured and shipped, all charges at the expense and entire risk of Purchaser.
- 8. Some items of Property may be offered subject to a "reserve" or confidential minimum price below which the item will not be sold. In such instances, Scottsdale Art Auction, LLC may implement the reserve by bidding through the Auctioneer on behalf of the Consignor. In no event shall the reserve exceed the low estimate in the catalogue.
- 9. Neither Scottsdale Art Auction, LLC, nor Auctioneer, nor Consignor make any representations whatsoever that the Purchaser of a work of art will acquire any reproduction rights thereto.
- 10. These Conditions of Sale and any other applicable conditions, as well as the Purchaser's and Scottsdale Art Auction, LLC's rights and obligations herein shall be governed by, construed and enforced in accordance with the laws of the State of Arizona. If these conditions are not complied with by the Purchaser, Scottsdale Art Auction, LLC may, in addition to other remedies available by law, including, without limitation, the right to hold the Purchaser liable for the total purchase price stated on the Confirmation of Purchase Invoice, either (a) cancel the sale and retain as liquidated damages any and all payments made by the Purchaser or (b) resell the Property privately or at public auction on three days' notice to the Purchaser for the payment of any deficiency in the purchase price and all costs including handling charges, warehousing, the expense of both sales, the commissions, reasonable attorneys' fees, any and all other charges due and incidental damages.
- 11. Bidding on any item indicates your acceptance of these terms and all other terms announced at the time of sale whether bidding in person, by phone, by Internet, by absentee bid, or through a representative.
- 12. In most instances, sculpture measurements do not include base. In measurements for two dimensional art, height precedes width and does not include frame.
- 13. Bidding increments will normally follow the pattern below but may vary at the sole discretion of the Auctioneer.

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

SESSION I

9:30am



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013

1
Keith Christie b. 1935
El Segundo
 Bronze, Cast number 37/50
 15 ½ inches high
Signed and dated 1989
 Estimate: \$2,500-3,500



2
Dan Mieduch b. 1947
Once Unbobbled
 Oil on board
 18 x 24 inches
Signed lower right
 Estimate: \$3,000-5,000

3
Grant Speed 1930-2011
Healin' Up for Round Two
 Bronze, Cast number 7/30
 12 inches high, 15 inches wide
Signed and dated 1988
 Estimate: \$2,000-3,000

Grant Speed didn't seem destined to be an artist. His early interests were riding and roping and he parlayed these into a career as a rodeo rider. After injuring his leg, he decided to give up the bucking life and become a teacher. But Western Art called him. When he saw it, he looked. After he looked, he studied, and soon he was trying his own hand, taking classes at Brigham Young. His first bronze sold out, and his calling became his career. Speed's work is generally realistic, but the flowing lines of his compositions impart a strong sense of character and movement to his work.





4

Paul Calle 1928-2010

Chief of the Tribe

Mixed media

7 ½ x 10 inches

Signed upper right; Signed and titled verso

Estimate: \$2,500-3,500

Provenance: Legacy Gallery, WY.

Connecticut artist Paul Calle created stamps for the U. S. Postal Service and was the principal staff artist for NASA during the Mercury and Apollo eras. Calle loved American history, especially the early days of the Old West and in the last phase of his career he began to create finely detailed drawings and paintings in which the feathers on a headdress seem filled with air while the creases on a chief's face seem etched by time.

Lot 5A-C will be offered Bidder's Choice

From *A Bunch of Buckskins*, three 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, illustrated.



5A

Frederic Remington 1861-1909

A Trapper

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$1,500-2,500



5B

Frederic Remington 1861-1909

Old Ramon

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$1,500-2,500



5C

Frederic Remington 1861-1909

A Breed

Lithograph

20 x 15 inches

Signed lower right in plate

Estimate: \$1,500-2,500

6

Frederic Remington 1861-1909

Remington's Four Best Paintings in Original Portfolio

Estimate: \$2,000-3,000

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



Evening on a Canadian Lake

Lithograph

10 5/8 x 15 1/2 inches



His First Lesson

Lithograph

10 5/8 x 15 1/2 inches



The Shadow at the Waterhole

Lithograph

10 5/8 x 15 1/2 inches



Coming to the Call

Lithograph

10 5/8 x 15 1/2 inches

7

Ted Long 1932-2007

Wildfire

Oil on canvas

24 x 48 inches

Signed lower right and dated 84;

Signed and titled verso

Estimate: \$5,000-7,000



8
Harley Brown b. 1939
Indian Chief
 Pastel
 23 x 17 inches
Signed lower right
 Estimate: \$3,000-5,000



9
Roy Andersen b. 1930
White Shield
 Oil on canvas
 12 x 9 inches
Signed lower left/CA
 Estimate: \$5,000-7,000



10
Joe Beeler 1931-2006
Corn Dancer
 Pencil
 10 x 7 ½ inches
Initialed lower left; Signed/CA and titled verso
 Estimate: \$500-700



11
Gary Kapp b. 1942
Utah Snow Shadows
 Oil on board
 9 x 12 inches
Signed lower right

Estimate: \$500-1,000

Provenance: Altermann & Morris Galleries, TX.

12
Bruce King b. 1950
Sensing the Storm
 Oil on canvas
 40 x 30 inches
Signed upper left; Signed, titled and dated 1990 verso
 Estimate: \$1,000-2,000



13
Sandy Scott b. 1943
Harbinger of Light
 Bronze, Cast number 7/65
 13 inches high, 19 inches wide
Signed and dated 02
 Estimate: \$2,000-3,000



14

Marjorie Reed 1915-1996
Old Ruins of Moenau Trading Post

Oil on canvas

24 x 36 inches

Signed lower right; Titled verso

Estimate: \$4,000-6,000

15

Marjorie Reed 1915-1996

Into the Sunset

Oil on board

16 x 20 inches

Signed lower right

Estimate: \$3,000-5,000



Marjorie Reed, the daughter of a commercial artist, was raised in Southern California. She loved horses and would walk long distances to find suitable subjects for her pencil and pad. She and her pet Malamute, "Boy," would often roam the high desert hills in search of deer and other animals and landscapes to sketch. By her mid-teens, she was earning good money freelancing for ad agencies and greeting card companies and she began to roller skate to "Artist's Alley," Champion Place in Alhambra, where Frank Tenney Johnson and Jack Wilkinson Smith, among others, lived and painted. Reed took lessons from Smith and often went on sketching trips with him. One of these led to her discovery of the old Butterfield Overland Stage route, which, along with trading posts, Navajo life and canyon landscapes, became the principal subjects of her work. Reed's style is deliberately sketch-like, concerned primarily with capturing the play of light over the brilliant colors of the desert.



16
William Ahrendt b. 1933
Packing In
 Oil on board
 9 x 12 inches
Signed lower right

Estimate: \$800-1,200

Provenance: Legacy Gallery, WY.



17
Robert Pummill b. 1936
Wyoming Wind
 Oil on canvas
 20 x 16 inches
Signed lower right/CA

Estimate: \$3,500-5,000

Provenance: Morris & Whiteside Galleries, SC.

Exhibitions: Cowboy Artists of America, 2004.



18
John DeMott b. 1954
Along the Timberline
 Oil on canvas
 24 x 30 inches
Signed lower right and dated 1998;
Signed and dated verso

Estimate: \$4,000-6,000

Provenance: Legacy Gallery, WY.



19

C. Michael Dudash b. 1952

The Last Hand

Oil on canvas mounted on board
32 x 48 inches

Signed lower middle and dated 2009;

Signed, titled and dated 10/1/09 verso

Estimate: \$15,000-20,000

Aces and Eights. The Dead Man's Hand. That's what Wild Bill Hickok was holding when Jack McCall opened up on him from behind on that fateful day, August 2, 1876, in Nuttall & Mann's Deadwood Saloon. Wild Bill: gunfighter, lawman, politician, dime novel hero, legend. He was on the vertical side of the first recorded quick-draw shootout in history, in 1865, and is said to have killed 36 men before meeting his own end. He didn't like to sit with his back to the door, but that day, August 2, there was nowhere else to sit. Strange how he'd said in public that he thought Deadwood might be his last camp.



20

Phillip Haozous b. 1941

Sacred Rain Arrow Maquette

Bronze, Cast number 60/202

12 ¼ inches high

Signed and dated 2001

Estimate: \$4,000-6,000



21

Carl Kauba 1865-1922

Chief

Bronze

12 ½ inches high

Signed

Estimate: \$5,000-7,000

An Austrian by birth, Carl Kauba was the pupil of Carl Waschmann and Stefan Schwartz. Enchanted by romances of the Wild West that appeared in the popular press in Germany and Austro-Hungary, it is said—though not confirmed—that he may have made a trip to the States to see for himself. In Vienna, Kauba would produce action tableaux of cowboys, Indians, and American animals that were enthusiastically received here and abroad.



22

William Matthews b. 1949

McMahan

Watercolor

14 ½ x 19 ½ inches

Signed lower right

Estimate: \$4,000-6,000



23

William Matthews b. 1949

Watched Pot

Watercolor

19 x 9 inches

Signed lower left

Estimate: \$3,000-5,000



24

Bob Wygant 1927-2008

Evening Glow

Acrylic

16 x 20 inches

Signed lower right/TA

Estimate: \$4,000-6,000

25

Bob Wygant 1927-2008

Serene Morning

Acrylic

18 x 24 inches

Signed lower right/TA

Estimate: \$5,000-7,000





26

Edward Fraughton b. 1939

Bog Rider

Bronze, Cast number 25/30

19 ½ inches high, 31 inches wide

Signed and dated 1972

Estimate: \$10,000-20,000



27

Robert Pummill b. 1936

After the Rain Has Passed

Oil on canvas

16 x 24 inches

Signed lower right/CA

Estimate: \$8,000-12,000

Provenance: Morris & Whiteside Galleries, SC.

Exhibitions: Cowboy Artists of America, 2004.



28

Don Crowley b. 1926

The Squeeze

Pencil

17 ½ x 21 ½ inches

Signed upper right/CA and titled;

Signed and titled verso

Estimate: \$2,000-4,000

Exhibitions: Cowboy Artists
of America, 1998.



29

Don Crowley b. 1926

85 Years in the Saddle

Pencil

29 x 23 inches

Signed lower right/CA;

Signed and titled verso

Estimate: \$6,000-8,000



30
Roy Andersen b. 1930
Pa-Bon/Kiowa Medicine Lance
 Oil on canvas
 36 x 26 inches
Signed lower right
 Estimate: \$18,000-24,000



31
William Ahrendt b. 1933
American Horse
 Oil on canvas
 48 x 32 inches
Signed lower right
 Estimate: \$18,000-25,000



32

Frank McCarthy 1924-2002

The Warrior

Oil on board

18 x 20 inches

Signed lower left/CA; Signed and titled verso

Estimate: \$15,000-20,000

Provenance: Legacy Gallery, WY.

33

R.S. Riddick b. 1952

Silver Sage Sentinel

Oil on canvas

36 x 48 inches

Signed lower left/CA and dated 2006

Estimate: \$25,000-35,000





34

Terri Kelly Moyers b. 1953

A Look of Independence

Oil on canvas

30 x 24 inches

Signed lower right and dated 2002

Estimate: \$5,000-7,000

Literature: *Art of the West*. February, 2004. Cover illustration.



35

John Moyers b. 1958

Chief Shot on Both Sides, Blackfoot Canada

Oil on canvas

16 x 12 inches

Signed lower right/CA; Signed, titled and dated 1996 verso

Estimate: \$3,000-4,000

Provenance: Legacy Gallery, AZ.

36

John Moyers b. 1958

Near Tuba City

Oil on board

18 x 24 inches

Signed lower right/CA and dated 04; Signed/CA, titled and dated verso

Estimate: \$5,000-7,000





37

William Moyers 1916-2010

Scattering Christmas Cheer

Oil on board

21 ¼ x 25 inches

Signed lower left/CA and dated 1986;

Signed and titled verso

Estimate: \$5,000-7,000

Nothing in William Moyers's paintings hesitates. The artist is sure of himself and his subject and their matter-of-fact impact belies a deep commitment to design and narrative. *Scattering Christmas Cheer* recalls Charlie Russell in his lighter vein. The cowboy's hard work to make the presents pretty is in the midst of going for naught as the mangy mutt spooks his horse. Like snowballs in reverse, the packages scatter.

38

Gordon Snidow b. 1936

Red Sky Morning

Gouache

12 x 16 inches

Signed lower right/CA and dated 1987

Estimate: \$5,000-7,000





39
Alfredo Rodriguez b. 1954
A Proud Inheritance
 Oil on board
 20 x 16 inches
Signed lower left/AICA
 Estimate: \$4,000-6,000

40
George Molnar b. 1953
Waiting for the Parade
 Oil on board
 12 x 16 inches
Signed lower right; Signed and titled verso
 Estimate: \$3,000-5,000
 Provenance: Overland Gallery, AZ.





41

George Molnar b. 1953

Loving Arms

Oil on board

9 x 12 inches

Signed lower left

Estimate: \$2,000-3,000

42

Don Crowley b. 1926

The Grand Child

Oil on canvas

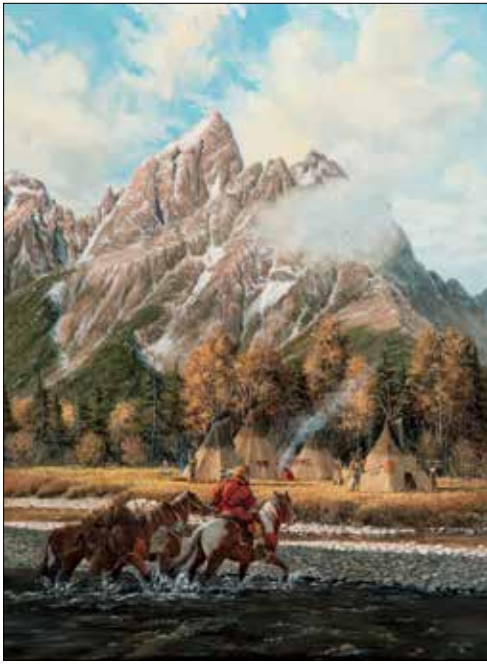
30 x 24 inches

Signed lower right/CA; Signed and titled verso

Estimate: \$10,000-15,000

Provenance: Morris & Whiteside Galleries, SC.





43
Gerry Metz b. 1943
The Trapper
 Oil on board
 40 x 30 inches
Signed lower right; Signed and titled verso
 Estimate: \$4,000-6,000



44
Michael Coleman b. 1946
Split Horn Ermine Tail Bonnet
 Etching and Watercolor
 10 x 8 inches
Signed lower right;
Initialed in plate lower left
 Estimate: \$600-900



45
Harvey Johnson 1921-2005
The Providers
 Oil on board
 24 x 36 inches
Signed lower left/CA and dated 90
 Estimate: \$6,000-9,000

Native New Yorker Harvey Johnson came from a family of artists and studied at the Art Students' League. Like many artists, Johnson made his living illustrating advertisements and pulp magazines. It was the pulps that fired his interest in the American West and he became consumed with authenticity in his Western paintings. After a number of years as an instructor at The Famous Artists School in Connecticut—where contact with Harold Von Schmidt encouraged him—Johnson saw an ad in a magazine about the formation of a new society of Western artists. They would become the Cowboy Artists of America, and Johnson would become a charter member, serving as President and Vice-President of the organization and winning a number of medals for his work.

46

Dan Mieduch b. 1947
Lakota Sioux
Oil on board
16 x 20 inches
Signed lower left and dated 2006
Estimate: \$5,000-7,000



47

Frank Hagel b. 1933
Track of the Wounded Buffalo
Oil on board
24 x 36 inches
Signed lower left and dated 1989
Estimate: \$6,000-9,000

48

Russ Vickers 1923-1997
Closely Followed
Oil on canvas
18 x 24 inches
Signed lower right
Estimate: \$3,000-5,000
Provenance: Overland Gallery, AZ.

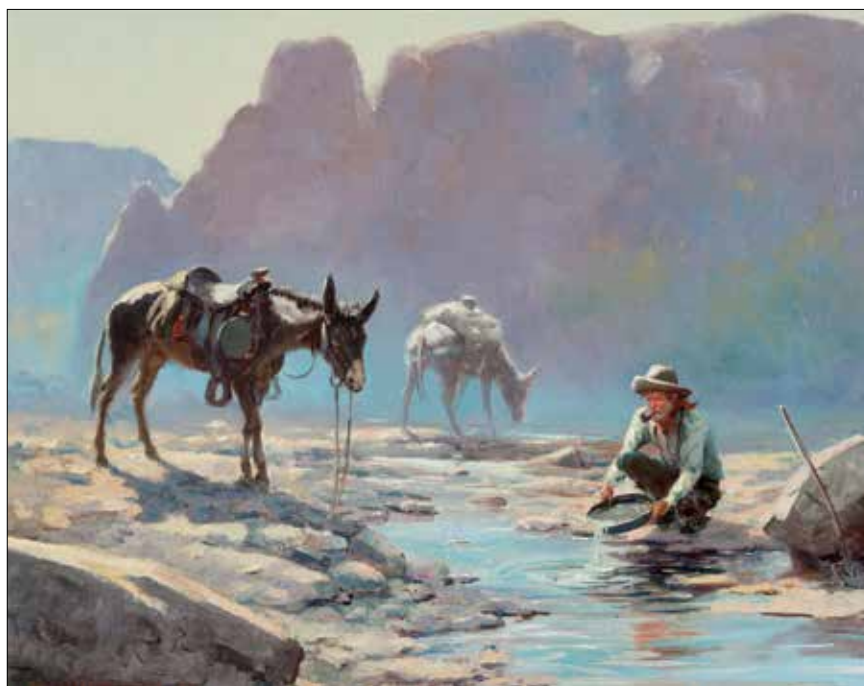


Largely self-taught, Russ Vickers began his career as a commercial illustrator in the aerospace industry in Los Angeles. In 1970, his paintings were featured over the opening and closing credits in the John Wayne film *Chisum* and he began showing his work in Sedona. In 1973, he made a permanent move to Arizona where he lived out his dream: painting classic Westerns for a living.



49
Olaf Wieghorst 1899-1988
Corral Conversation
 Oil on canvas
 20 x 24 inches
Signed lower left and monogram
 Estimate: \$9,000-12,000

50
Olaf Wieghorst 1899-1988
Placer Gold
 Oil on canvas
 16 x 20 inches
Signed lower left
 Estimate: \$10,000-15,000
 Provenance: Troy's Western Gallery, AZ.



51

Bill Owen b. 1942

The Cutting Horse

Pencil

18 x 24 inches

Signed lower right/CA & NAWA and dated 1992

Estimate: \$4,000-6,000



52

Olaf Wieghorst 1899-1988

Startled

Oil on canvas

28 x 38 inches

Signed lower left

Estimate: \$15,000-20,000

Having served on the Mexican border in the U. S. Cavalry and as a mounted police officer in New York City, Olaf Wieghorst moved to California in 1944 to paint his twin loves: horses and the American West. He took pride in his ability to convey the anatomy of the horse within a well-constructed scene and he never failed to take note of what he deemed the "little natural things" in his ever-popular canvases. Wieghorst counted Senator Barry Goldwater and President Ronald Reagan among his many friends and avid collectors of his work.

53

Reynold Brown 1917-1991

A Run For It

Oil on canvas

30 x 40 inches

Signed lower right and dated 73

Estimate: \$7,000-12,000

Provenance: Trailside Galleries, AZ
Oklahoma Publishing
Company, Oklahoma
City, OK.
Private Collection, TX.



Reynold Brown was an eminent golden age illustrator whose work ranged from comic strips to technical aviation manuals, from paperback covers to science fiction film posters. But in the early 1970's, Brown began to pursue one of his passions: painting Westerns. *A Run For It* draws on Brown's experience as an illustrator as Brown uses the entire canvas to tell the story of a moment of intense action. The zigzagging team of straining horses, the angle at which the stagecoach careens, and the sulfurous clouds of dust convey the notion that this race is at a tipping point, the moment in a film script called the "point of maximum complication." But for its painterly quality and complexity, the painting might have leapt right off a movie poster.



54

Karin Hollebeke b. 1950

Spring Thaw

Oil on canvas

26 x 34 inches

Signed lower left and dated 98

Estimate: \$4,000-6,000

Provenance: Legacy Gallery, AZ.



55
Karin Hollebeke b. 1950
Frontier Express
 Oil on canvas
 30 x 36 inches
Signed lower right and dated 98
 Estimate: \$5,000-7,000

56
Fred Fellows b. 1934
Cattle Drive
 Oil on board
 24 x 36 inches
Signed lower right/CA
 Estimate: \$5,000-7,000





57

Grant Hagen 20th Century

Sheepeaters

Oil on board

30 x 48 inches

Signed lower right

Estimate: \$4,000-8,000

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

Exhibitions: National Cowboy and
Western Heritage Center, OK.

Excerpt from artist description verso:

"Excitement... still lingers at Windy Gap in the Absaroka Mountains in Wyoming perhaps 10,000 years or more later. To reconstruct a moment in the pre-history of the Sheepeater Indians in this place it was necessary to glean meager information from all plausible sources known to me. Although Anthropologists and Geologists have investigated this site and others in the area, it was only cursory in nature and no detailed study has been done.... The Sheepeater Indians or Meat-Eaters, called Tukudika, were apparently nomadic people, by necessity to a degree, for survival meant moving with a food source, both plant and animal... The pits... in the foreground they're under a rock wall in a natural pass and slightly above the route of normal travel. Although there were wooden poles and sticks supporting a rock covered top, the pits could not be seen from even a short distance below. If the prevailing winds blew as they do now, the hunters were downwind. No doubt they spent many long hours in waiting but fur robes lining the rock pits must have softened the hard edges and provided warmth from the fall chill. All that remained was critical timing on the part of the hunters and skill to use their weapons."

58

Grant Hagen 20th Century

Ambush at Granite Creek

Oil on canvas

30 x 46 inches

Signed lower right

Estimate: \$4,000-8,000

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



Jackson Hole native Grant Hagen specialized in North American wildlife subjects and was a Wyoming fixture along with Tetons painter Conrad Schwieler and mountain man master John Clymer. Though he did not often incorporate figures into his works, *Ambush at Granite Creek* and *Sheepeaters* demonstrate that he had no small talent for Native American hunt scenes. In these rugged, rock-strewn canvases, the Indians blend in with their surroundings, springing on driven herds of bison and bighorn sheep. Overlapping, angular strokes and fields of complementary colors impart a jumbled quality to the pictures, and the figure work sacrifices detail for tension and action.



59

De Cost Smith 1864-1939

The Vanishing Tribe

Oil on canvas

30 x 24 inches

Signed lower right and dated 1898;

Titled verso

Estimate: \$4,000-6,000



60

Pal Fried 1893-1976

Bustin' the Bronc

Oil on canvas

40 ½ x 30 inches

Signed lower right

Estimate: \$1,500-2,500

Though *Bustin' the Bronc* does have the word "bust" in its title, a quick glance will tell you that this isn't one of Pal Fried's pneumatic pin-ups or bedroom-eyed nudes—which, admittedly, might be a disappointment to some. But our friend on that bit of chestnut lightning in this painting is in trouble, even if it isn't pin-up trouble. And Pal Fried seems to know his way around this corral, for despite his reputation for painting starlets and bathing beauties and ballerinas, he did a good number of Western-themed canvases, most of them of the bucking bronc, rodeo variety. Hungarian by birth, Fried studied in Budapest and in Paris under Monet before traveling and making his permanent home in New York where his portraits of the famous earned him a national reputation. His long stretches in Hollywood may well have afforded him the opportunity to see Western horsemanship and been the catalyst for this and similar works. *Bustin' the Bronc* is all dust and light, realism tempered to capture motion.

61

Gary Carter b. 1939

The Hillgard Hunt

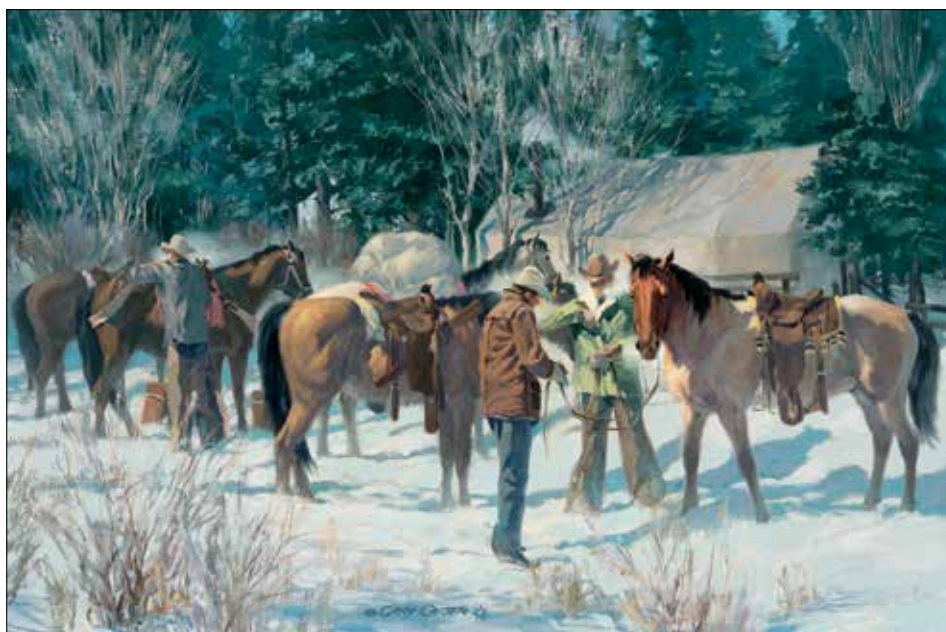
Oil on canvas

20 x 30 inches

Signed lower middle and dated 75;

Signed, titled and dated verso

Estimate: \$8,000-12,000





62

Jim Norton b. 1953

Into the Valley

Oil on canvas

18 x 24 inches

Signed lower left; Signed, titled and dated 1987 verso

Estimate: \$8,000-12,000

63

Jim Norton b. 1953

Saddling Up - Warm Accommodations

Oil on canvas

24 x 32 inches

Signed lower left; Signed, titled and dated 84 verso

Estimate: \$18,000-24,000





64

Robert McGinnis b. 1926

Through the Canyon

Egg Tempera

22 ½ x 37 ½ inches

Signed lower right

Estimate: \$8,000-12,000

65

Robert Pummill b. 1936

Desert Run

Watercolor

18 x 28 inches

Signed lower right/CA

Estimate: \$5,000-8,000

Literature: Michael Duty. *Under Western Skies: The Art of Bob Pummill*. Kerrville, TX; The National Center for American Western Art. 2002, p. 107, illustrated.



66

James Boren 1921-1990

April in Texas

Watercolor

16 x 24 inches

Signed lower left/CA and dated 1980

Estimate: \$3,000-5,000

When James Boren was chosen as the first art director of the National Cowboy Hall of Fame at its inception in 1965, he used his position and the opportunities it afforded him to meet artists he admired to enhance his own painting. A devotee of masters like Russell and Fechin, Boren attempted to combine the former's "easy realism" and the latter's "great luminosity and vitality of color." (*Krakel*, James Boren, p. 42). The body of finely wrought watercolors of the West, its people, and their ways is unmatched by any artist of his time.



67

Roy Andersen b. 1930

Los Apaches

Oil on canvas

30 x 40 inches

Signed lower right and dated 1987

Estimate: \$18,000-24,000



68

Oleg Stavrowsky b. 1927

Company Policy

Oil on canvas

36 x 50 inches

Signed lower right; Signed and titled verso

Estimate: \$7,000-9,000

From the description verso: "We do know that Wells Fargo did have a 'Company Policy' regarding what the passengers were permitted on the trip. Examples were, 'no chewing tobacco and spitting in the couch,' 'no telling stories about Indians and bandits', and 'no alcoholic beverages.' There was another 'Company Policy'...that was to allow one of the passengers to ride up with the stage driver on Sunday. Oleg was able to capture some priceless expressions not only on the pompous, lucky passenger, but the disgust on the team driver and the shotgun outlook."



69

Robert Pummill b. 1936

Whoa Dammit'

Oil on canvas

40 x 60 ½ inches

Signed lower right/CA and dated 1985

Estimate: \$15,000-25,000

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

Exhibitions: National Academy of Western Art, circa 1985.



70

Bill Anton b. 1957

Fire & Ice

Oil on board

18 x 24 inches

Signed lower right;

Signed and titled verso

Estimate: \$6,000-9,000



71
Duane Bryers 1911-2012
His Favorite Hat
 Oil on board
 16 x 20 inches
Signed lower right
 Estimate: \$4,000-6,000

72
Duane Bryers 1911-2012
Campfire Reflections
 Oil on canvas
 16 x 20 inches
*Signed lower left/NAWA
 and dated 86*
 Estimate: \$4,000-6,000



73
Howard Rogers b. 1932
Fine Hat
 Oil on canvas
 19 x 16 inches
Signed lower right
 Estimate: \$2,500-3,500



74

G. Harvey b. 1933

Breaking Dawn

Oil on canvas

16 x 12 inches

Signed lower right; Signed and titled verso

Estimate: \$20,000-30,000

75

T.D. Kelsey b. 1946

Mommas with Attitude

Bronze, Cast number 6/7

13 ½ inches high, 22 inches wide

Signed/CA, titled and dated 2006

Estimate: \$4,000-6,000





76

Martin Grelle b. 1954

Hunter's Cabin

Oil on canvas

16 x 20 inches

Signed lower right and dated 1991

Estimate: \$6,000-9,000



77

Martin Grelle b. 1954

Back Roads

Oil on canvas

14 x 18 inches

Signed lower right and dated 1985

Estimate: \$5,000-7,000

78

Martin Grelle b. 1954

The Road Home

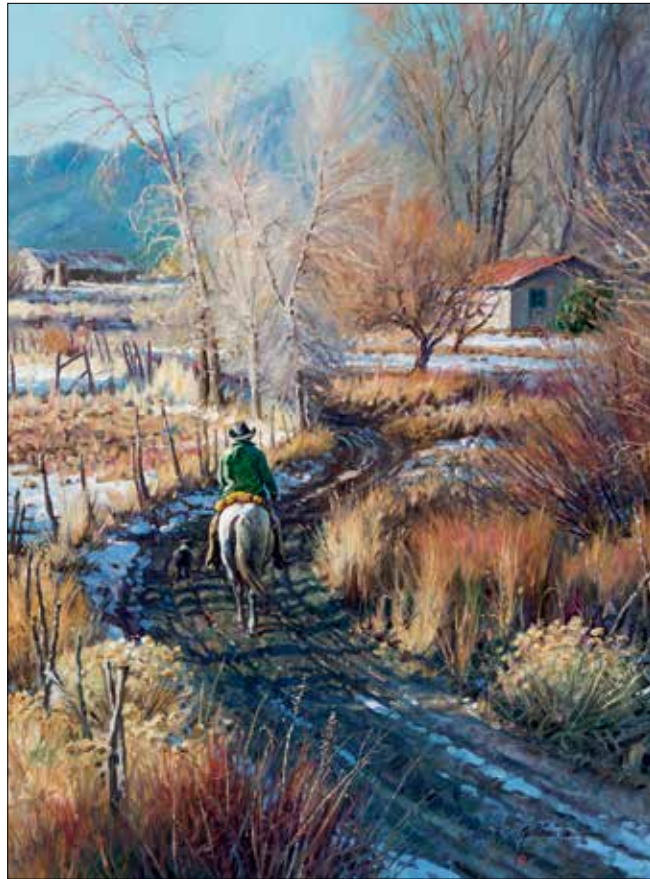
Oil on canvas

40 x 30 inches

Signed lower right/CA and dated 97

Estimate: \$20,000-30,000

Provenance: Overland Gallery, AZ.



79

Jason Rich b. 1970

Crossing the Shallows

Oil on canvas

48 x 36 inches

Signed lower left

Estimate: \$12,000-18,000



80

Roy Andersen b. 1930

Turn in the River

Oil on canvas

30 x 40 inches

Signed lower left/CA

Estimate: \$30,000-40,000

Provenance: Legacy Gallery, WY.

Literature: Jan Adkins. *Dream Spinner: The Art of Roy Andersen*.

Tucson, AZ: Settlers West Gallery. 2000, p. 94, illustrated.



81

Roy Andersen b. 1930

Warrior

Oil on canvas

12 x 9 inches

Signed lower right/CA

Estimate: \$5,000-7,000

Provenance: Morris & Whiteside Galleries, SC.



82

Roy Andersen b. 1930

Buffalo Runner

Oil on board

16 x 12 inches

Signed lower left

Estimate: \$5,000-7,000

Provenance: O'Brien's Art Emporium, AZ.



83

Roy Andersen b. 1930

Where the Stones Speak

Oil on canvas

36 x 48 inches

Signed lower left and dated 1988

Estimate: \$30,000-40,000

Provenance: O'Brien's Art Emporium, AZ.



84

Frank McCarthy 1924-2002

The Lost Trail

Oil on canvas

16 x 40 inches

Signed lower right/CA and dated 1989

Estimate: \$20,000-30,000



85

Frank McCarthy 1924-2002

The Avengers

Oil on canvas mounted on board

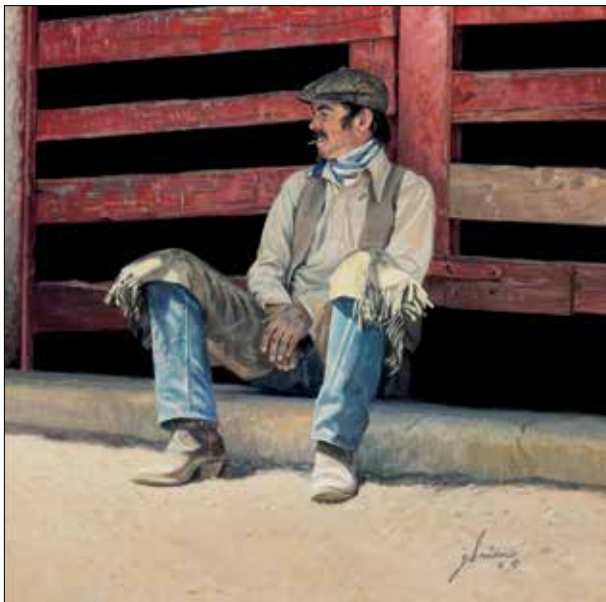
24 x 36 inches

Signed lower left/CA and dated 76;

Signed and titled verso

Estimate: \$30,000-40,000

Forcing perspective, drawing deep shadows and heavy contrasts of green, white and light brown, the Mountain Men—an inordinately large number as they typically trapped alone or, at most, in pairs—ride hard through a break in the weather. The lowering clouds and slash of blue signal storm's end, or the piling up of new, snow-laden clouds. What they are bent on avenging, or who, is uncertain, but what McCarthy wants to convey is the sense of purpose and urgency. Flying fringe, manes and tails are signs of speed, and the quirt in the lead rider's hand is like a foot flooring an accelerator.



86

Gordon Snidow b. 1936

Taking a Break

Gouache

19 x 19 ½ inches

Signed lower right/CA

Estimate: \$5,000-7,000



87

Tom Ryan 1922-2011

The Man Who Saved Oregon

Casein

15 ½ x 18 inches

Signed lower right

Estimate: \$1,500-2,500

Tom Ryan, eminent illustrator and painter of scenes of 20th century Western life, often depicted pivotal moments in the life and history of the American West. Marcus Whitman, often called the "Man Who Saved Oregon," was a Presbyterian missionary and physician who served in the Oregon Territory—hotly contested by American and British settlers and Native Americans hostile to white incursions—in the 1830's and 40's under the auspices of the American Board of Commissioners of Foreign Missions. In 1842, when the board ordered the closure of some of the missions, Whitman rode from Oregon to Washington D.C., through the harshest swath of Winter, to meet with then President Tyler and plead for more pioneers to brave the journey to Oregon and ensure that it would become part of the United States. A surge of Westward movement, in part attributable to Whitman's ride, ensued.

88

Joseph Orr b. 1949

Family Tree

Oil on canvas

24 x 30 inches

Signed lower right; Titled verso

Estimate: \$4,000-6,000





89

Clyde Aspevig b. 1951

Northfork of the Flathead

Oil on board

18 x 24 inches

Signed lower right; Signed and titled verso

Estimate: \$7,000-9,000

90

Clyde Aspevig b. 1951

Beaver Pond

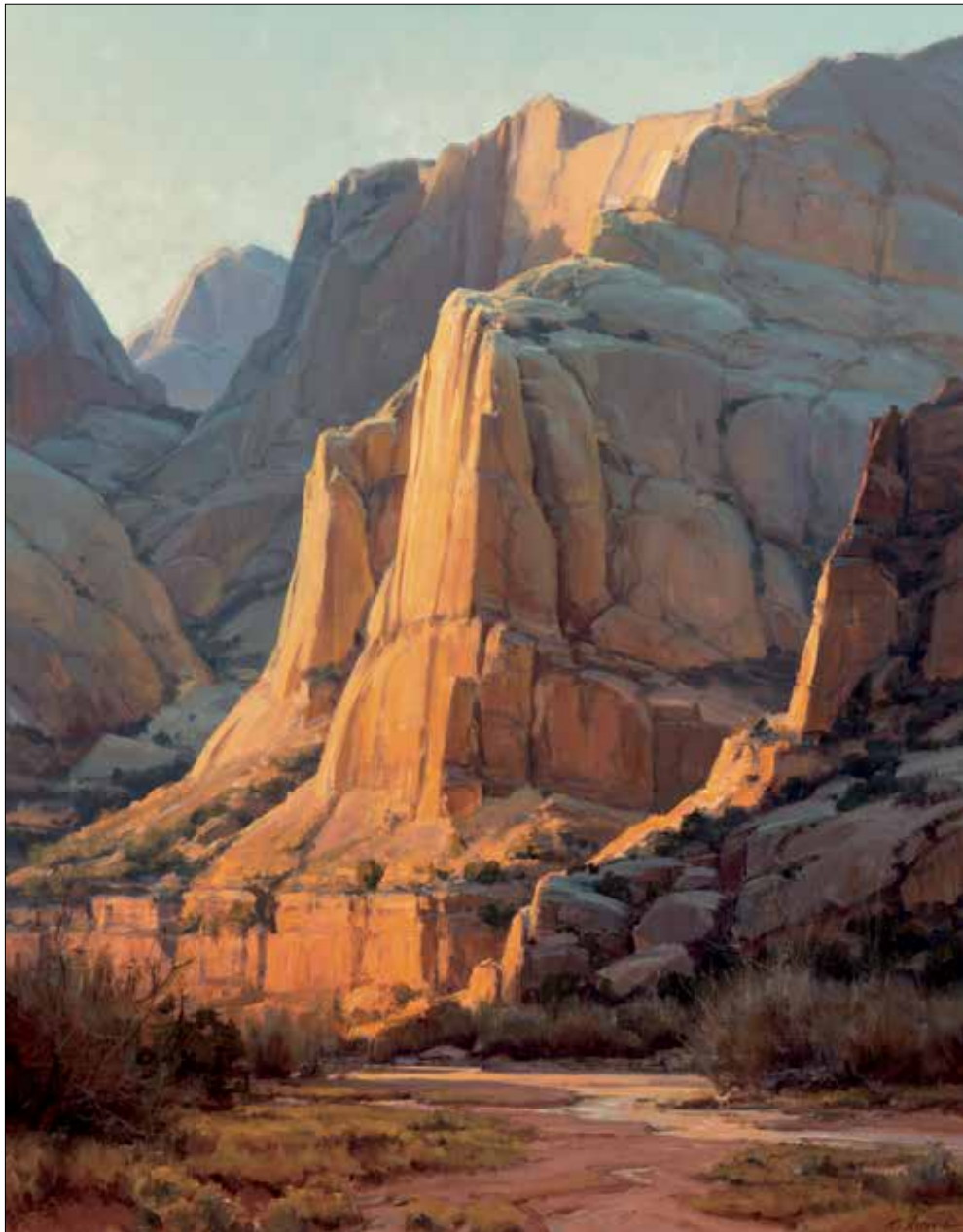
Oil on board

15 x 19 inches

Signed lower left; Signed and titled verso

Estimate: \$7,000-9,000





91

Clyde Aspevig b. 1951

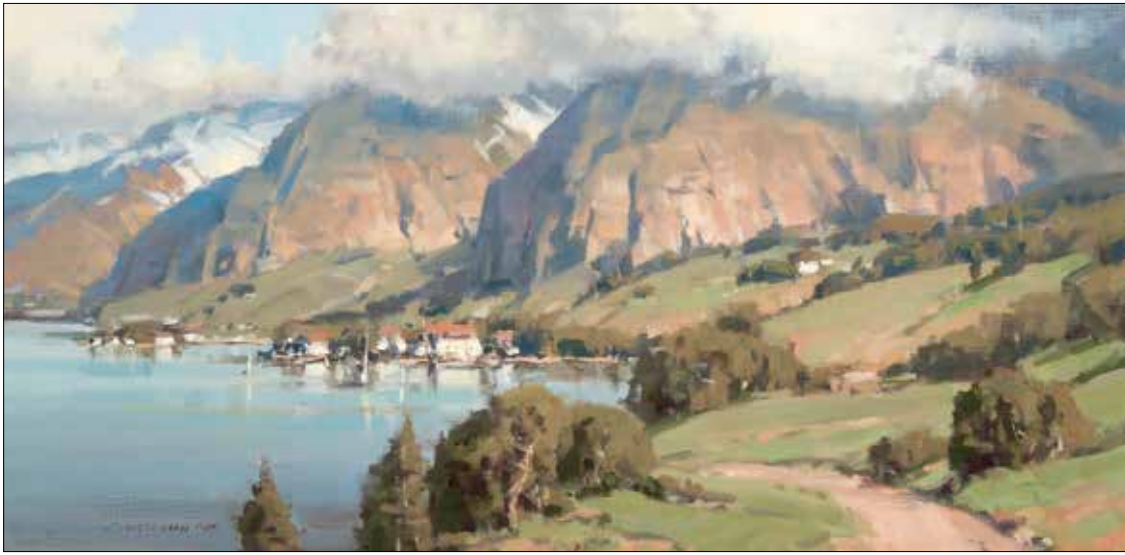
Sunset, Capital Reef

Oil on canvas

50 x 40 inches

Signed lower right

Estimate: \$30,000-50,000



92

Scott Christensen b. 1962

New Zealand Greens

Oil on board

12 x 24 inches

Signed lower left; Signed, titled and dated 2009 verso

Estimate: \$5,000-7,000

Provenance: Legacy Gallery, AZ.



93

Scott Christensen b. 1962

Sept 23rd Buffalo Valley

Oil on board

15 x 30 inches

Signed lower right

Estimate: \$5,000-7,000



94

Russell Case b. 1966

Green Pastures

Oil on board

11 x 14 inches

Signed lower right; Signed, titled and dated 2010 verso

Estimate: \$2,500-3,500



95

Russell Case b. 1966

Mesa Farms

Oil on canvas

16 x 20 inches

Signed lower right; Signed, titled and dated 2011 verso

Estimate: \$3,500-5,000



96

Matt Smith b. 1960

Runoff Remnants

Oil on board

8 x 10 inches

Signed lower right; Signed, titled and dated 2005 verso

Estimate: \$1,000-2,000

Provenance: Legacy Gallery, WY.



97

Matt Smith b. 1960

March 7 - Trout Lake Colorado

Oil on board

8 x 10 inches

Signed lower left; Signed, titled and dated 2005 verso

Estimate: \$1,000-2,000

Provenance: Legacy Gallery, WY.



98

Robert Peters b. 1960

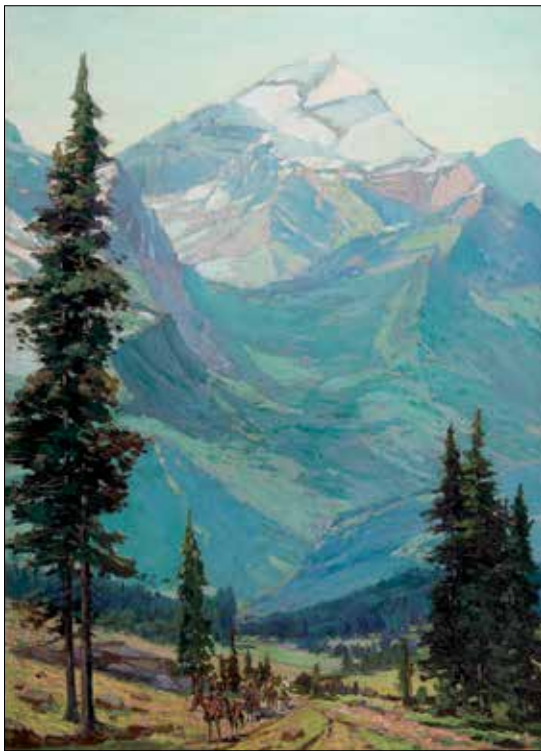
Summer Vale

Oil on canvas

18 x 24 inches

Signed lower left; Signed and titled verso

Estimate: \$4,000-6,500



100

California School Circa 1930-1945

Sierra Trail Riders

Oil on canvas

58 x 42 inches

Estimate: \$10,000-15,000



99

Ralph Love 1907-1992

Grand Canyon

Oil on canvas

14 x 18 inches

Signed lower left; Signed and dated 12/75 verso

Estimate: \$2,000-3,000

An ordained minister and classical violinist, Ralph Love's passion for the emotional and spiritual breathes forth from his masterful landscapes of California, the Sonoran Desert and the Grand Canyon. A beloved art teacher, Love himself was entirely self taught. The late Arizona Senator Barry Goldwater and Perry Mason creator Erle Stanley Gardner were among his many patrons and admirers.



101

Rod Goebel 1946-1993

Signal Mountain Lilies

Oil on canvas

30 x 36 inches

Signed lower left/NAWA; Signed, titled and dated 1979 verso

Estimate: \$9,000-12,000

102

Rod Goebel 1946-1993

Lilies

Oil on canvas

30 x 36 inches

Signed lower right

Estimate: \$9,000-12,000



Rod Goebel was a native Texan who fell under the spell of Taos. The driving force of his painting was communicating the visceral, physical reaction to color in nature he felt. Heavily influenced by Picasso and working in the tradition of Fecchin and Gaspard, his paintings—whether they are of aspens, snow banks, waves or lilies in a pond—burrow directly and deeply into the viewer's emotional memory. *Lilies* and *Signal Mountain Lilies* recall Monet's late masterworks depicting the same subject. Goebel places us close to the water, where the reflective, glassy stillness of the pond, the curling edges of the leathery pads, and the dots of yellow blossom and flower immerse us in a deliberately meditative realm.



103

Mehl Lawson b. 1942

Comin' At Ya...

Bronze, Cast number 19/35

20 ½ inches high

Signed/CA and titled

Estimate: \$4,000-6,000



104

Nelson Boren b. 1952

4th Grade Romance

Watercolor

19 x 44 ½ inches

Signed lower right

Estimate: \$6,000-9,000



105

Roy Andersen b. 1930

Tomorrow's Trail

Oil on canvas

30 x 40 inches

Signed lower right and dated 1988

Estimate: \$25,000-35,000

Provenance: O'Brien's Art Emporium, AZ.



106

Joni Falk b. 1933

Taos Adobes

Oil on canvas

12 x 24 inches

Signed lower left

Estimate: \$3,000-5,000



107

Alfredo Rodriguez b. 1954

Afternoon Break

Oil on canvas

30 x 40 inches

Signed lower right; Signed, titled and dated 1986 (December) verso

Estimate: \$9,000-12,000

108

Stan Davis b. 1942

Montana Mint

Oil on canvas

30 x 36 inches

Signed lower right and dated 84

Estimate: \$5,000-7,000



109

Alfred H. Qoyawayma b. 1938
Set of two bronzes

Estimate: \$4,000-6,000

Field Kachina

Bronze, Cast number 28/30

12 inches high

Signed and dated 1985

Corn Maiden

Bronze, Cast number 14/30

10 ½ inches high

Signed and dated 1985



110

Patricia Dobson b. 1947

Acoma Vase, Circa 1980

Egg Tempera

12 x 9 inches

Signed lower right

Estimate: \$2,000-4,000



111

Patricia Dobson b. 1947

Zia Vase and Jar, Circa 1930

Egg Tempera

9 x 12 inches

Signed lower right

Estimate: \$2,000-4,000



112
Howard Rogers b. 1932
Silk
 Oil on canvas
 18 x 14 inches
Signed lower right

Estimate: \$2,500-3,500

Provenance: Legacy Gallery



113
Howard Rogers b. 1932
Seated Nude with Scarf
 Oil on canvas
 28 x 22 inches
Signed lower right

Estimate: \$3,000-5,000

Provenance: O'Brien's Art Emporium, AZ.



114
Howard Rogers b. 1932
In the Studio
 Oil on canvas
 20 x 30 inches
Signed lower right

Estimate: \$3,000-5,000

Provenance: Legacy Gallery



115
Howard Rogers b. 1932

Melody

Oil on canvas
30 x 20 inches

Signed lower left

Estimate: \$3,000-5,000

Provenance: Legacy Gallery



116
Don Crowley b. 1926

Wild Cotton

Pencil
24 ½ x 20 ½ inches

Signed lower right

Estimate: \$1,200-1,500



117
Daniel Gerhartz b. 1965

Dragonfly

Oil on canvas
30 x 48 inches

Signed lower left; Signed, titled and dated 1996 verso

Estimate: \$8,000-12,000

118

Harley Brown b. 1939

Esta

Gouache

12 x 9 inches

Signed lower right and titled

Estimate: \$4,000-6,000



119

Harley Brown b. 1939

Ramborn

Pastel

27 x 20 inches

Signed lower right and dated 2004

Estimate: \$10,000-15,000

Exhibitions: Prix de West 2004.



120

Ray Swanson 1937-2004

Floral of Summer

Oil on canvas

28 x 16 inches

Signed lower left/CA

Estimate: \$8,000-12,000

Exhibitions: Prix de West 1998.



121

Ray Swanson 1937-2004

Indian Autumn

Watercolor

23 ½ x 11 ½ inches

Signed lower right/CA

Estimate: \$6,000-8,000

Exhibitions: National Academy of Western Art 1992.

A native of rural South Dakota, Ray Swanson's affinity for people who work and live within the rhythms of the land is evident in his deeply felt, respectful depictions of Navajo Indians and cowboys. Old faces in a Swanson find their mirror in the rocks; young faces find their counterpart in the joys of life in the open air, under big skies. *Indian Autumn* is a study in contrasts: the end of the year with the beginning of the young girl's life; the brown grass and black tree trunk with the tousled black of her hair and the blue beaded shawl she wears; the bright sun shining on her face with the shaded back of the tree.



122
William Kalwick, Jr. b. 1960
Fandango
 Oil on canvas
 48 x 36 inches
Signed lower right
 Estimate: \$5,000-7,000
 Provenance: O'Brien's Art Emporium, AZ.



123
Lowell Ellsworth Smith 1924-2008
El Vendedora
 Watercolor
 14 x 10 inches
Signed lower right/AWS & NAWA; Signed and titled verso
 Estimate: \$800-1,200



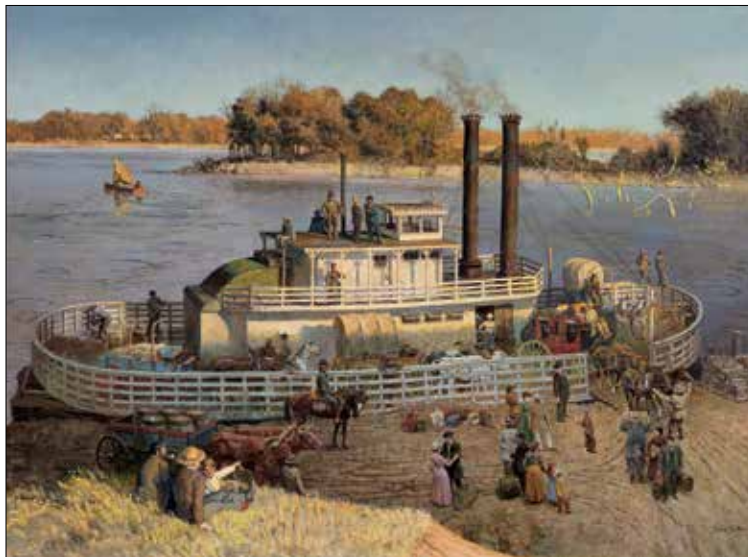
124
Lowell Ellsworth Smith 1924-2008
Market
 Watercolor
 19 x 27 inches
Signed lower right/AWS & NAWA
 Estimate: \$2,500-3,500



125
Robert Byerley b. 1941
Cloud Buster Airlines
 Oil on board
 42 x 30 inches
Signed lower right
 Estimate: \$5,000-7,000



126
George Lundeen b. 1948
The Aviator
 Bronze, Cast number AP/12
 12 ½ inches high
Signed and dated 1979
 Estimate: \$800-1,200



127
John Falter 1910-1982
Belle of Brownville
 Oil on canvas
 30 x 40 inches
Signed lower right and dated 76
 Estimate: \$8,000-12,000

Though Nebraska native John Falter was best known for the 185 covers he did for the *Saturday Evening Post*, he was also a highly successful commercial artist, counting Gulf Oil, Arrow Shirts and Schlitz Beer among his many accounts. Falter loved jazz and did numerous paintings of hot night spots and portraits of jazz greats like Louis Armstrong. But Falter also did covers for paperback books, recruiting posters for the Navy—he himself was a sailor in World War II—and illustrations for a host of periodicals. When the *Post* ended its run in the 1970's, and the illustration market all but evaporated, Falter adjusted, turning his attention to easel paintings of scenes from American History, especially the opening of the West. Falter's world is a bustling, more Midwestern version of Norman Rockwell's America. *Belle of Brownville*, depicting the arrival of an early steamboat, disembarking passengers, covered wagons and a stagecoach, appears to have been done as an illustration from Sheridan Logan's now out of print book *Old Saint Jo, Gateway to the West*, 1799-1932.



128

Christopher Blossom b. 1956

Belfast

Oil on board

6 ¼ x 12 inches

Signed lower right

Estimate: \$3,000-5,000



129

David Thimgan 1955-2003

Oil on board

11 ½ x 18 inches

Signed lower right

Estimate: \$3,500-5,000

Excerpt from the Greenwich Workshop obituary for David Thimgan:

"David Thimgan was born in Inglewood, California in 1955. A self-taught artist, inspired and mentored by his father, he began painting and drawing ships as a child. Few artists painted the rich and varied maritime history of the West Coast with the devotion and passion of David Thimgan... Although his paintings were well researched and unique, it is the ethereal light and intoxicating Pacific Coast air that seems to pervade his work that earned him a special place among American marine artists." Thimgan was no less exacting when painting historic scenes of American marine history, yet these, too, show the artist's concern for design, atmosphere, and light.

Lot 130A-F will be offered Bidder's Choice



130A

David Thimgan 1955-2003
J.M. White on the Missouri River
 Oil on board
 8 x 12 inches
Signed lower left

Estimate: \$2,000-3,000



130B

David Thimgan 1955-2003
DeSmet on the Missouri River
 Oil on board
 5 ¾ x 10 inches
Signed lower right; Titled verso

Estimate: \$2,000-3,000



130C

David Thimgan 1955-2003
Electra Leaving Mendocino, 1875
 Oil on board
 6 x 9 ¼ inches
Signed lower left; Titled verso

Estimate: \$2,000-3,000



130D

David Thimgan 1955-2003
Ella Florence
 Oil on canvas
 8 x 12 inches
Signed lower left and dated 1996; Signed, titled and dated verso

Estimate: \$2,000-3,000



130E

David Thimgan 1955-2003
W.H. Meyer at Hoquiam Washington
 Oil on board
 7 x 12 inches
Signed lower left and dated 95; Signed, titled and dated verso

Estimate: \$2,000-3,000



130F

David Thimgan 1955-2003
Green Ship Towing Down Columbia River
 Oil on board
 7 ½ x 12 inches
Signed lower left and dated 1998; Signed, titled and dated verso

Estimate: \$2,000-3,000

131

Dan Metz b. 1951

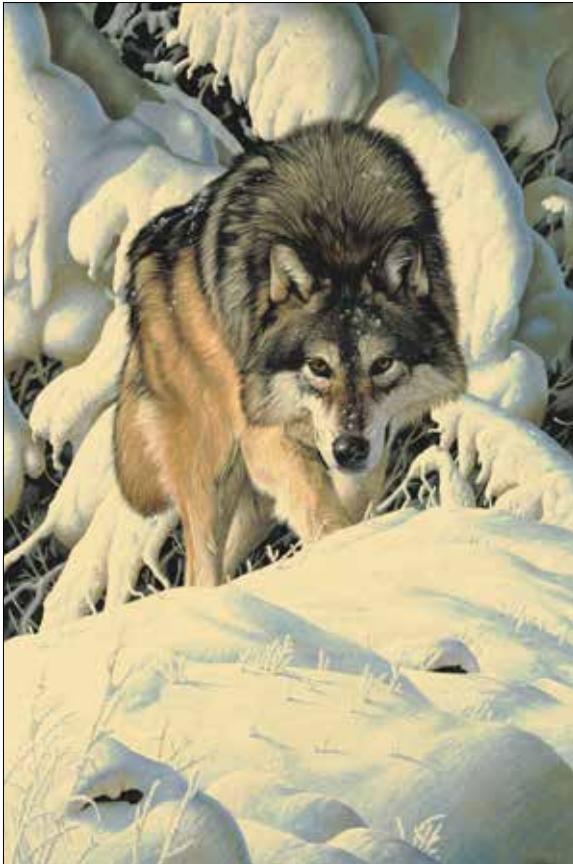
Bighorn Sheep

Oil on canvas

22 x 28 inches

Signed lower right and dated 82

Estimate: \$3,000-5,000



132

Steve Burgess b. 1960

Spirit of the Sawtooth

Oil on canvas

48 x 32 inches

Signed lower right

Estimate: \$15,000-25,000



133

Karl Lansing 20th Century

Royal Crown

Bronze, Cast number AP

13 1/3 inches high

Signed, titled and dated 95

Estimate: \$1,500-2,500



134
Bonnie Marris b. 1951
Max's Garden
 Oil on canvas
 48 x 48 inches
Signed lower right
 Estimate: \$20,000-30,000



135
Bonnie Marris b. 1951
Dancing
 Oil on canvas
 11 x 14 inches
Signed lower right
 Estimate: \$3,000-4,000



136
Ray Hare b. 1950
Head On
 Acrylic
 60 x 60 inches
Signed lower right
 Estimate: \$10,000-15,000



137
Richard Loffler b. 1956
Exalted
 Bronze, Cast number 9/15
 25 ¾ inches high
Signed and titled
 Estimate: \$3,500-5,000



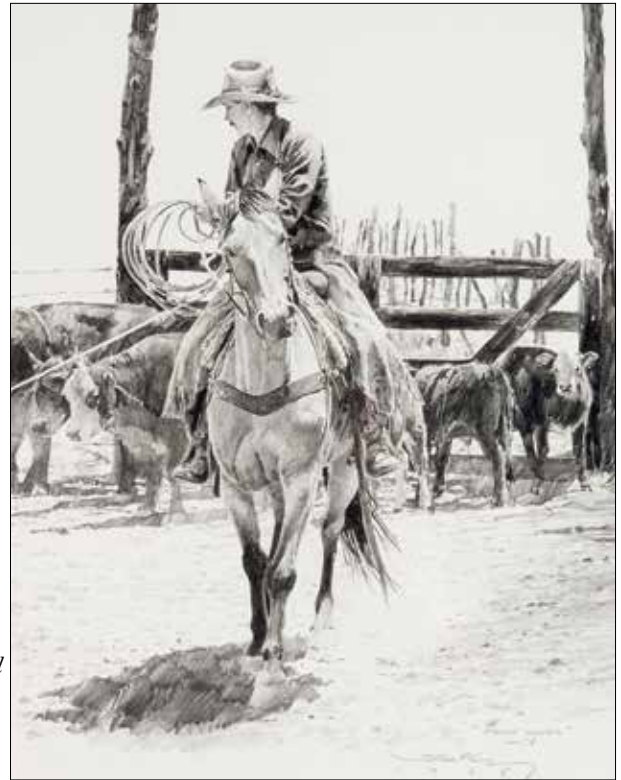
138
Mark Swanson b. 1958
Looking Each Other Over
 Pencil
 19 ½ x 9 ¾ inches
Signed lower left; Signed and titled verso
 Estimate: \$800-1,200



139
Mark Swanson b. 1958
Pull'er Up Tight
 Acrylic
 24 x 14 inches
Signed lower left; Signed and titled verso
 Estimate: \$2,000-3,000



140
Joe Beeler 1931-2006
Monday Morning
 Bronze, Cast number 5/45
 27 inches high
Signed/CA
 Estimate: \$4,000-6,000



141
Robert Shufelt b. 1935
Spring Works - Y
 Pencil
 14 ½ x 11 ¼ inches
Signed lower right, titled and dated 1995
 Estimate: \$2,500-3,500



142
John Hampton 1918-1999
Will Rogers
 Bronze, Cast number 26/50
 24 ½ inches high, 24 inches wide
Signed and dated 1985
 Estimate: \$4,000-6,000

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.



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013

Index – Alphabetical by lot number

Artist	Lot #	Artist	Lot #
A hrendt, William.....	16, 31	Falter, John.....	127
Andersen, Roy.....	FC, 9, 30, 67, 80, 81, 82, 83, 105	Fellows, Fred.....	56
Anton, Bill.....	70	Fraughton, Edward.....	26
Aspevig, Clyde.....	89, 90, 91	Fried, Pal.....	60
B eeler, Joe.....	10, 140	G erhartz, Daniel.....	117
Blossom, Christopher.....	128	Goebel, Rod.....	101, 102
Boren, James.....	66	Grelle, Martin.....	76, 77, 78
Boren, Nelson.....	104	H agel, Frank.....	47
Brown, Harley.....	8, 118, 119	Hagen, Grant.....	57, 58
Brown, Reynold.....	53	Hampton, John.....	142
Bryers, Duane.....	71, 72	Haozous, Phillip.....	20
Burgess, Steve.....	132	Hare, Ray.....	136
Byerley, Robert.....	125	Harvey, G.....	74, BC
C alifornia School.....	100	Hollebeke, Karin.....	54, 55
Calle, Paul.....	4	J ohnson, Harvey.....	45
Carter, Gary.....	61	K alwick, Jr., William.....	122
Case, Russell.....	94, 95	Kapp, Gary.....	11
Christensen, Scott.....	92, 93	Kauba, Carl.....	21
Christie, Keith.....	1	Kelsey, T.D.....	75
Coleman, Michael.....	44	King, Bruce.....	12
Crowley, Don.....	28, 29, 42, 116	L ansing, Karl.....	133
D avis, Stan.....	108	Lawson, Mehl.....	103
DeMott, John.....	18	Loffler, Richard.....	137
Dobson, Patricia.....	110, 111	Long, Ted.....	7
Dudash, C. Michael.....	19	Love, Ralph.....	99
F alk, Joni.....	106	Lundeen, George.....	126



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013

Index – Alphabetical by lot number

<u>Artist</u>	<u>Lot #</u>	<u>Artist</u>	<u>Lot #</u>
M arris, Bonnie.....	134, 135	Smith, De Cost.....	59
Matthews, William.....	22, 23	Smith, Lowell Ellsworth.....	123, 124
McCarthy, Frank.....	32, 84, 85	Smith, Matt.....	96, 97
McGinnis, Robert.....	64	Snidow, Gordon.....	38, 86
Metz, Dan	131	Speed, Grant.....	3
Metz, Gerry	43	Stavrowsky, Oleg	68
Mieduch, Dan.....	2, 46	Swanson, Mark	138, 139
Molnar, George.....	40, 41	Swanson, Ray	120, 121
Moyers, John	35, 36	T himgan, David	129, 130A-F
Moyers, Terri Kelly.....	34	V ickers, Russ.....	48
Moyers, William.....	37	W ieghorst, Olaf	49, 50, 52
N orton, Jim.....	62, 63	Wygant, Bob.....	24, 25
O rr, Joseph	88		
Owen, Bill.....	51		
P eters, Robert	98		
Pummill, Robert	IFC, 17, 27, 65, 69		
Q oyawayma, Alfred H.	109		
R eed, Marjorie	14, 15		
Remington, Frederic.....	5A-C, 6		
Rich, Jason	79		
Riddick, R.S.....	33		
Rodriguez, Alfredo.....	39, 107		
Rogers, Howard	73, 112, 113, 114, 115		
Ryan, Tom.....	87		
S cott, Sandy	13		
Shufelt, Robert.....	141		



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013

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 4 and that Scottsdale Art Auction, LLC cannot guarantee the execution of an absentee bid, but will make all reasonable efforts. I also understand that my bid, if successful, will be subject to the standard Buyer's Premium, as stated in the Terms and Conditions, and any applicable taxes.

Signature _____ Date _____

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

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

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 • April 6, 2013

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 4 and that Scottsdale Art Auction, LLC cannot guarantee the execution of an absentee bid, but will make all reasonable efforts. I also understand that my bid, if successful, will be subject to the standard Buyer's Premium, as stated in the Terms and Conditions, and any applicable taxes.

Signature _____ Date _____

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

Telephone bidding arrangements must be made no later than 5:00pm, Thursday, April 4.

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 single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Writer
James Balestrieri

Photography:
Rob Kaufman
Hilton Head Island, SC
(843) 837-9993
www.kaufmanphotography.com

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

Printing:
O'Neil Printing
Phoenix, AZ
(602) 258-7789
www.oneilprint.com



SA SCOTTSDALE
ART AUCTION

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