



SCOTTSDALE ART AUCTION

April 6, 2013 • Session II



Front Cover

307

John Clymer 1907-1989

Whisky, Whisky (detail)

Oil on canvas

30 x 60 inches

Signed lower right/CA and dated 1972

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

Opposite

235

Frederic Remington 1861-1909

Pack Horse Men Repelling An Attack By Indians

(Mountain Men Protecting Pack Train)

Black & White Oil on canvas

27 x 40 inches

Signed lower right, dated 1901 lower left

Estimate: \$500,000-700,000

Back Cover

330

Olaf Seltzer 1877-1957

Far From Camp

Oil on canvas

30 x 36 inches

Signed lower left

Estimate: \$100,000-150,000



SCOTTSDALE ART AUCTION

Saturday • April 6, 2013



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J. N. Bartfield Galleries

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The Legacy Gallery

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(480) 945-1113

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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.

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- 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 • April 6, 2013



143

William Gollings 1878-1932

Trailing

Etching

5 x 7 inches

Signed lower right and dated 29

Estimate: \$1,000-2,000



144

Edward Borein 1872-1945

Scratchin' High

Etching

8 ½ x 5 ½ inches

Signed lower right

Estimate: \$1,000-1,500

Literature: John Galvin. *The Etchings of Edward Borein*.
San Francisco: John Howell Books, 1971,
number 69, illustrated.



145

Edward Borein 1872-1945

Trail Boss

Etching

8 x 8 ½ inches

Signed lower right

Estimate: \$1,000-1,500

Literature: John Galvin. *The Etchings of Edward Borein*.
San Francisco: John Howell
Books, 1971, number 85, illustrated.



146

Edward Borein 1872-1945

End of the Race - First State

Etching

8 x 12 ¼ inches

Signed lower right

Estimate: \$1,000-1,500

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



147

Gerard Curtis Delano 1890-1972

A Fighting Retreat Towards Canada

Ink Wash

7 ½ x 16 ½ inches

Insignia signed lower right

Estimate: \$1,000-2,000

Provenance: *Empire Magazine*

Label verso reads: Written on Back/Sketch Illus. for Chief Joseph/*Empire Mag*/Return to Delano Studio/*A Fighting Retreat Towards Canada*/Chief Joseph's War For Freedom.



148

Samuel Colman 1832-1920

Mt. Sir Donald

Gouache

8 ½ x 10 ¼ inches

Signed lower left

Estimate: \$1,500-2,500



149

Samuel Colman 1832-1920

Banff May 24, 1892

Gouache

11 x 14 inches

Dated lower left May 27, 1892

Estimate: \$3,000-5,000

Perhaps one of the most important American artists of the 19th and early 20th centuries, Samuel Colman is also one of the least studied. Born in Maine in 1830, Colman's father, a publisher and seller of art books, moved the family to New York City where young Samuel's talent came to the attention of the many prominent artists his father knew. Colman studied with Asher Durand, one of the fathers of the Hudson River School and was named an Associate Member of the National Academy of Design at twenty-two. Colman's early works build on the Hudson River style, though his interest lay in the subtle effects of light rather than in the drama of the scenes he painted. After the Civil War, an explosion of interest in watercolor as an amateur pursuit led to the formation of the American Society of Watercolor Painters. Colman was a founding member and the Society's first President. Like Moran, Colman went West, painting the Grand Canyon, Yosemite, and other natural wonders. But he also traveled and painted extensively throughout Europe and North Africa. Colman was one of the few American artists to spend considerable time in Mozarabic Spain and in the cities of Morocco. Later, as we see in *Banff* and *Mt. Sir Donald*, Colman visited Western Canada and took an interest in peaks newly conquered by mountain climbers. Stark, sinuous gouaches, their realism contains a simplicity that anticipates stylistic developments that emerge in Modern masters such as Rockwell Kent and John Sloan and the great Canadian painter, Lawren Harris.



150

William Gollings 1878-1932

Crow Injun

Pen & Ink with Watercolor

10 ¼ x 7 ½ inches

Signed lower middle and dated 1910

Estimate: \$3,000-5,000



151

Edward Borein 1872-1945

Airborne

Watercolor

8 x 6 inches

Signed lower right

Estimate: \$2,500-3,500



152

Olaf Wieghorst 1899-1988

Cowboy in the Rain

Watercolor

9 ⅞ x 8 ⅞ inches

Signed lower left

Estimate: \$6,000-8,000

The economy with which Ed Borein could convey the levitated bronc and rider remains nothing short of a marvel. The draftsmanship of horse and rider, dry brush for mane and tail, single strokes of watercolor delineating reins and shadows, the gravity-defying hat: Borein crams an awful lot of experience and technique—and art—into a small square of paper. This watercolor, which seems like a sketch, is on second glance a fully-realized painting of a suspended moment of suspended animation.



153

Edward Curtis 1868-1952

Chief of the Desert Navajo

Warm Tone Silver Print

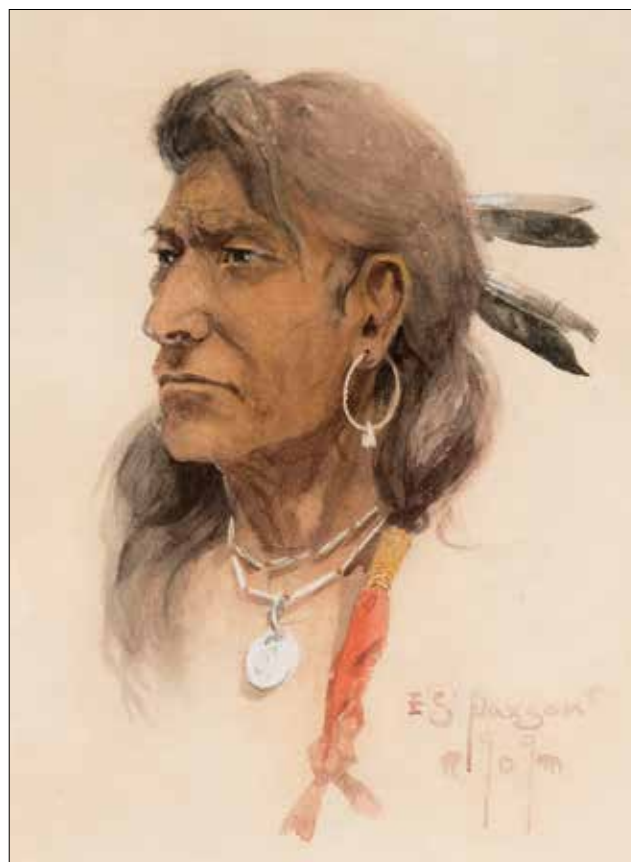
17 ½ x 12 ½ inches

Dated 1909 lower right

Estimate: \$10,000-15,000

Curtis Studio blind stamp, c. 1904;
Copyright in the negative, 1909.

Edward Curtis began his massive photographic endeavor, *The North American Indian*, in 1906. It would take twenty-four years to see the last volume, number 20, in print. He would crisscross the West, venturing from the Mexican border to Alaska. His achievement would cost him everything, including the rights to the images he risked his life to make. The "Shadow Catcher," as the Indians called him, wanted to show a world on the brink of extinction. To do so, he lived a dramatic, cinematic life, one that made him the last of a vanishing race, that combination of artist, adventurer and scientist that continues to enchant the popular imagination.



154

Edgar S. Paxson 1852-1919

Ab-sora-ka Crow

Watercolor

12 x 9 inches

Signed lower right and dated 1909

Estimate: \$10,000-20,000

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, simpler world.

One of the finest of Paxson's Native American portraits, *Ab-sora-ka Crow* is a technically delicate work that conveys great strength. The level gaze of the Indian away from the viewer, toward some unseen horizon, and the economical, elegant lines of his profile contrast with the sweep of hair around his shoulder, the hoops that dangle from his ears and the peace medal that hangs from his finely wrought necklace. He oozes pride, and has earned his vanity.



155

Charlie Dye 1906-1972
Packing Salt to Summer Range

Oil on board

8 x 12 inches

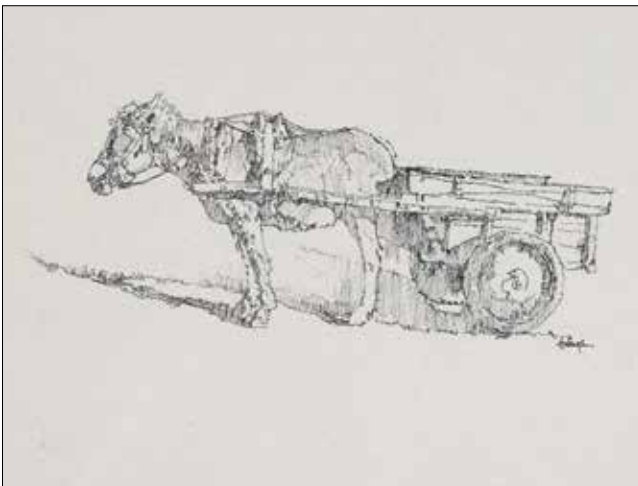
Initialed lower right;

Titled verso

Estimate: \$10,000-15,000

Charlie Dye was a cowboy by trade, as well as an artist. It was Dye—along with Joe Beeler and John Hampton—who came up with the idea of the Cowboy Artists of America while on a roundup in 1964. Of his own art, Dye once said, “I have always tried to paint what I can remember of a life I led before I became dishonest and studied art. My old man could have forgiven me if I had turned out playing piano in a whorehouse, but artists rated one step below pimps in his book.”

Packing Salt to Summer Range, a study for a 1968 oil of the same title, is a subtle little oil composed in a fairly narrow range of tones, nothing at all like the kind of action piece one expects from Dye. If you could hear the painting, there might be a cry from the packer, the sounds of hook and bell on the train, and perhaps a hint of breeze. That's all, and that's plenty.



156

Clark Hulings 1922-2011

Burro with Cart

Pen & Ink

9 ½ x 12 ¾ inches

Signed lower right

Estimate: \$2,000-3,000



157

Tom Ryan 1922-2011

Split Decision

Charcoal

10 x 12 ½ inches

Signed lower right/CA and dated 1967

Estimate: \$4,000-6,000



158

Odon Hullenkremer 1888-1978

Springtime, Santa Fe

Oil on board

20 x 24 inches

Signed lower right/FIAL

Estimate: \$3,500-5,500

Although his disdain for Modernism kept him out of the limelight in Santa Fe—where he would settle permanently in 1933—Odon Hullenkremer was, in his day, a celebrated portrait and landscape painter. Born in the old Austro-Hungarian Empire, Hullenkremer's early talent came to the attention of Emperor Franz Josef and Kaiser Wilhelm. Commissioned by the Kaiser to paint a fresco in Jerusalem, Hullenkremer developed a passion for travel that would take him around the world. Once in the United States, he became interested in psychology and anthropology, looking to these disciplines to enhance his understanding of the problems posed by portraiture. Though it is not a portrait, *Springtime, Santa Fe* appears to be an attempt to grasp the psychological truth of the moment when we realize that winter is over, that spring is, at last, here. In the painting, the two Indians sit in the spring sun. The white apple blossom, green aspens and red bushes seem to have overmastered the mud, while the snow on the peaks in the background has receded. The earth itself sighs in relief.



159

Leon Gaspard 1882-1964

Village Scene

Oil on board

9 ¼ x 13 inches

Signed lower right

Estimate: \$6,000-8,000

As a result of injuries sustained after being shot down while flying in WWI with the French Air Corps, Russian-born painter Leon Gaspard—at the insistence of his American wife—left Europe to get medical treatment in New York. Gaspard's paintings met with success in New York, but he moved to Taos for his health in 1918, where he befriended Buck Dunton. Gaspard saw in the people and landscape of Taos echoes of the wild Tartar country of his youth. He had studied with Marc Chagall and his often display similarities in their swirling impastos, vivid colors, and an approach to composition incorporating a deliberate folk art naivete.



160

Tim Cox b. 1957

Where the Sun Shines on the Mountain Tops

Oil on board

30 x 40 inches

Signed lower right and dated 07

Estimate: \$20,000-40,000

Exhibitions: Prix de West.



161

Fred Harman 1902-1982

Friendly Cross Trails

Oil on canvas

28 x 38 inches

Signed lower right/CA

Estimate: \$10,000-15,000

A Phoenix resident at his death, Fred Harman may be best known for having first failed to make a go of an animated cartoon company he founded with Walt Disney (Walt moved to Los Angeles afterward) and then finding success with the Red Ryder and Little Beaver comic strips he drew until 1962. Befriending and sketching the Ute, Apache, Navajo and Paiute Indians he lived among as a cowboy, Harman's paintings hearken back to artists like Herman Hansen and E.S. Paxson with a deliberate sense of nostalgia.



162

Robert McGinnis b. 1926

Darkness Gathers

Egg Tempera

17 ½ x 38 inches

Signed lower right and dated 2013

Estimate: \$10,000-15,000



163

John Coleman b. 1949

Rainmaker

Bronze, Cast number 5/9

10 ½ feet high

Signed, titled and dated 98

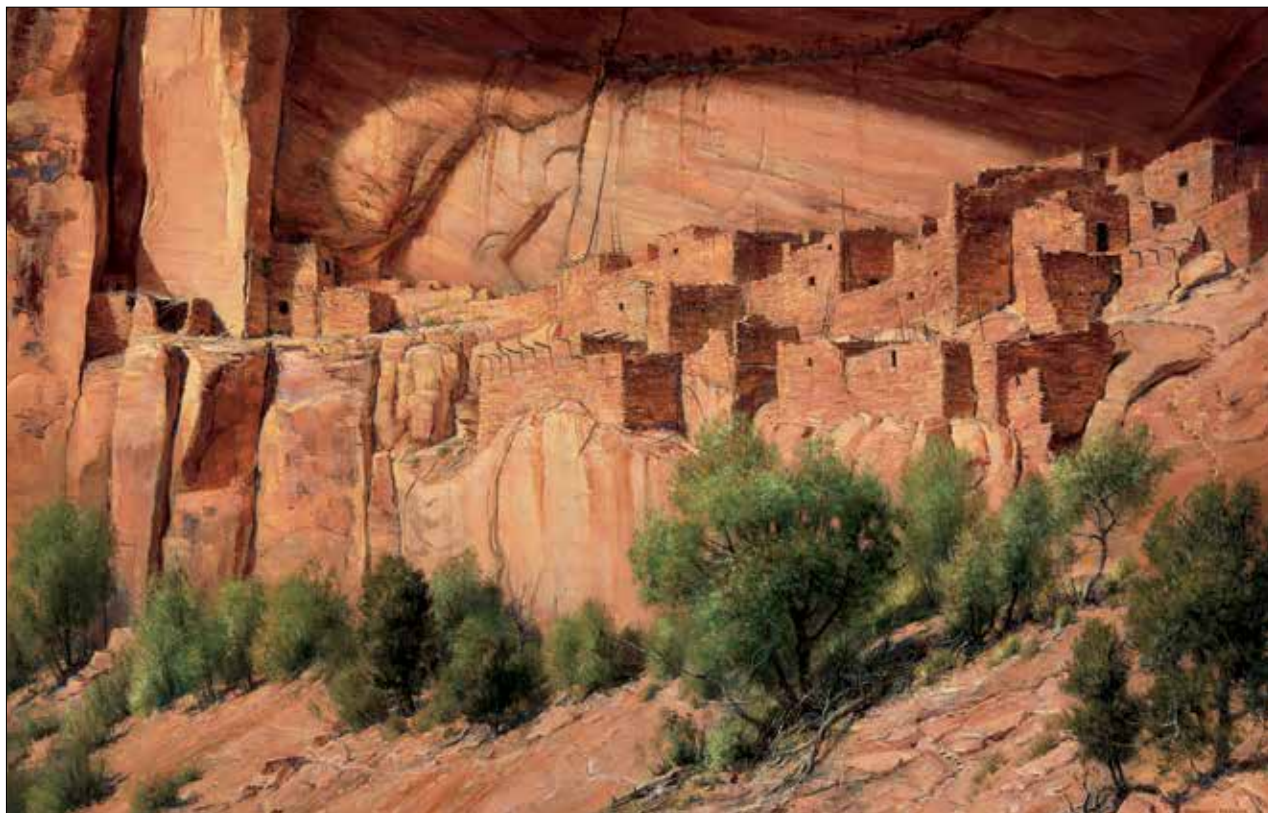
Estimate: \$40,000-60,000



164
John Coleman b. 1949
The Wedding Couple
 Bronze, Cast number 12/35
 24 ½ inches high
Signed/CA, titled and dated 03
 Estimate: \$5,000-7,000



165
John Coleman b. 1949
Winds of Change
 Bronze, Cast 2/35
 22 ½ inches high
Signed/CA, titled and dated 2007
 Estimate: \$4,000-6,000



166

Robert Peters b. 1960

Empire of the Ancients

Oil on canvas

36 x 56 inches

Signed lower right; Signed and titled verso

Estimate: \$25,000-35,000

Exhibitions: Prix de West.



167

Gary Niblett b. 1943

Sunset Conference

Oil on canvas

36 x 48 inches

Signed lower left/CA; Signed/CA and titled verso

Estimate: \$20,000-30,000

168

James Reynolds 1926-2010

A Break in the Weather

Oil on canvas

18 x 24 inches

Signed lower left and dated 1989

Estimate: \$16,000-24,000



169

Tim Cox b. 1957

All of His Pretty Horses

Oil on board

24 x 36 inches

Signed lower right and dated 03

Estimate: \$30,000-40,000



170

Gary Lynn Roberts b. 1953

The Unexpected

Oil on canvas

36 x 50 inches

Signed lower right

Estimate: \$18,000-24,000



171

Z.S. Liang b. 1953

Shoshone Man

Oil on canvas

20 x 16 inches

Signed lower left; Titled verso

Estimate: \$8,000-12,000



172

Dan Mieduch b. 1947

The Medicine Shield

Oil on board

16 x 20 inches

Signed lower left and dated 2007

Estimate: \$5,000-7,000



173

Jason Rich b. 1970

Down Time

Oil on canvas mounted on board

40 x 50 inches

Signed lower left; Signed, titled and dated 2005 verso

Estimate: \$20,000-30,000



174

Melvin Warren 1920-1995

Trail to Eagle Nest

Oil on canvas

22 x 36 inches

Signed lower right/CA and dated 1987

Estimate: \$18,000-24,000

A particular favorite of President Lyndon Johnson, Melvin Warren saw the Old West as a richly textured, earth-toned world of cattle drives and moonlit frontier encounters. A child of the West who lived in California, Arizona, New Mexico and Texas, Warren was a commercial artist by day and a Western painter by night until it became clear that painting was his true vocation. As a consequence, his paintings are simultaneously illustrative and evocative, tactile with dust and snow and brilliantly lit. His cowboys and Indians are confident characters, their destinies and destinations intertwined, sure of their purpose on the trail and secure in the knowledge that they have done their level best when they reach their destination at day's end.



175

Melvin Warren 1920-1995

Coming Home for Winter

Oil on canvas

14 x 24 inches

Signed lower right/CA and dated 1989

Estimate: \$8,000-12,000



176

James Reynolds 1926-2010

Calm Before the Storm

Oil on canvas

20 x 24 inches

Signed lower right/CA;

Titled verso

Estimate: \$18,000-24,000



177

Robert Wood 1889-1979

Lake Taboe

Oil on canvas

25 x 30 inches

Signed lower left

Estimate: \$8,000-12,000

As a young artist newly arrived from England, Robert Wood fell in love with the American landscape. Known for his paintings of Texas bluebonnets and the California mountains and coasts, Wood wrote a highly influential textbook on the principles of landscape painting and wildly popular prints of his dreamily realistic works were to be found in homes all across the United States.



178

Conrad Schwiering 1916-1986

Tetons Gold

Oil on board

12 x 18 inches

Signed lower left;

Signed verso

Estimate: \$4,000-6,000

Conrad Schwiering's affection for the West's peaks and vastness blossomed in his native state, Colorado, but when he attended college in Wyoming and saw the Tetons, he began what would prove to be a lifelong aesthetic affair. After a period of study at the Art Students' League in New York and a stint in the service, Schwiering returned to Wyoming, settling in Jackson, devoting his life and career to capturing the Tetons in every season and in every light. *Tetons Gold* contrast the yellow aspens in the foreground against the storm-shadowed peaks in the distance. Schwiering's plein air approach lends a sense of swiftness and immediacy to the scene.



179

Clyde Aspevig b. 1951

Banks of the Missouri

Oil on canvas

36 x 50 inches

Signed lower left

Estimate: \$20,000-30,000

Provenance: Thomas Nygard Gallery, MT.



180

Daniel Gerhartz b. 1965

Approaching Evening

Oil on canvas

30 x 36 inches

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

Estimate: \$10,000-15,000



181

Dean Mitchell b. 1957

White Barn

Oil on board

11 ½ x 23 ½ inches

Signed lower right and dated 06

Estimate: \$8,000-12,000

Provenance: Red Piano Art Gallery, SC.



182
Allan Houser 1914-1994
Man of Knowledge
 Bronze, Lifetime cast number 11/20
 9 inches high
Signed and dated 82
 Estimate: \$5,000-7,000



183
Allan Houser 1914-1994
Spring Morning
 Bronze, Lifetime cast number 7/12
 31 inches high
Signed and dated 81
 Estimate: \$5,000-7,000



184
Allan Houser 1914-1994
Peaceful Moment
 Bronze, Cast number 8/15
 13 ½ inches high
Signed and dated 87
 Estimate: \$10,000-15,000

As the first child born in Oklahoma to Geronimo's Chiricahua Apache after their release from decades of detention in Florida, it should come as no surprise that strength and dignity should exude from Allan Houser's bronzes. Combining Modernist approaches with traditional Native American elements, Houser's bronzes are distinctive and timeless. His simplified figures take the shapes of the gods they worship and the vessels they bear, as if life, work and worship were of a piece, aspects of divinity that cannot truly be separated. Houser taught art for many years and many solo shows of his work were mounted not only in the United States, but in Europe and Asia as well.

185
Ed Mell b. 1942
Cactus Flower
 Oil on canvas
 16 x 12 inches
Signed lower right
 Estimate: \$4,000-6,000



186
Ed Mell b. 1942
Running Horses
 Oil on board
 11 x 14 inches
*Signed lower left; Signed,
 titled and dated 2008 verso*
 Estimate: \$4,000-6,000



187
Ed Mell b. 1942
Procession
 Bronze, Cast number 2/30
 10 inches high
Signed
 Estimate: \$5,000-7,000



188
Ed Mell b. 1942
Yellow Rose
 Oil on canvas
 30 x 40 inches
Signed lower right
 Estimate: \$18,000-24,000

189

Clyde Aspevig b. 1951

Spring Sage

Oil on board

24 x 24 inches

Signed lower left

Estimate: \$12,000-18,000

Provenance: Gerald Peters
Gallery, NM.



190

Clyde Aspevig b. 1951

Soon to Be Spring

Oil on board

20 x 30 inches

Signed lower left

Estimate: \$15,000-20,000



191

George Carlson b. 1940

Approaching Spring Storm

Oil on canvas

36 x 36 inches

*Signed lower left and dated 2010; Signed,
titled and dated verso*

Estimate: \$35,000-50,000

Though George Carlson is best known as a master sculptor, he has always painted. Lately, however, his paintings have received particular acclaim. In 2010 and 2011, Carlson won both the Prix de West Award and the Robert Loughheed Memorial Award in the Prix de West Show at the National Cowboy and Western Heritage Museum. Also in 2010, his painting, *In the Shadow of the Sun*, received the Booth Western Art Museum Artists' Choice Award. In *Approaching Spring Storm*, Carlson views the changing of the seasons with a modulated, tonal eye reminiscent of Rockwell Kent's cycle of circumpolar paintings. Tattered gray clouds, hinting at blue, drag across a range of soft hills that look like swells in the sea. Snow recedes, giving way to reveal earth and the first new grass of the year. Dark, separated colors in the foreground fall away to the gray green blue of the sea—a color called *glas* in Welsh that has no direct English equivalent—begins beneath the cresting central hill and vanishes in the sullen sky.

192

Michael Lynch b. 1950

Spring Evening

Oil on canvas

24 x 36 inches

*Signed lower left; Signed,
titled and dated 2007 verso*

Estimate: \$10,000-15,000



193

Dennis Doheny b. 1956

San Dias Veil

Oil on board

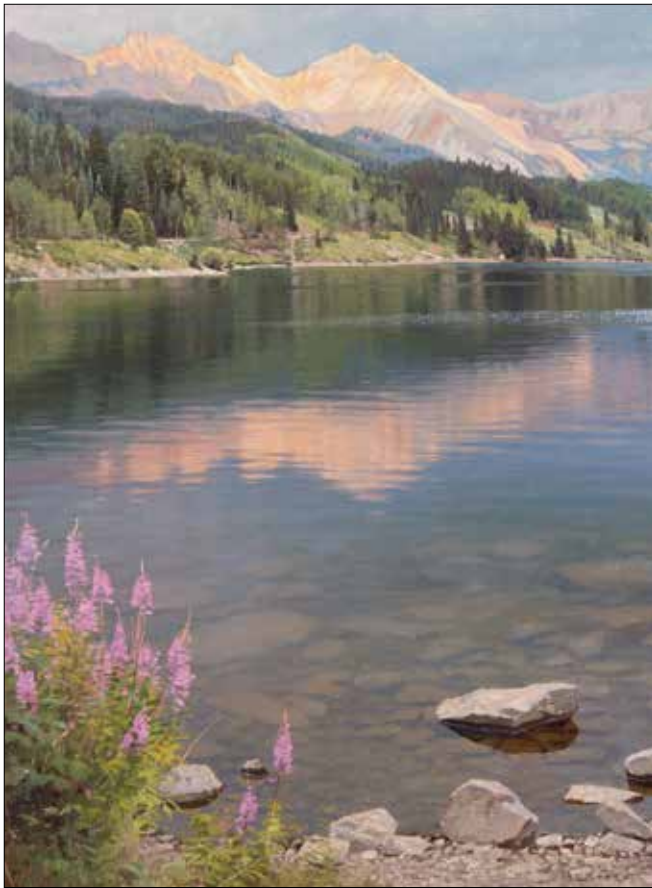
30 x 40 inches

Signed lower right and dated 2000;

Signed, titled and dated verso

Estimate: \$15,000-25,000

Provenance: William Karges Fine
Art, CA.



194

Jay Moore b. 1964

Between Storms, Trout Lake

Oil on canvas

40 x 30 inches

Signed lower right;

Signed, titled and dated 2012 verso

Estimate: \$12,000-16,000

195

John Seerey-Lester b. 1946

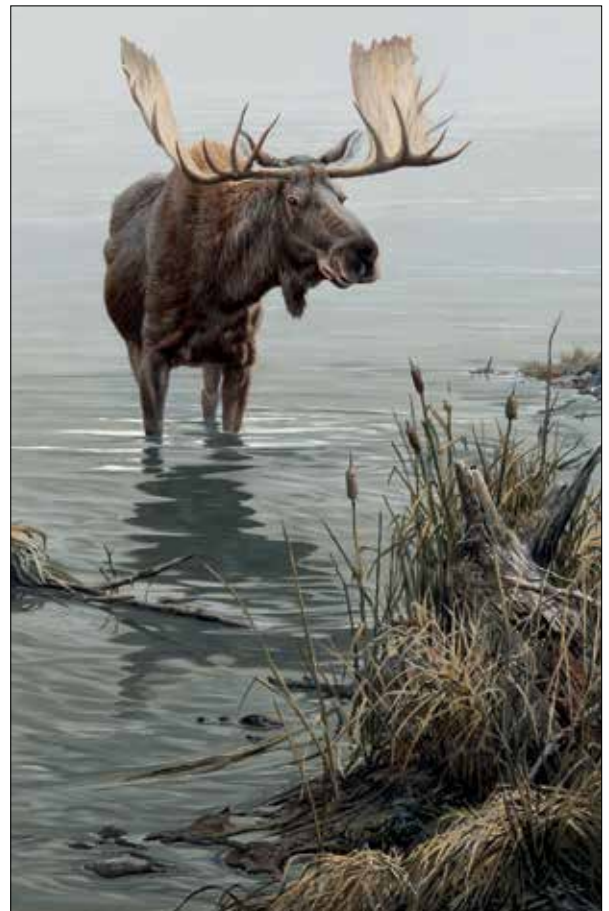
Silent Waters Moose

Acrylic

30 x 20 inches

Signed lower right and dated 90

Estimate: \$8,000-12,000





196

Ken Carlson b. 1937
Winter Creek - White Tails
 Oil on board
 20 x 30 inches
Signed lower right

Estimate: \$25,000-35,000



197

Chad Poppleton b. 1976
Spoils of a Champion
 Oil on canvas
 28 x 36 inches
Signed lower right;
Signed, titled and dated 2012 verso

Estimate: \$7,000-10,000



198

Lanford Monroe 1950-2000

Reclamation

Oil on canvas

30 x 40 inches

Signed lower right

Estimate: \$25,000-35,000

Having absorbed the teachings of her father and mother, artists C. E. and Betty Monroe as well as those of her parents' neighbors, none other than John Clymer and Bob Kuhn, Lanford Monroe delved deeply into the soul of American realism. Moody landscapes, animals merging with their surroundings and a sense of the seen, unseen and half-seen, echo the tenets of romantic painting, but Monroe transformed and transcended the canons, creating an enduring and inimitable body of work. The theme of *Reclamation* is new growth, the forest reclaiming a fire-scarred swath. The moose family, a bull and two cows, have moved in, drawn by the lush plant life and clear running creek. But looking at the painting draws the viewer in, into its world—a green, quiet, forest interior. This, too, is a process of reclamation.



199

Carl Rungius 1869-1959

Browsing

Etching

8 x 11 inches

Signed lower right

Estimate: \$3,500-4,500

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



200

Carl Rungius 1869-1959

Siesta

Etching & Drypoint

7 5/8 x 10 3/4 inches

Signed lower right

Estimate: \$3,500-4,500

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

201

Carl Rungius 1869-1959

Friends Again

Etching

7 x 8 1/2 inches

Signed lower right

Estimate: \$2,500-3,500

Provenance: Harlow, McDonald & Co., NY.

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





202
Charlie Fritz b. 1955
Packing the Spanish Peaks
 Oil on canvas
 25 x 30 inches
Signed lower left and dated 11
 Estimate: \$10,000-15,000



203
Brett Smith b. 1958
High Meadow Camp
 Oil on canvas
 30 x 50 inches
Signed lower left; Signed and titled verso
 Estimate: \$15,000-25,000

204

Kenneth Bunn b. 1938

The Track

Bronze, Cast number 10/35

9 inches high

Signed

Estimate: \$5,000-7,000



205

Dan Metz b. 1951

Shadow of Peril

Oil on canvas

24 x 30 inches

Signed lower right;

Titled verso

Estimate: \$6,000-9,000

Provenance: Legacy Galleries, AZ.



206

Ken Carlson b. 1937

Tangle of Color - Black Bear

Oil on board

20 x 30 inches

Signed lower left

Estimate: \$25,000-35,000

207

Tom Lovell 1909-1997

The Lariat Maker

Charcoal

16 x 20 inches

Signed lower left/NAWA and dated 1987;

Signed and titled verso

Estimate: \$5,000-7,000

Literature: Don Hedgpeth and
Walt Reed. *The Art of Tom Lovell*.
Greenwich, CT.: Greenwich
Workshop. 1993, p. 31,
illustrated. The quote below
appears with the illustration.



Inscription in the artist's hand, attached verso:

"Plains Indians made their lariats from braided rawhide, usually four strands 1/4" wide (braided buffalo hair made good line for bridles and such but was too light for roping). After the braiding was done the line was oiled, then seesawed back and forth thru the eye socket of a buffalo skull to smooth down the rough surface so it would coil easily and slide thru the hondo." Tom Lovell



208

Tom Lovell 1909-1997

Comanche War Party Returning

Charcoal and Pastel

34 x 60 inches

Signed lower left

Estimate: \$20,000-40,000

Provenance: Oklahoma Publishing Company, OK.



209

Howard Terpning b. 1927

Love Medicine

Oil on canvas

34 x 24 inches

Signed lower left/CA and dated 1986; Signed and titled verso

Estimate: \$150,000-250,000

Literature: Howard Terpning. *Howard Terpning: The Story Teller*.

Greenwich: Greenwich Workshop. 1989, p. 78, illustrated.

Limited to 1500 copies.

Exhibitions: Colorado Historical Society, CO.



210

Kenneth Riley b. 1919

The Warriors

Oil on canvas

40 x 30 inches

Signed lower right/CA

Estimate: \$80,000-120,000

Ken Riley, who will turn 94 this year, was born in Missouri, where a high school art teacher saw his talent and paid his way at the Kansas City Art Institute. After studying there under Thomas Hart Benton, Riley moved to New York to continue his training at the Art Students' League and the Grand Central School of Art. Harvey Dunn was his instructor there. The young painter then embarked on a life in commercial art, but World War II intervened and he found himself working as a combat artist for the Coast Guard in the South Pacific. After the war, Riley began a remarkable career, illustrating diverse publications—*The Saturday Evening Post*, *National Geographic* and *Life* among them. Hired by the U. S. Park Service in the late 1960's to paint Yellowstone and the Grand Tetons, Riley never looked back. Since then, he has made the history of the American West his sole subject. He was elected to both the Cowboy Artists of America and the National Academy of Western Artists. Riley's paintings seem almost glazed, like pieces of fine ceramic, as if the various areas and fields of color are arranged and somehow baked into the canvas. And it's color that draws the viewer's eye into a Riley, each hue deep and warm, whether it is a large work like *The Warriors* or a tile-like miniature gem like *Winter Hunt* (Lot 225). Building on principles of illustration, Riley simplifies forms and compositions, rendering his figures as totems, that is, symbols of kinship, even—as in the case of a masterwork like *The Warriors*—when the figures themselves are totemic emblems of a people. Riley takes the idea further in a wonderful painting like *Respite* (Lot 223), where the humor in the stoic Indian warrior holding a parasol makes the figure totemic, not of any single people, but emblematic rather of the bond of kinship, the acute connection, between all peoples.



211

Kenneth Riley b. 1919

It Takes One to Catch One

Oil on board

24 x 36 inches

Signed lower right and dated 75

Estimate: \$40,000-60,000



212

Kenneth Riley b. 1919

Night Brigade

Oil on board

12 x 18 inches

Signed lower right/CA

Estimate: \$20,000-40,000

213

Clark Hulings 1922-2011

Montana Winter

Watercolor

20 x 30 inches

*Signed middle right and
dated 1978*

This painting received the silver medal in watercolor at the Prix de West Exhibition, 1978 Cowboy Hall of Fame, OK.

Estimate: \$15,000-20,000



214

Clark Hulings 1922-2011

Patience

Oil on board

20 x 30 inches

Signed lower right and dated 1973

Estimate: \$60,000-80,000

There is the burro, that frequent visitor to Hulings's canvases, bearing burdens, paired with geraniums, flowers we see everyday without truly appreciating their complexity and beauty. They appear in window boxes in cities and towns and splash their colors without a great deal of care. In this they are very like the donkey, patient beings with simple needs. The beauty that Hulings finds in these everyday creatures is astonishing and the patience with which he approaches their rendering borders on the incredible.



215

Clark Hulings 1922-2011

Early Morning

Oil on canvas

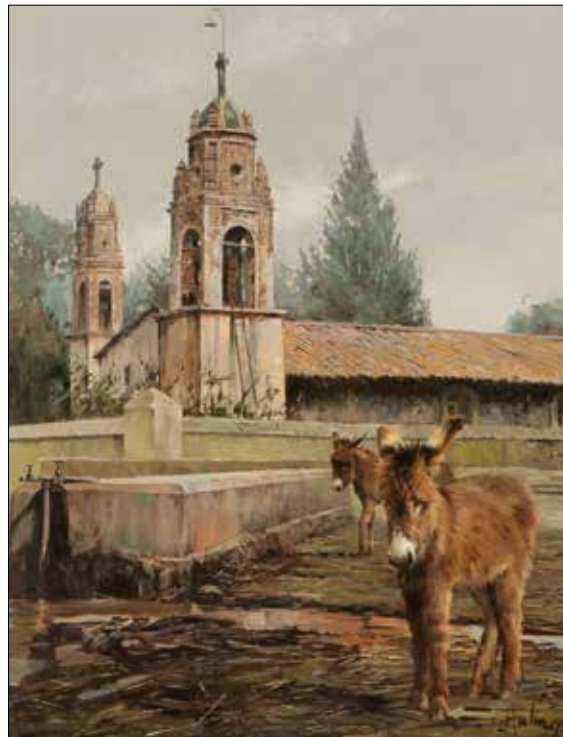
25 x 30 inches

Signed lower left

Estimate: \$60,000-80,000

Provenance: Texas Art
Gallery, TX.

Brick single story dwellings terrace up a hill; a cobblestone road rises away from the cathedral at the center of the city. In the distant valley, a patchwork of fields rises once again to a range of misted mountains. The Mexican peasant—for this is Mexico—San Miguel de Allende, to be precise—drives his sleepy burros up the street, to pasturage, perhaps, or, better, to a job. They bear no burdens, yet these burros—a Hulings trademark, symbol to him, of the unwitting aspects of the lives all creatures, great and small, lead. As ever, Hulings here excels in the way he uses shadows and architecture to contain the central figures and distance to suggest a larger world. In *Early Morning*, the contrast is between spirituality and labor, the celestial and the mundane. But in a clever and meaningful inversion, Hulings places the man and his burros high above the cathedral.



216

Clark Hulings 1922-2011

Burrito y Amigo

Oil on canvas

20 ¼ x 16 ½ inches

Signed lower right

Estimate: \$15,000-20,000



217

G. Harvey b. 1933

Letter From Home

Oil on canvas

26 x 32 inches

Signed lower right; Signed and titled verso

Estimate: \$60,000-80,000

Provenance: Trailside Galleries, AZ (circa 1998).

Literature: G. Harvey. *The Western Series*. Somerset House, 2001,
p.158, illustrated.

G. Harvey. *The City Series*. Somerset House, 2001,
p.158, illustrated.

Letter From Home, *New York, New York* and *Rainy Monday* share that most essential of all the qualities of a G. Harvey painting—reflection. And in Harvey's work, reflection bears an outer, physical meaning as well as an inner, meditative aspect. The mirrors that rain makes, the veils of haze that humidity imparts to light compel both the figures in the paintings as well as the viewers to venture inward, into contemplation. Where bright light excites the eyes and mind, and darkness inspires unknowing and fear, the half-light in Harvey causes the mind to oscillate between experience and memory, building a bridge between the two. We are meant to feel what the soldier feels, even if we don't know what the *Letter From Home* says. We are meant to feel what the little girl holding balloons feels, even if we don't know the precise narrative of this *New York, New York* minute. We are meant to hear the sound of the *Rainy Monday* on the cowboy's slicker, even if we can't read his thoughts.



218

G. Harvey b. 1933

New York, New York

Oil on canvas

40 x 30 inches

Signed lower left; Signed and titled verso

Estimate: \$120,000-180,000

Provenance: Legacy Galleries, AZ.



219

G. Harvey b. 1933

Rainy Monday

Oil on canvas

24 x 30 inches

Signed lower right and dated 1988;

Signed, titled and dated verso

Estimate: \$50,000-80,000

220

Olaf Wieghorst 1899-1988

Spooks

Oil on canvas

16 x 20 inches

Signed lower left

Estimate: \$12,000-18,000

Provenance: Legacy Galleries, AZ.



221

Donald Teague 1897-1991

River Crossing

Oil on board

18 x 24 inches

Signed lower right/NA

Estimate: \$15,000-20,000

Provenance: Altermann
Galleries, NM.

One of the great illustrators of the golden age, Donald Teague was born in Brooklyn. He studied with George Bridgman at the Art Students' League and was encouraged to go into illustration by Dean Cornwell. He became known for his superb handling of watercolor and an ability to convey complex, thickly-peopled outdoor scenes. His work appeared in the *Saturday Evening Post*, *McCall's*, and many other periodicals. But in 1958, Teague gave up commercial art and turned to easel painting, concentrating on Western subjects in oil as well as watercolor. Claudia Meyer, Teague's biographer, speaks of his landscapes as "painted with the eye of the poet" and his Westerns as "painted with the heart of the dramatist." (Meyer, p. 61) *River Crossing* is both a tone poem and a tension-filled scene, depicting a tightly grouped, wary herd and five cowboys on their toes. Nothing has happened—yet, and so our eyes are free, for the moment, to take in the ripples on the water and the almost joyful abandon with which Teague renders the trees.



222

Robert Griffing b. 1940

Summit Meeting

Oil on canvas

19 x 22 inches

Signed lower right and dated 2010

Estimate: \$20,000-30,000



223

Kenneth Riley b. 1919

Respite

Acrylic

12 ½ x 14 ½ inches

Signed lower right/CA

Estimate: \$25,000-35,000

224

Kenneth Riley b. 1919

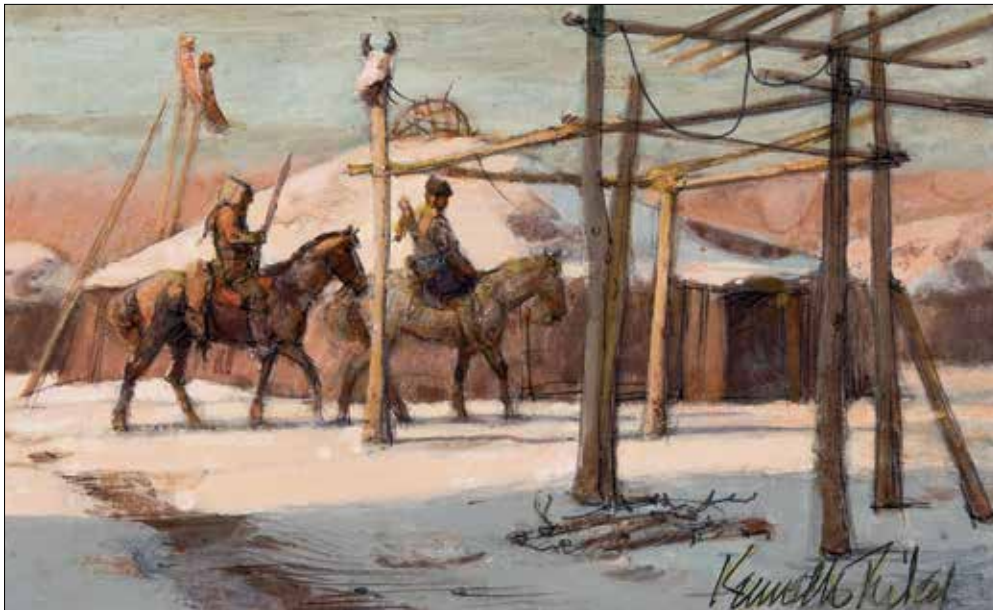
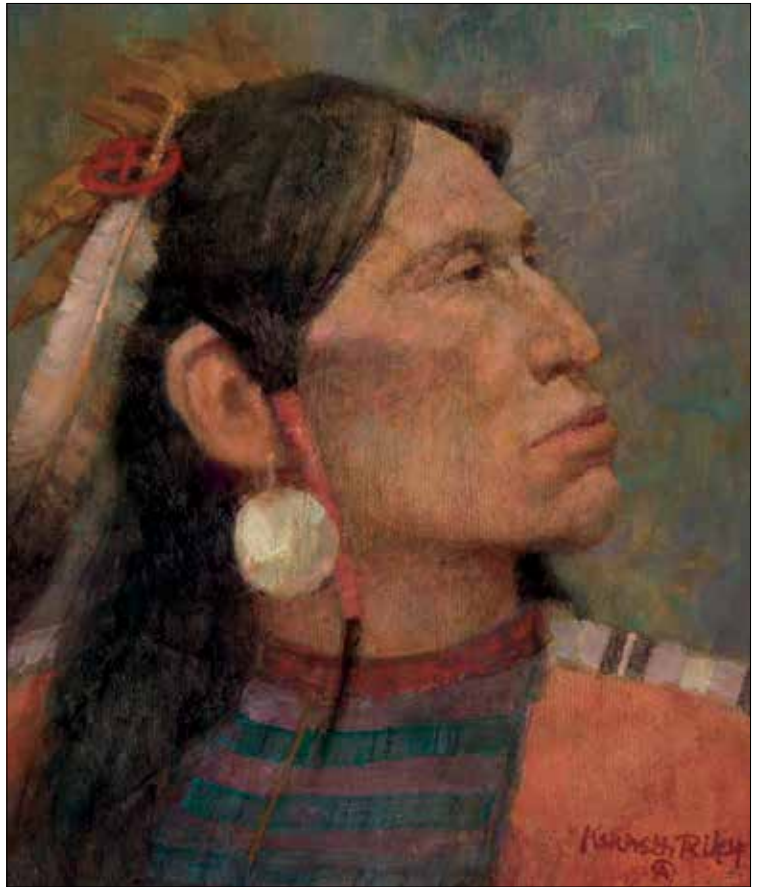
Crow Warrior

Acrylic

7 ½ x 6 ½ inches

Signed lower right/CA

Estimate: \$15,000-25,000



225

Kenneth Riley b. 1919

Winter Hunt

Acrylic

3 x 5 inches

Signed lower right

Estimate: \$6,000-9,000



226

Kenneth Riley b. 1919

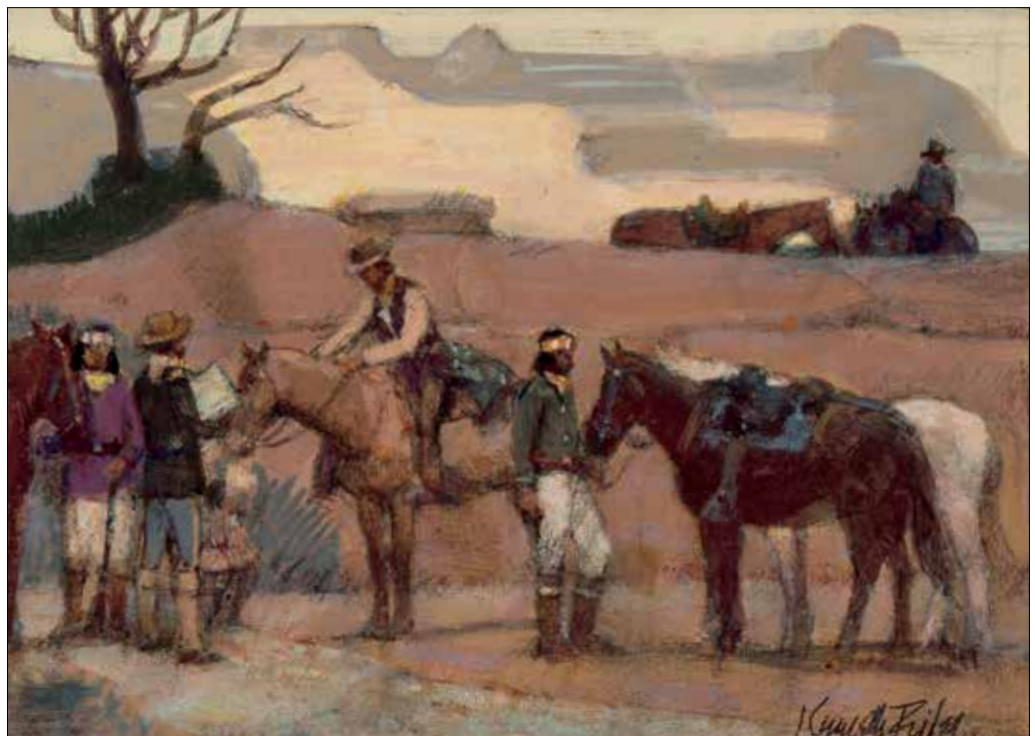
Mandan

Acrylic

4 x 3 ¼ inches

Signed lower left, initialed lower right

Estimate: \$6,000-9,000



227

Kenneth Riley b. 1919

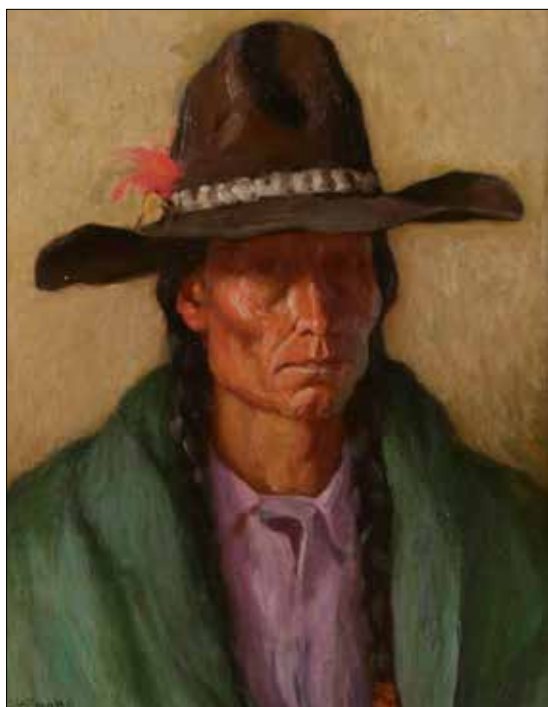
Day's End

Acrylic

4 x 5 ½ inches

Signed lower right

Estimate: \$8,000-10,000



228

Joseph H. Sharp 1859-1953

White Weasel-Crow

Oil on canvas

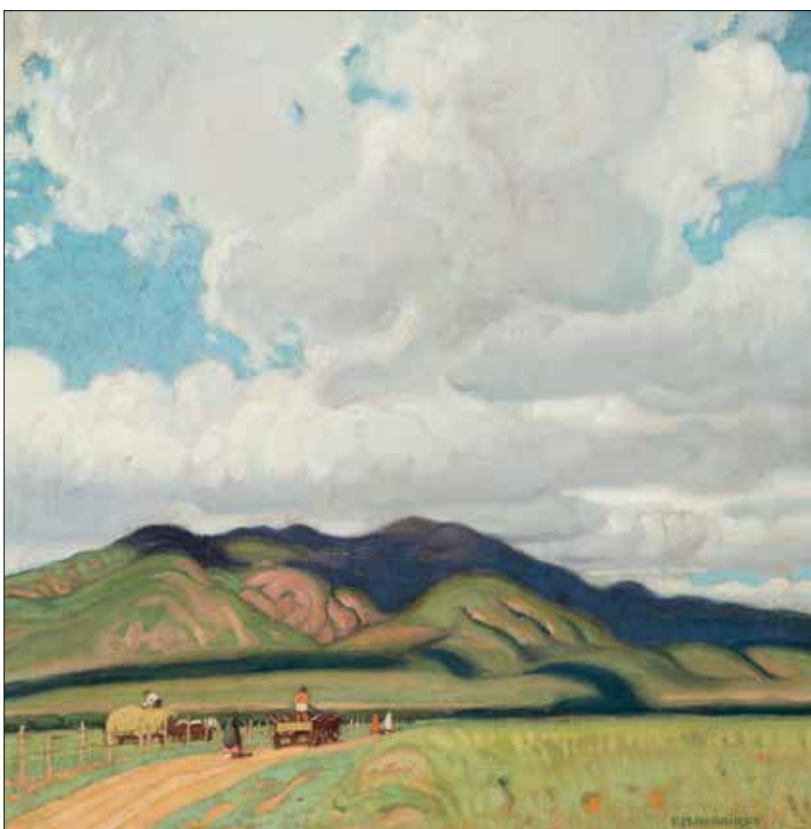
17 x 14 inches

Signed lower left; Titled verso

Estimate: \$25,000-35,000

Literature: Forrest Fenn. *Teepee Smoke: A New Look Into the Life and Work of Joseph Henry Sharp*. Santa Fe, NM.: One Horse Land & Cattle Company. 2007, pp. 240 (discussed), 349 (listed as number 4524).

Trained in Cincinnati, Paris and Munich, Joseph Sharp is considered the father of the Taos School because he was the first of the Founders to visit the area in 1893. In 1901, the Crow Agency invited him to build a studio at the edge of the site of the Battle of the Little Big Horn. Sharp saw what pacification had done to the dignified Crow as he painted the encampments that dotted the landscape as well as over 200 portraits of the survivors of the battle and their descendants. Even after he made a permanent move to Taos, he remained committed to the Crow. In *White Weasel—Crow*, Sharp paints one of his favorite Taos Indian models, White Weasel, in Crow garb and hat, perhaps as a way of maintaining a visual connection with the proud people he had lived with and come to love early in his career.



229

E. Martin Hennings 1886-1956

Towards the Pueblo

Oil on board

14 x 14 inches

Signed lower right

Estimate: \$40,000-60,000

Exhibitions: Salmagundi Club, NY.

230

Eanger I. Couse 1866-1936

Ute Waterbottle

Oil on canvas

24 x 29 inches

Signed lower left

Estimate: \$200,000-300,000





230

Eanger I. Couse 1866-1936

Ute Waterbottle

Oil on canvas

24 x 29 inches

Signed lower left

Estimate: \$200,000-300,000

Provenance: H. W. Whited, LA., circa 1936

By descent in the family

Christie's, Los Angeles, April 29, 1999, Lot 106

J. N. Bartfield Galleries, NY.

Private Collection

Exhibitions: Gills Galleries, Springfield, MA. January, 1920.

In the stillness of the figure, composed into the firelight scene, there is a quality of still life. All that might move is the smoke curling from the fire at right. We can imagine the flicker of the flames, the crackle of the logs, but that doesn't lessen the effect of stillness. The Indian—a Taos Indian—is looking at a water bottle, one that is very old, unusual, strange to him. Couse calls it Ute, this piece of gray coil pottery, but it probably isn't. It's probably much earlier, centuries earlier—Fremont or Anasazi. We don't judge Couse on archaeology, but the Indian he has painted here is, in fact, an archaeologist, examining this empty vessel—always a womb, an eternity symbol, waiting to be filled—rather than the others, which are more familiar to him. Like an archaeologist, he studies it, runs his thumb around its mouth, wonders who made it and how, wonders where it's been, wonders how it got here.

Trained in the stylish Paris of the late 19th century, Michigan born E. I. Couse was artistically drawn to the romance and realism of rural life. On his return from Europe, Couse found his favorite subjects in the traditional ways of Native Americans, particularly the Indians of Taos, where he established summer residency in 1906. Couse's paintings are studies in the poetry of contemplation. The intrinsic quietness of the Indians as they go about their lives suggests that their subjects lived in a kind of mystical harmony with their surroundings and the passage of time. Because of his calendar contracts with the Santa Fe Railroad and other companies, Couse's images are part of the collective consciousness, helping to shape our romanticized notion of Native Americans.



231

E. Martin Hennings 1886-1956

Taos Chief

Oil on board

14 x 14 inches

Signed lower left; Titled verso

Estimate: \$60,000-90,000

Taos Chief, like all of Hennings' Indian portraits, dovetails a classic, academic "Life Class" pose with an attitude of introspection that encourages the viewer to speculate on the sitter's thoughts. The Chief meditates—but on what? On the responsibilities that weigh on him? On decisions he regrets? On a thorny problem that requires him to make a judgment? Enfolded him, the stripes on the red blanket are like paths through the mountains and the beads he worries are like rocks in a river—or the river itself. To apply a Judeo-Christian metaphor, what he seeks is the wisdom of Solomon, what he wonders is whether that wisdom will come to him.



232

Eanger I. Couse 1866-1936

The Quiver

Oil on board

12 x 16 inches

Signed lower left/NA; Signed and titled verso

Estimate: \$60,000-90,000

Provenance: The artist

Kibbey Couse (the artist's son)

Leonard Sutton, CO. (circa 1966)

Strong-Fox Galleries, NM.

J. N. Bartfield Galleries, NY.

Private Collection

Quivers, like jars, are sacred containers. Their apparent emptiness is actually potential. They have an important job to do, holding the arrows—for hunting, for battle—that ensure survival. Firelight illuminates, edges and etches the Indian, carving his likeness out of darkness. Smoke from the fire rises and twists like a disembodied thought of a genie about to appear and grant a wish.



233

Oscar E. Berninghaus 1874-1952

Storm Clouds Over Taos Mountain

Oil on board

14 x 20 inches

Signed lower right

Estimate: \$80,000-120,000

Storm Clouds Over Taos Mountain is painted from a vantage point not uncommon in Berninghaus's work. The plain leading up to the mountain can be seen in other works and is often featured in rabbit hunts and scenes of riders moving through the sage. But here, Taos Mountain is obscured with a few cumulus clouds and swath that looks as though a god has quickly swept a curtain across the peaks. That the riders halt to consider the weather—considering that it seems like a perfectly fine day where they are—is only prudent.



234

Oscar E. Berninghaus 1874-1952

Waiting, Taos 1926

Oil on canvas

16 x 20 inches

Signed lower left and dated Taos 26

Estimate: \$30,000-50,000

Provenance: Rosenstock Fine Arts, CO.

Moonlight. Still saddled up. The lamps are lit inside, so the riders are taking a break, taking their ease, planning the next stage of whatever journey it is that they're taking. Their mounts, outside, stand under saddles and packs. They are unrelieved—waiting. Will someone come out and unburden them, send them a signal that their day, long become night, is over at last? Or will they be asked, urged, compelled, to continue? The artist asks us to see the world uniquely, from the point of view of a horse, asks us to peer inside the minds of animals trained to bear and serve man. Berninghaus painted variations on this theme and there is a suggestion, an almost spiritual, perhaps even existential one, that we are somehow like these horses, weighed down by burdens we can't release ourselves, waiting in the dark for masters we serve, waiting to be released, yet with no way to communicate with these masters, whoever they are, and no way to know when they will come, if ever.

St. Louis native Oscar Berninghaus was, at the outset of his career, a skilled and respected draftsman. When the Anheuser-Busch Brewing Company commissioned him to do the artwork for series of advertising lithographs based on scenes from the settlement of the West, his reputation soared and his interest in the West mounted. Shortly after that, on his first real trip West, a chance encounter led him to Taos where the picturesque nature of the people and landscape and the quality of light and color enthralled him. Berninghaus would eventually move there and become one of the founders of the Taos Society. Devoting himself entirely to the people and places of the Southwest, Berninghaus broadened his brushstrokes and expanded his palette, layering shape and color on top of drawing, and capturing the play of light to define a scene.

Pack Horse Men Repelling An Attack By Indians is a critical painting in Frederic Remington's career. Painted in December, 1901, this black and white oil, which became a *Century Magazine* halftone in an essay by Emerson Hough on the importance of transportation in the settling of the West, looks back to the young Remington who made his way, name and fame illustrating articles and stories in *Harper's*, *Century*, *Collier's* and others. But it also foreshadows the artist on the horizon, the Remington of the late nocturnes, when the values of black and white by some alchemy become the values of night.

Much has changed in *Pack Horse Men...* from earlier Remington oils en grisaille. In reading Hough's entertaining essay, and ploughing through the 1903 book, *Way to the West* that grew from this and other similar writings, one would be hard pressed to find the single moment in the text for which this painting would be a suitable illustration. In fact, the image does not appear in Hough's book at all, a singular fact that may attest to its odd, out of place nature. Long gone are the days when Remington's work would appear in the pages of this or that periodical and caption would describe action and action would bring caption to life. By 1901, Remington wasn't out to please authors or editors—even a famous editor, sportsman and conservationist like Hough, whose thesis, a thinly veiled appeal to Theodore Roosevelt, seems to be that the United States should prepare for another war with Great Britain, who will not be pleased when Canada decides to exit the Empire and cast her lot with America. No. Remington's experiences with the horrors of colonialism as a correspondent in Cuba during the Spanish-American War had tempered his saber rattling jingoism. Apart from that, his fame as a painter, and—more recently—as a sculptor in bronze, was assured. He had authored his own books and would soon write and illustrate *The Way of An Indian* and *John Ermine*, both of which would enjoy great success.

So if a superb painting like *Pack Horse Men...* fails to illustrate the essay it was meant to illustrate, what is Remington after here? What might *Pack Horse Men Repelling An Attack By Indians* be about?

The truth that the painting tells is this: where Hough describes the dangers the pack men faced from hostile native peoples delivering goods to the rendezvous during the Fur Trade Era, the painting shows a battle already won. The last two horses are about to scramble up the riverbank while the rest have safely crossed. One of the pack men in his floppy hat and buckskins, takes a parting shot at the Indians while another, in his beaver skin hat, pours powder from his horn down the barrel of his rifle. Both are unperturbed, calm, cool. Heroes. They've faced this before, Remington seems to say, and they'll face it again. There is no doubt about the outcome.

And in this, Remington's aims and Hough's do match. Because the overarching theme of Hough's essay and book is that the march of progress, of civilization, of the "opening" of the American West, as seen through the lens of transportation, is inevitable.

Consider the wind in the painting. Blowing hard behind the pack men, flipping up the back of the floppy hat, making the fringe on their buckskin shirts flap in the breeze, straightening the arrows that decorate both men's hats. The wind blows against the Indians, in their faces. Even the wind is against them. That the pack men, too, must face the wind, is of little significance. They are ahead, already across, on their way. They have beaten the wind.

That's what's happening in the painting. But stepping back, trying to see through Remington's eyes, there is a strange and important feeling of loss. The fight that wasn't, the battle already won, the control in the bodies of the pack men, the vast distance between them and the Indians, these aspects, collectively, signal the absence of the heart-pounding, thrilling anticipation that marked the earliest confrontations between the Mountain Men, Native Americans, and the hostile environment they shared. Remington will feel this keenly, he will mourn for it in his last years, this vitality in the West that he, and many others, felt had passed, a vitality whose loss was a high price to pay for the inexorable march of cities, of law and order, of fences and railroads.

The horses and figures, by 1901, are near perfect, the result, perhaps of Remington's sculpting; working in three dimensions seems to have made his flat art that much better. But as for landscape, Remington's own memory—half memory, half myth—of the vastness of space in the West becomes one in his works with areas of grass and brush, bank and river, plain and mountain, delineated with only a few strokes of dry brush, gradations of gray, and squiggles of white.

Soon, placeholders like the skull at lower right will disappear from Remington's paintings as they become more about space itself and less about filling it. He will bequeath such purely pictorial elements to other artists just as he will forgo the advantages that overall light offers viewers for the drama of half light, shadow, and darkness. Fade to black and white. Fade to black.

One last bit of cheerleading for *Pack Horse Men Repelling An Attack By Indians*. Your humble correspondent has examined this painting. It is in perfect condition. Unlined. No repairs. No inpainting. One would be hard pressed to find a painting as important as this in this kind of condition. Fade out.



235

Frederic Remington 1861-1909

Pack Horse Men Repelling An Attack By Indians

(Mountain Men Protecting Pack Train)

Black & White Oil on canvas

27 x 40 inches

Signed lower right, dated 1901 lower left

Estimate: \$500,000-700,000



235

Frederic Remington 1861-1909
Pack Horse Men Repelling An Attack By Indians
(Mountain Men Protecting Pack Train)
 Black & White Oil on canvas
 27 x 40 inches
Signed lower right, dated 1901 lower left

Estimate: \$500,000-700,000

Provenance: W. Hinkle Smith Collection, Philadelphia, PA. (circa 1968)
 Kennedy Galleries, NY.
 Private Collection, CO. (circa 1972)

Literature: Emerson Hough, "The Settlement of the West: A Study in Transportation," in *Century Magazine*, December, 1901, p. 217, illustrated.

"An Artist's Gazeteer: Beyond the Mississippi, The American West in Nineteenth and Twentieth Century Art." *The Kennedy Quarterly*, Volume XI, Number One, June, 1971, page 32, 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, number 2580, p. 739, illustrated.



236

Frederic Remington 1861-1909
The Bronco Buster
 Bronze, Cast No 127,
 Roman Bronze Works, N. Y.
 22 ¼ inches high
Signed

Estimate: \$75,000-125,000

Provenance: I.H. Brookstone, NY.
 J.N. Bartfield Galleries,
 NY. 1976
 Private Collection, GA.

In 1893, Frederic Remington traveled to the American Southwest and crossed over into Mexico, sojourning on "Patron Jack's" enormous ranch—San Jose de Bavicora—in rugged Apache country some 200 miles northwest of Chihuahua. Already America's foremost illustrator of life in the West, Remington was restless and eager for new challenges. He was looking for something, something he found south of the border, something that took him back in time. What he found in Bavicora would ultimately point out the road from pen and ink, from watercolor and oil paint, to wax and bronze. What he found there would lead to the creation of his best known, and perhaps his greatest work—*The Bronco Buster*. Earlier, Remington had written in his notes: "[The cowboy] was a combination of the Kentucky or Tennessee man with the Spanish." In short, the "type," as Remington said of the cowboy, was "Patron Jack" Follamsbee (Jack Gilbert), born into a Kentucky racehorse family, who imbued with the spirit of adventure, took the vast Bavicora ranch from the Mexican wilderness, earning the loyalty of his vaqueros and foreman through sheer audacity. [Back in in New Rochelle, NY] a friend of Remington's, a playwright, came to visit him in his studio one day. Observing the ease with which Remington moved figures around in the picture plane, the playwright advised him that since he worked in three dimensions in his paintings, he should try his hand at sculpting. Remington went to work, creating *The Bronco Buster* in sculptor's wax. What remained was to find a foundry to cast the piece. The problem, according to Remington's sculptor friends, was that the piece was so top heavy it would not stand... Remington rejected this and when he found the Henry Bonnard Works, run by French immigrants, and then, later, the Roman Bronze Works run by the dashing Riccardo Bertelli, the solution presented itself. These French and Italian artisans had brought with them techniques dating back to the Greeks, techniques lost to Rome, techniques rediscovered in Renaissance Italy that would allow a work like *The Bronco Buster* to be cast in bronze and stand freely.



237

E. Martin Hennings 1886-1956

Through the Woods

Oil on canvas mounted on board

12 x 14 inches

Signed lower right

Estimate: \$150,000-250,000

Provenance: Fenn Galleries, NM.

Santa Fe Art Auction, NM.

Phoenix Art Museum, AZ.

The aspens in *Through the Woods* have the sinuous, Art Nouveau quality that marks a Taos painting as an unmistakable product of the brush of E. M. Hennings. The Indians ride through the woods even as we see through the woods. The curves in the trunks of the aspens make them seem as if they are swaying in the high breeze—as, indeed, they are, given the scudding clouds in the pale blue sky. The painting is all curves, down to the backs of the riders, the brow of the hill, the shadows the sun casts. Yet none of the contortions are violent. They are gentle indications of the work that time does on the world. And this conforms to Hennings' approach to art—that it should seek out the beautiful in Nature.



238

William Gollings 1878-1932

Winter, 1923

Oil on canvas

14 x 10 inches

Signed lower middle and dated 1923

Estimate: \$60,000-90,000

Born in Idaho, but raised in Michigan and Chicago after the death of his mother, Bill Gollings found his calling in a mail-order paint set, as so many Western artists did. After two years at the Academy of Fine Arts in Chicago, Gollings headed West, heeding a second call, the call of the cowboy. The life of Bill Gollings in many ways typifies the lives of many artists—not just artists of the American West. A shy, retiring man, far more interested in painting than in the business of selling paintings, Gollings absorbed criticism and technique from his contemporaries—Frank Stick, Hans Kleiber and Joseph Sharp in his case—and labored in solitude to apply their lessons to his art. By 1923, the year *Winter, 1923* was painted, Gollings had cultivated a rich palette and a spare, shaggy style of broad, feathery strokes and strong, novel perspectives. In *Winter, 1923* the drumbeat of the cold hammers, the rising wind whistles in the pines and the crusty snow crunches under the horses' hooves.



239

Henry Farny 1847-1916

Hopi Maiden

Gouache

13 7/8 x 9 7/8 inches

Signed lower right

Estimate: \$100,000-150,000

Provenance: Luden Estate

Jim Fowler's Period Gallery West, AZ.
Oklahoma Publishing Company, OK.

Exhibitions: National Cowboy and Western
Heritage Museum, OK.

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 Pennsylvania. 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 more progressive attitude 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. The bull's eye cipher beneath his signature signifies his adoption into the Sioux Nation (he was named "Long Boots"). His paintings of the customs and architecture pueblo peoples—Zuni and Hopi—lend them a level of cultural sophistication and elegance that repudiates simple notions of "savagery." The poise of the young girl in *Hopi Maiden*—caught mid-stride, one arm akimbo, the large painted pot expertly balanced on her head—is one of youthful hauteur presented without a trace of sarcasm. The Princess Leia "squash blossom" hairdo indicates that she is of courting age and she seems to know that she is being watched by at least one of the characters sitting on the upper pueblo wall at right. She is beautiful, she knows it, and she doesn't care who else knows it. What could be more universal?



240
William Acheff b. 1947
Acoma and Zuni
 Oil on canvas
 9 x 12 inches
Signed lower right and dated 2013
 Estimate: \$9,000-12,000



241
William Acheff b. 1947
First Lesson
 Oil on canvas
 12 x 16 inches
Signed lower right and dated 2013
 Estimate: \$14,000-18,000



242

Eanger I. Couse 1866-1936

Indian by Firelight

Oil on board

9 x 12 inches

Signed lower left/NA

Estimate: \$40,000-60,000

243

Eanger I. Couse 1866-1936

Evening Reverie

Oil on board

8 x 10 inches

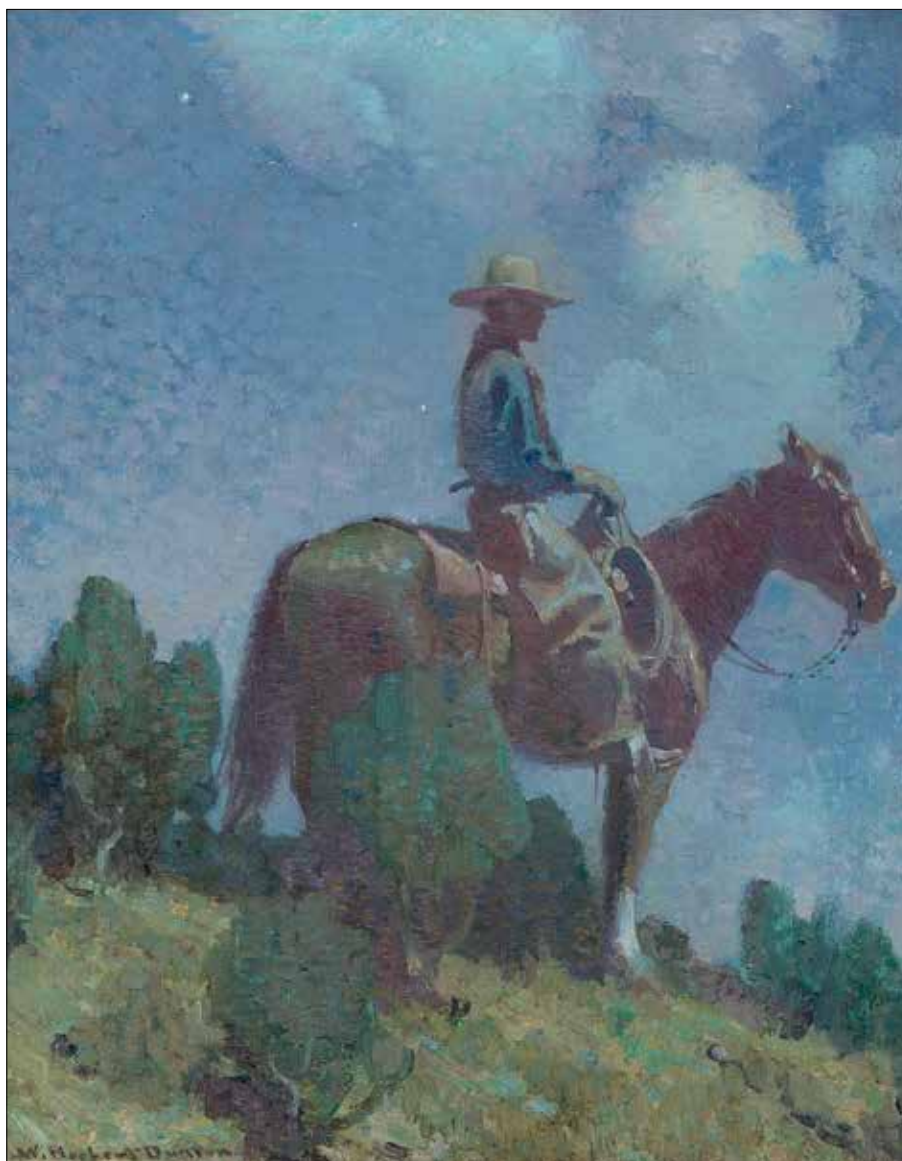
Signed lower right; Titled verso

Estimate: \$35,000-50,000

Provenance: Baker Gallery of Art, TX.
Verdie Baker, TX.
Zaplin-Lampert Gallery, NM.
Private Collection, WA.



The figure in *Evening Reverie* is Ben Couse Lujan, one of the artist's favorite models. Ben became part of the family, helping to raise the Couse children and grandchildren. The title of the work, handwritten verso, is in the hand of Couse's son, Kibbey A. Couse, and is signed with his initials.



244

William H. Dunton 1878-1936

The Night Watch

Oil on canvas mounted on board

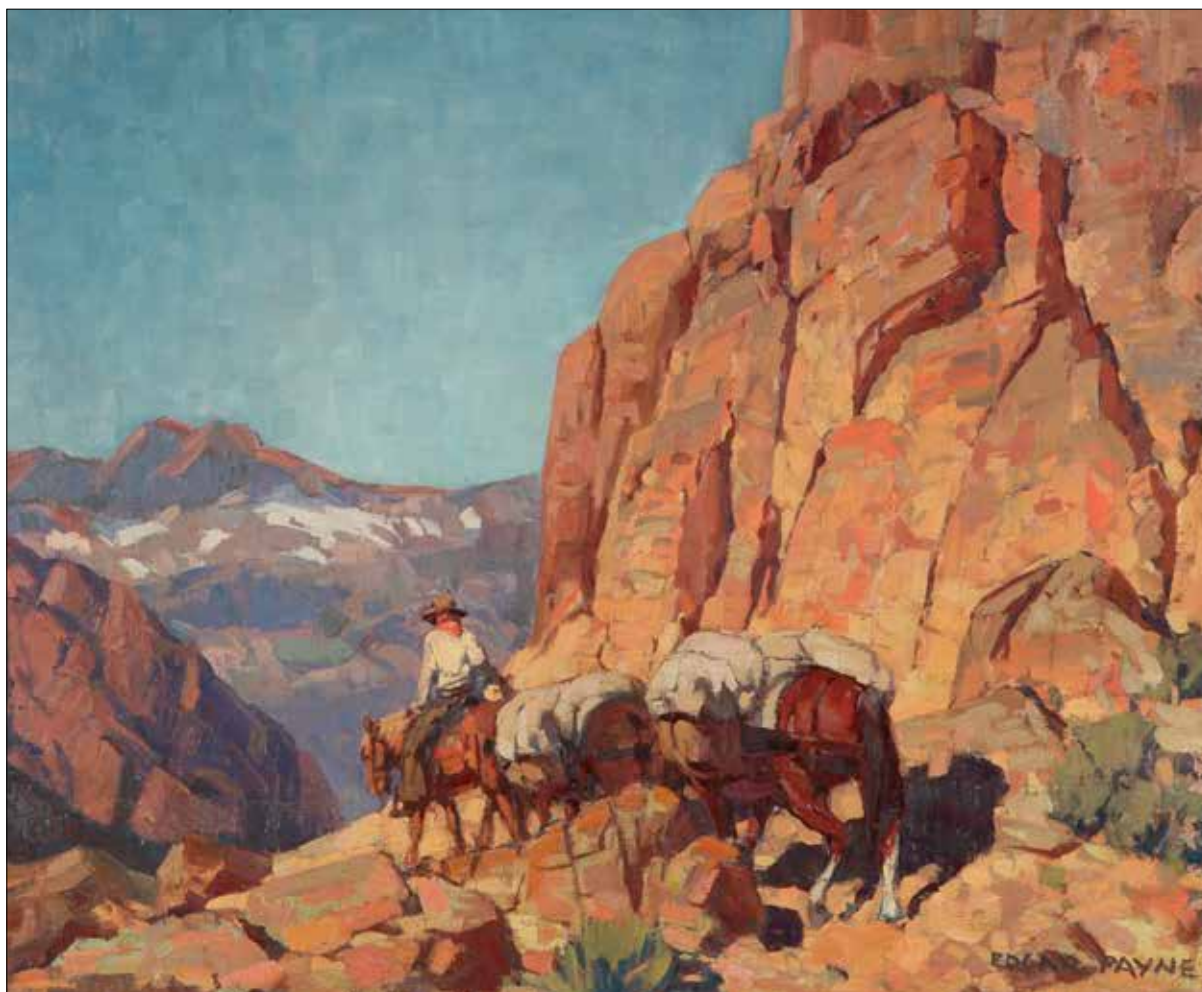
20 x 16 inches

Signed lower left; Titled verso

Estimate: \$150,000-250,000

*A letter of authenticity from Michael Grauer
will accompany this lot*

Growing up on a farm near Augusta, Maine, Buck Dunton loved nothing more than to hunt, fish, and draw. But his father was in the burgeoning publishing business in Augusta, where many outdoor magazines were printed, and those magazines needed illustrators, and there is where Buck Dunton got his start. Dunton traveled the West each summer, making a name illustrating articles and books—including many of Zane Grey's classic Westerns and in 1912, after meeting Ernest Blumenschein, he was inspired to move to Taos, New Mexico. Dunton was a founding member of the Taos Society of Artists, but he was undoubtedly the outlier of the group, the most "Western" of them, at least in choice of subject: where the others concentrated far more on the Indians of the Taos Pueblo, Dunton preferred to paint cowboys and wildlife. The idea of the West that had passed and an overarching desire to create moments in paint outside of time and history permeate his canvases. Stillness dominates *The Night Watch*. The cowboy, in the way he is lit and shadowed, is both an individual and a type, a heroic epitome who belongs to, is part of, this time and place. Consider the blue of his shirt, fading to the color of the sky in the moonlight. Consider the flank of the horse, green as the brush on the slope. A few stars peek through translucent puffs of cloud and Dunton paints a pointillist haze of white over the sky, and a silvery gauze wash over all. The effect mimics the softness of photogravure or the hand-colored print. Looking through a veil that we can't simply brush aside accentuates the time-stopping stillness of the moment.



245

Edgar Payne 1883-1947

Over the Hump

Oil on canvas

28 x 34 inches

Signed lower right

Estimate: \$100,000-150,000

Edgar Payne left home at 14 because his father disapproved of his desire to try to make his way in the world as an artist. With little formal training, Payne moved to Chicago and found some success there, but a visit to California in 1909 convinced him that the picturesque Pacific coastline and the rugged Sierra Nevada Mountains offered him the kind of scenery he craved for his art. In 1912, Payne married Elsie Palmer, a fine artist in her own right, and they set up a home and studio in Laguna Beach. The Paynes, along with their daughter Evelyn, traveled and painted in Europe and throughout the Southwest. Though they would separate in 1932, in part due to what can only be described as “artistic differences,” their legacy, particularly in the paintings of the High Sierras, lives on. Payne Lake in the Sierra National Forest, West of Bishop, California, is named for them. *Over the Hump* is a superb example of Payne’s later, more mature style. Painted in broader strokes with a warmer palette than his early works, this packing scene is all the more fascinating in its composition. Just left of center, right where the cowboy and pack horses work around the rock face, that plane in the picture meets the snow dappled ridge in the distance. This union of far and near divides the work into five distinct masses: the rock face; the rider, horses, and the scree they cross with care; the slanting slope, red in shadow; the far peak; and the clear sky. Payne makes it possible for the eye to bounce from mass to mass in a visual equivalent of the echoes we would hear if we were there. Within each mass, the eye darts, taking in the textures Payne creates with color.



246

Adolph Alexander Weinman 1870-1952

Chief Black Bird, Ogalalla Sioux

Bronze, Roman Bronze Works, N.Y.

17 inches high

Signed

Estimate: \$50,000-75,000

Adolph Alexander Weinman came with his family from Germany to the United States when he was ten. After studying at Cooper Union and the Art Students' League of New York, Weinman worked with, among others, Augustus Saint-Gaudens. *Chief Black Bird, Ogalalla Sioux*, is one of the artist's most important works, inspired after Weinman met and sketched the Chief, who was in New York performing with a Wild West Show. The portrait finds its genius in the contrast between the lines of experience on Chief Black Bird's face and the wind as it blows through and lightens his bonnet. Weinman's elegance and precision can also be found on one of our most beautiful coins, the "Walking Liberty" half dollar.



247

Harry Jackson 1924-2011

The Marshall

Bronze, Cast number 35

29 inches high

Signed and dated 1970

Estimate: \$20,000-30,000

248

Harry Jackson 1924-2011

Indian Mother and Child (Sacagawea)

Polychrome

Bronze, Cast number SRUP12P

25" high, 34 inches wide

Signed and dated 1980;

Signed in paint and dated 1981

Estimate: \$5,000-8,000





249

Oscar E. Berninghaus 1874-1952

The Flute Player

Oil on canvas

12 x 17 inches

Signed lower right

Estimate: \$40,000-60,000

Provenance: McCaughen & Burr Fine Arts, MO. (circa 1915).

Private Collection, MO.

McCaughen & Burr Fine Arts, MO. (circa 1990).

Private Collection, MO.

250

Gerard Curtis Delano 1890-1972

Indian Love Song

Oil on board

10 ½ x 17 ½ inches

Signed lower right; Titled verso

Estimate: \$7,000-10,000

Provenance: Pinnell Gallery, CA.





251

Gerard Curtis Delano 1890-1972

Campfire in the Valley

Oil on board

20 x 30 inches

Signed lower right; Signed and titled verso

Estimate: \$120,000-180,000



251
Gerard Curtis Delano 1890-1972
Campfire in the Valley
 Oil on board
 20 x 30 inches
Signed lower right; Signed and titled verso
 Estimate: \$120,000-180,000

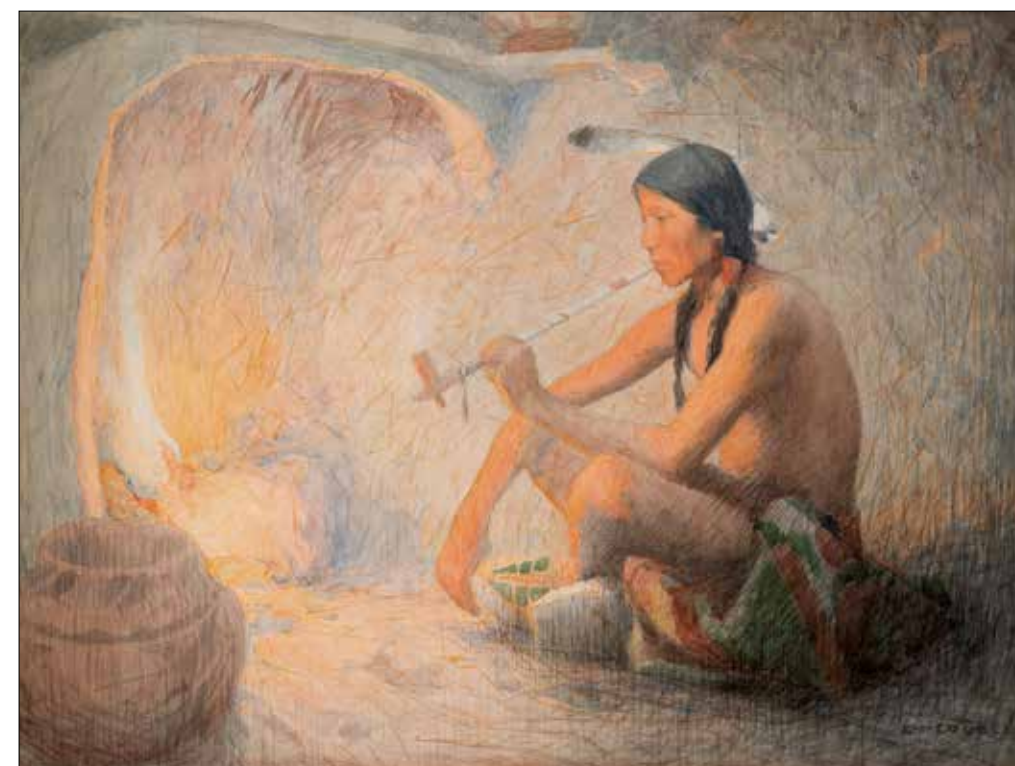
In his book *Walking With Beauty: The Art and Life of Gerard Curtis Delano*, scholar Richard G. Bowman writes: "One little-known fact is that Delano identified some of his paintings as being the finest in execution and quality by putting a small red dot in the corner of the painting." (p. 33)

At the outset, in considering *Campfire in the Valley*, the distinct red dot at lower right behind the artist's signature must be noted.

In 1943, Delano's success as an illustrator allowed him to visit Arizona. Once there, the Navajo enthralled him. For the next three decades he would make these dignified people—the Diné, as they called themselves—the subject of his art. Start with that knowledge and look at *Campfire in the Valley*. See how Delano uses colors and shapes to connect the people with the land, the land with the sky. Start with the red, red to shaded red, trace it as it skips from the butte at right to the Navajo rider's bandanna and shirt, to the small crests above the valley, to the rounded butte at left. Then take the blue and note how the meeting of cloud and sky at upper right mirrors the meeting of sky and crest beneath. Consider closeness and distance. The impastos in the desert in the foreground and the horses and fire, just specks in the Valley. Connections made via shape and color despite the vastness of the distances. Aristotle would say the unities are working here, unities of time and place, harmonies between large and small, between the individual and the world. This is why Delano liked it. This is why *Campfire in the Valley* earned the red dot.



252
Gerard Curtis Delano 1890-1972
Desert Riders
 Oil on canvas mounted on board
 20 x 24 inches
Signed lower left;
Signed and titled verso
 Estimate: \$25,000-45,000



253
Eanger I. Couse 1866-1936
By the Fire
 Mixed media
 20 ½ x 28 inches
Signed lower right
 Estimate: \$40,000-60,000



254

Oscar E. Berninghaus 1874-1952

Rabbit Hunt

Oil on canvas

20 x 24 inches

Signed lower right

Estimate: \$50,000-75,000

Provenance: Private Collection, CA.

Riders move through an undulant landscape. The hills in the middle distance, like bent knees under blankets, push the picture in two directions, up and down. You can smell the sage on the wind as the horses' hooves crush it. With textured, layered color, puffs of cloud hang in a now it's blue now it's purple sky and puffs of brush jut from a now it's pink now it's sand desert floor. Subject reflecting style, the hunt is at a now it's quiet, soon it will be wild stage as the riders look to flush a plump rabbit.



255

Bert Phillips 1868-1956

Bull of the Woods

Oil on board

8 x 10 inches

Signed lower right;

Titled verso

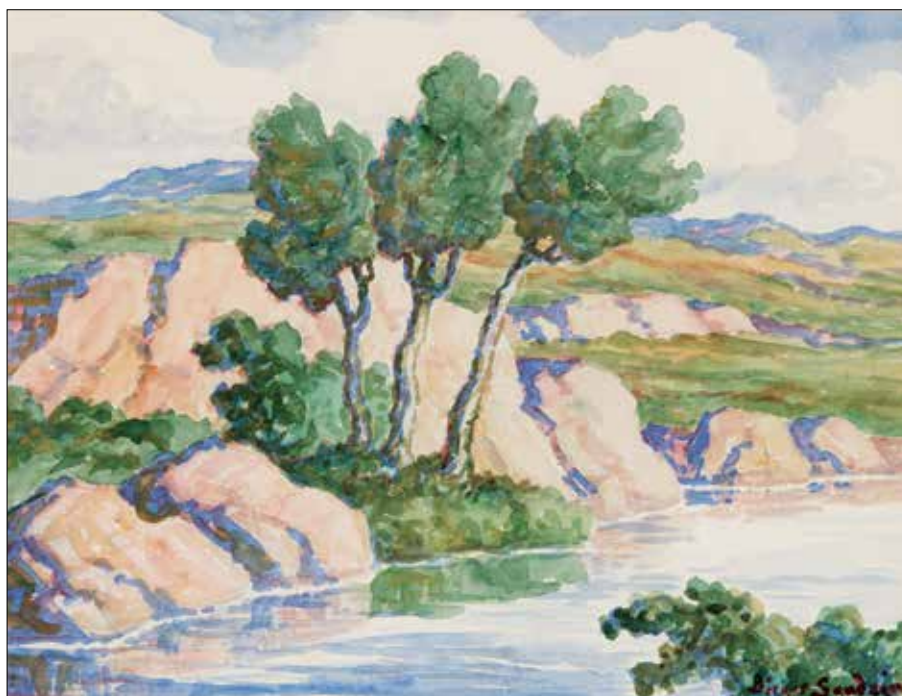
Estimate: \$6,000-9,000

Provenance: Antiques

Roadshow,

PBS, 2001.

After Bert Phillips saw Taos—in 1898 on a trip with Ernest Blumenschein—he remained there, made his home and career there, and rarely ever left. The most vocal enthusiast for founding an art colony in Taos, Phillips became one of the original members of the Taos Society of Artists. Phillips saw Taos and its poetic inhabitants as aspects of an idyll. The subjects of his works, while realistically presented, seem to have been selected for their beauty and ability to convey the romance of the area as he saw it. *Bull of the Woods* is a deceptively simple work, a study in the textures of snow and the muted colors of winter. Most likely done in the open, en plein air, *Bull of the Woods* is one of the peaks in the Taos Mountains, popular with hikers and climbers—and artists.



256

Birger Sandzen 1871-1954

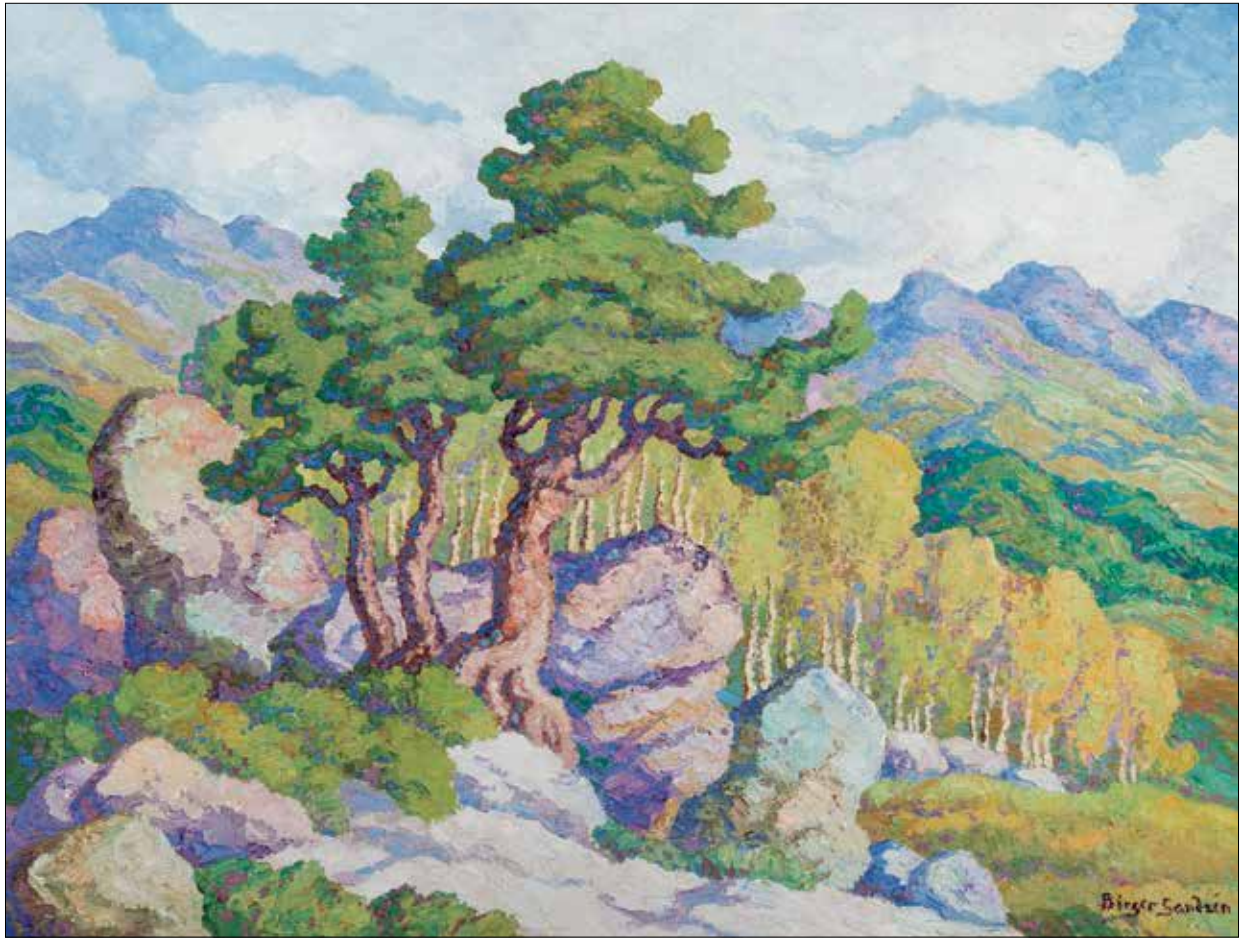
Wild Horse Creek Reflections

Watercolor

10 ½ x 14 inches

Signed lower right

Estimate: \$5,000-7,000



257

Birger Sandzen 1871-1954

Pine and Aspen, Rocky Mountain National Park, CO

Oil on board

30 x 40 inches

Signed lower right;

Signed, titled and dated 1945 verso

Estimate: \$80,000-120,000

Birger Sandzen studied with the influential Swedish artist Anders Zorn and in France in the studio of George Seurat where he was introduced to the techniques of the impressionists and postimpressionists. Inspired by a book about the struggles of Swedish immigrants in Lindsborg, Kansas, Sandzen emigrated to the United States in 1894. He settled in Lindsborg and became a professor of art at Bethany College. Sandzen traveled through Colorado and New Mexico and, inspired by the scenery, painted deeply textured landscapes reminiscent of woodcuts with a rough hand hewn quality. Imagine the canvas as a block of wood or plaster, the trees and mountains and rocks chiseled in bas-relief fashion, and Sandzen's *Pine and Aspen, Rocky Mountain National Park, Colorado* comes to life, popping like a trompe l'oeil still from a 3-D movie.



258

Tom Browning b. 1949

Spring Drive

Oil on canvas

24 x 60 inches

Signed lower left/CA

Estimate: \$20,000-30,000



259

James Reynolds 1926-2010

Dusk 1981

Oil on board

20 x 30 inches

Signed lower left and dated 1985

Estimate: \$20,000-30,000



260

James Reynolds 1926-2010

The Holding Pen

Oil on canvas

28 x 40 inches

Signed lower left and dated 1988

Estimate: \$40,000-60,000

At 13, James Reynolds saw a calendar featuring an image of a painting by Frank Tenney Johnson. Then and there, Reynolds decided to become a painter of Western life. But the truth is even deeper than that, and a bit more mysterious. Putting Reynolds and Johnson side by side, you get the impression that by some osmosis Jim Reynolds inherited the mantle Frank Tenney Johnson ceded on his death in 1939 and became the next generation FTJ. One of a number of fine works by Jim Reynolds in this year's auction, *The Holding Pen* is a beautiful, meditative study of the cowboy's life and work on a frosty morning under a pale blue sky shot through with salmon pink. They are about to head into that pen and begin what Reynolds calls the "dusty, dirty business" of separating the new calves from their mothers and branding them. In contrast to what is about to happen, the cowboy at left gentles the calf who has strayed from the pen. The faces of the other men, all intent on the pen, are backlit by the sun while the rider at far right, further back, is bathed in the dawn. There is a hint of masculine heroism here, but it is balanced against the Impressionistic, almost feminine palette of robin's egg blue and pink.



261

Bill Anton b. 1957

Wind River Packer

Oil on board

40 x 60 inches

Signed lower right; Signed, titled and dated 04 verso

Estimate: \$40,000-60,000

262

James Reynolds 1926-2010

Gathering

Oil on board

24 x 38 inches

Signed lower left/CA

Estimate: \$25,000-35,000

Provenance: O'Brien's
Emporium, AZ.



263

Harry Jackson 1924-2011

John Wayne - First Model for the Monument

Bronze, Cast number WU34

24 ½ inches high

Signed and dated 1981

Estimate: \$10,000-15,000



264

Fremont Ellis 1897-1985

San Xavier del Bac

Oil on board

20 x 16 inches

Signed lower right

Estimate: \$8,000-12,000

Inscription verso:

Fremont Ellis
El Rancho de San Sebastian
February 28, 1935

Away to the south of Tucson, in the peaceful valley of the Santa Cruz, snuggled in between the jagged mountains, rests the Mission "San Xavier del Bac" dreaming, tender, quaint and old. Peaceful as the green valley that enfolds it, majestic as the mountains that tower around it. Overhead a sky of turquoise, and below — and stretching far away — the desert — mysterious, silent, and radiant in its ever changing color.

265

Fremont Ellis 1897-1985

Hyde Park Vista

Oil on canvas mounted on board

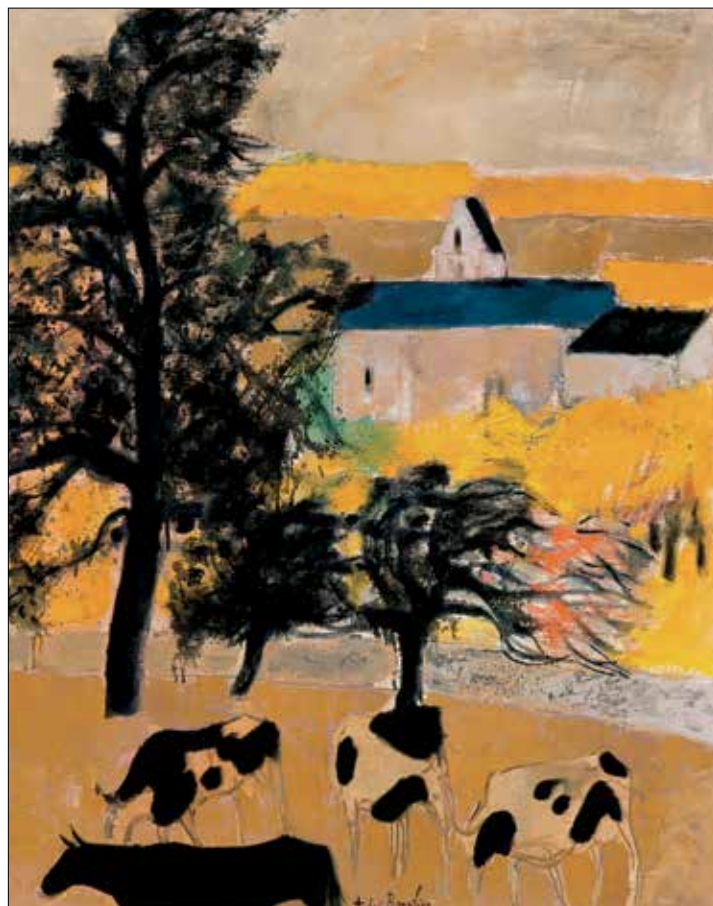
22 x 30 inches

Signed lower right

Estimate: \$18,000-24,000



In Fremont Ellis's paintings, you can see the hand of the artist pushing paint around to create sensations of color, light and texture rather than line and shape. His works are romantic and electric. 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. *Hyde Park Vista* is a classic Ellis landscape with its rushing, broken waters, slanted shadows, racing clouds and contrasting colors that look as though Mother Nature splashed them on with an exuberant broom and bucket.



266

Andre Brasilier b. 1929

La Vache Noir

Oil on canvas

36 x 29 inches

Signed lower middle

Estimate: \$15,000-25,000

Provenance: David Finley Gallery, NY.

Andre Brasilier studied at the Ecole de Beaux-Arts in Paris and won the prestigious Grand Prix de Rome in 1953. He has won numerous awards and his work has been exhibited in museums and galleries around the world. In 2005, he enjoyed a career retrospective at the Hermitage in Moscow. Certain aspects of his work echo the style of Gauguin and Matisse, but, as he himself agrees, his approach owes more to Tachisme, the European response to American Abstract Expressionism, than to the French masters of the early 20th century. But where Tachisme is interested in spontaneity and lack of form, Brasilier's paintings direct Tachisme's energy back into figures, animals, landscapes, often in large format. In a recent interview, Brasilier said, "Yes, without a doubt I like to express myself in a large size... To me, the impact of a work of large dimensions allows the viewer to better absorb it. Some subjects require grand proportions. But the choice of large format comes overall from my research into the spontaneity of gestures."



267

William R. Leigh 1866-1955

Grand Canyon

Watercolor with Gouache

30 ½ x 48 inches

Signed lower left and dated 1910

Estimate: \$40,000-60,000

From *Western Art Collector*, March 2011:

"Born in West Virginia in 1866—a year after the close of the Civil War—into an affluent family that had supported the Confederate cause and lost everything as a consequence, [W. R.] Leigh's break came when relatives noticed his talent for drawing and took him to study at the Maryland Institute of Art. Excelling there, Leigh was sent to the prestigious Munich Academy where he spent 12 years and became a "thoroughly trained product of the 'Munich Style,' which was characterized by a strong linear tradition, superb draftsmanship, vigorous brushwork, dexterous manipulation of pigments." (Duane Cummins, *William Robinson Leigh, Western Artist*, 1980, p. 46). Leigh never did get to Paris, his ultimate goal...

Settling in New York, Leigh struggled in an art world thrilling to the likes of Cezanne... But then he met the great Thomas Moran, the grand old man of Western landscape, who encouraged him to head West and seek an "American" art. Leigh accompanied the artist Albert Groll to New Mexico and Arizona. There, among the canyons... Leigh's eyes were opened, and he found, at last, an... unspoiled land... subjects worthy of his brush. This was a place that would challenge his palette."

Grand Canyon, a large, early watercolor, marks a departure from Moran's misty, Impressionistic approach to the canyon. Leigh denies us any omniscient, overall mastery of the scene, offering the viewer's eye no rest. We trace the convoluted, serpentine layers of rock, sliding off this slanted face, bouncing to another. Vishnu Temple, the formation just right of center, a feature of the canyon that Leigh would return to, hides in deep chiaroscuro, affording no refuge. To Leigh, one of the most reactionary and iconoclastic of American artists, this is an alien landscape, untamed and untamable, and endlessly attractive.

268

Maynard Dixon 1875-1946

Mountain Sunrise

Gouache

8 x 9 inches

Signed lower right (Nvorczk) and dated 1934

Estimate: \$10,000-15,000

Provenance: Medicine Man Gallery, AZ.



From *Western Art Collector*, May 2011:

"Maynard Dixon had a secret, an alter ego that remained undiscovered until after his death. A tireless student of art, Dixon was acutely aware of the Modernist movement in the early 20th century with its emphasis on the expression of internal, psychological states and the rejection of representation and the traditional methods artists employed to achieve realistic effects. Without subscribing to any of the new isms, Dixon didn't hesitate to adapt them to his own purposes. But then a box of Dixon's paintings was discovered, paintings completely at odds with what we thought we knew: works filled with bodies and demons, violence and raw sexuality, and wild transformations. Dixon signed them "Nvorczk," as if he had an avant-garde doppelganger somewhere in Eastern Europe, in Prague or Berlin or Moscow."

Nvorczk gave Dixon permission to explore. In *Mountain Sunrise*, drips and forms and colors overlap to create a kind of mindscape, half in shadow, half seared by a sun that is a spotlight, a hot light we sweat under, an unblinking eye that watches and judges us. This isn't Nature's sun, the celestial orb that gives life and time to our world.



269

Dawson Dawson-Watson 1864-1939

Harvest Moon Over Texas

Oil on canvas

40 x 30 inches

Signed lower right

Estimate: \$15,000-25,000

British born Dawson Dawson-Watson's artistic gifts emerged at a very young age. Eventually, a wealthy brewer funded Dawson-Watson's education, which took the young artist to France, where he studied under Carolus Duran, John Singer Sargent's teacher, and lived in Giverny, near Monet. After befriending Mark Fisher, an American artist living in Europe, Dawson-Watson was offered the position of Director of the Hartford Art Society in Connecticut. He would move back to Britain and then back to the States again before landing in St. Louis where he would meet a group of wealthy Texans who encouraged him to try San Antonio. In the end, this peripatetic artist found both a home and a wealth of subject matter in the varied landscapes of Texas and the Southwest. *Harvest Moon Over Texas* is an Impressionistic work, its hazy translucence and reflections very much in the vein of Monet's *Water Lilies*.



270

John Moyers b. 1958

The Cleansing

Oil on canvas

50 x 50 inches

Signed lower left/CA and dated 2000

Estimate: \$35,000-55,000

Exhibitions: Cowboy Artists of America, 2000.

271

Harry Jackson 1924-2011

Wasbokie

Bronze, First Working Model for the
Monument, Cast number WA7
35 inches high, 33 inches wide
Signed and dated 1978

Estimate: \$15,000-25,000



272

R. Brownell McGrew 1916-1994

Navajo Women & Child

Oil on board

24 x 30 inches

Signed lower right

Estimate: \$30,000-40,000



273

Arnold Friberg 1913-2010

Best Drink in Town

Oil on canvas

25 x 40 inches

Signed lower right/RSA; Titled and dated 1975 verso

Estimate: \$40,000-60,000

Provenance: Husberg Fine Art Gallery, AZ.

274

Arnold Friberg 1913-2010

On Trail of Almighty Voice

Oil on canvas

25 x 40 inches

Signed lower right/RSA;

Titled and dated 1975 verso

Estimate: \$40,000-60,000

Provenance: Husberg Fine Art
Gallery, AZ.



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." *Best Drink in Town* and *On Trail of Almighty Voice* employ techniques of composition more commonly found in murals. Receding shallow planes force the sense of distance, packing figures, horses, trees, teepees into a relatively small area. The mounted figures, combine movement with power. These men, the Mountie and the Indians, are icons, epitomes of men of action. Raking light from the left in gives each painting the atmosphere of myth.



275

William Ahrendt b. 1933

Victory at Yorktown

Oil on board

57 x 48 inches

Signed lower right

Estimate: \$25,000-35,000

"At Yorktown, Virginia on October 19, 1781 British General Lord Charles Cornwallis surrendered 7,086 officers and men, 900 seamen, 144 cannon, 15 galleys, a frigate and 30 transport ships to the victorious American Colonial Army under General George Washington. However, at the surrender ceremony, General Cornwallis failed to show up to personally relinquish his sword to Washington. Feigning illness, Cornwallis sent his sword, instead, in the hands of his second in command, General Charles O'Hara. O'Hara first offered the sword to Count de Rochambeau, a gesture clearly indicating surrender to France and not the Continentals for whom the British held contemptuous repugnance. Rochambeau, in turn, directed that the sword be transferred to the victor, General Washington. When O'Hara then offered the sword to Washington it was refused because, being yielded by a second in command, it could only be received by his second in command, General Benjamin Lincoln. In my painting I have depicted the victorious moment at Yorktown when the surrender of the sword of Cornwallis brought the end of British rule over the Americans and the birth of an infant nation which would grow up to change the world forever. Note on William Lee: (c. 1750-1828) in literature often remembered as Billy Lee or Will Lee. Billy Lee was George Washington's personal valet, an excellent horseman and the only one of Washington's slaves freed outright by Washington in his Will. Because he served at Washington's side throughout the American Revolutionary War, Lee was one of the most publicized African Americans of his time." - William Ahrendt



276

Frank Hoffman 1888-1958

Study for *Building the Union Pacific*

Oil on board

12 x 16 inches

Signed lower right

Estimate: \$6,000-10,000



277

Frank Hoffman 1888-1958

Bell Ranch Wrangler

Oil on board

24 x 30 inches

Signed lower right

Estimate: \$20,000-30,000

Perhaps the most important Taos-based illustrator, Frank Hoffman's love of the race horses his father bred and his job as art director for the Chicago American, where he illustrated a wide variety of sporting and arts events, prepared him for the life he began in 1916, when he first went West. In Taos, the young artist met one of his heroes, Leon Gaspard, whose example showed him how to be bold with color. Hoffman stayed on and bought a small ranch two miles from Taos, raising animals he would use as subjects for his paintings. His work was featured in *The Saturday Evening Post* and other notable periodicals and companies like the Great Northern Railway and Brown & Bigelow hired him to produce calendar art and advertising. Bell Ranch, where this painting was done, isn't far from Taos, and was one of Hoffman's favorite places to paint.

278

Robert Lougheed 1910-1982

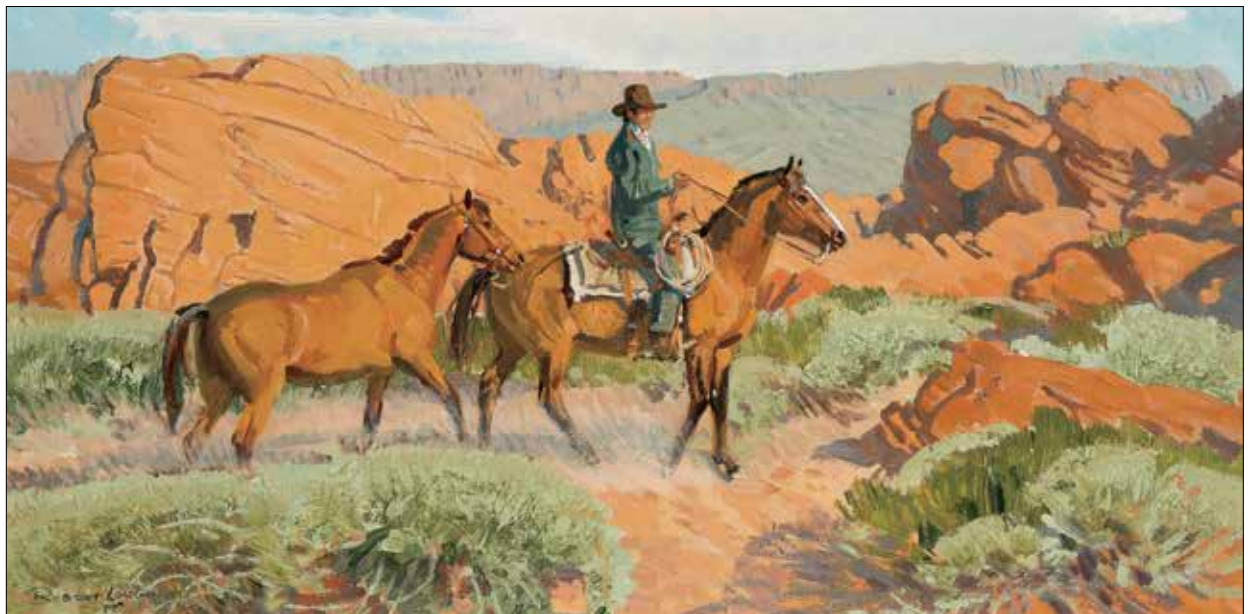
Long Shadows in Blackfoot Country

Oil on board

12 x 16 inches

*Signed lower left/CA; Signed,
titled and dated 1978*

Estimate: \$5,000-8,000



279

Robert Lougheed 1910-1982

Valley of Fire Country

Oil on board

12 x 24 inches

Signed lower left; Signed, titled and dated 1976

Estimate: \$10,000-15,000

Canadian born Robert Lougheed came to be known as “the painter’s painter.” Lougheed’s philosophy of art had two tenets: 1) work quickly, from nature rather than photographs; 2) when all else fails, draw a horse. Whether painting horses in a corral or the men who wrangle them, Lougheed’s works are always fresh and vibrant. *Valley of Fire Country* and *Long Shadows in Blackfoot Country*, partake of both aspects of Lougheed’s aesthetic. Each has the feel of having been painted from nature. Broad, quick strokes represent the textures of man, horse, and landscape, grasping the unrepeatable uniqueness of the moment.



280

Harry Jackson 1924-2011

Foreman - Polychrome

Bronze, Cast number FC3P

17 inches high

Signed and dated 1974;

Signed in paint and dated 1981

Estimate: \$10,000-15,000



281

James Bama b. 1926

The Bareback Rider

Oil on board

20 x 11 inches

Signed upper right and dated 75

Estimate: \$20,000-25,000

Provenance: Altermann Galleries, NM.

Exhibitions: Buffalo Bill Historical
Society, WY.

282

Bill Anton b. 1957

Near Canyon Lake

Oil on board

30 x 40 inches

Signed lower right;

Signed and titled verso

Estimate: \$20,000-30,000



283

Jason Rich b. 1970

A Western Heritage

Oil on canvas

48 x 60 inches

Signed lower left;

Signed, titled and dated 2008 verso

Estimate: \$20,000-30,000

Exhibitions: Prix de West, 2008.



284

David Mann b. 1948

Shadows in the Sun

Oil on canvas

36 x 48 inches

Signed lower right

Estimate: \$18,000-24,000



285

Joe Beeler 1931-2006

Land of Alchesay

Oil on canvas

30 x 40 inches

Signed lower right/CA

Estimate: \$40,000-60,000

Exhibitions: Cowboy Artists of America, 1999

Alchesay. Sounds like alchemy or the name of some fantasy land filled with wizards. A strange name for an Apache painting. But just Google that word, see what you come up with. I did. William Alchesay. 1853-1928. Indian Scout. Chief of the White Mountain Apache. Winner of the Medal of Honor during the Indian Wars. Tried (and failed) to convince Geronimo to surrender yet became and remained close friends with him until Geronimo's death in 1909. Met with Presidents Cleveland, Roosevelt, and Harding, appealing to them to uphold the rights of Native Americans. A tough guy. A hero. A peacemaker. This, according to Joe Beeler—himself part Cherokee—is his land—Alchesay's land. East central Arizona. Alpine forests and high desert. The Apache warriors in Beeler's painting move through this land like watchful lords of a land of fantasy.

286

Arnold Friberg 1913-2010

High Mountain Capture

Oil on canvas

24 x 30 inches

Signed lower left

Estimate: \$30,000-40,000



287

William Gollings 1878-1932

Winded

Oil on canvas

18 x 24 inches

*Signed lower left and dated 04,
titled lower middle*

Estimate: \$15,000-25,000



288

Jim Norton b. 1953

Calling the Buffalo

Oil on canvas

34 x 30 inches

Signed lower left/CA;

Signed/CA, titled and dated 1/11 verso

Estimate: \$20,000-40,000

289

Herman Hansen 1854-1924

Crow War Party

Watercolor

20 x 30 inches

Signed lower right

Estimate: \$15,000-25,000

Provenance: Estelle Doheny, CA.
Christie's, Los Angeles,
February 3, 1988 (Doheny Sale)
J. N. Bartfield Galleries, NY.
Private Collection



Herman Hansen, one of many German expatriate artists to find the allure of the American West irresistible, came 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." Hansen, most keenly interested in the "Wild" half of the phrase "Wild West," often depicted wild-eyed horses and chases down steep grades. But in *Crow War Party*, Hansen trades wildness for coiled, chiseled power. The acute angle at which the mounted braves top the rise, that angle continuing up the far-off hill at left, and the waning dusk suggests some unfolding drama. Head and shoulders above sits the chief, leading from the front, trophies of past battles dangling from his lance and shield. His aquiline nose, and close, deep-set eyes give a falconiform shape to his face. He sees farther, knows what will happen next, plans his strategy three moves ahead, a grandmaster at this deadly game of chess.



290

Howard Terpning b. 1927

Medicine Man

Oil on canvas

24 x 18 inches

Signed lower left/CA and dated 1981;

Signed and titled verso

Estimate: \$60,000-90,000



291

Howard Terpning b. 1927

Against the Cold Maker

Oil on canvas

30 x 46 inches

Signed lower right/NAWA and dated 1992;

Signed and titled verso

Estimate: \$600,000-900,000



291
Howard Terpning b. 1927
Against the Cold Maker (detail)
 Oil on canvas
 30 x 46 inches
Signed lower right/NAWA and dated 1992;
Signed and titled verso

Estimate: \$600,000-900,000

Literature: Don Hedgpeth. *Spirit of the Plains People: Howard Terpning*. Shelton, CT: Greenwich Workshop, Inc. 2001, pp. 78-79, illustrated.

Exhibitions: National Academy of Western Art, 1992.
 Winner of the Remington Award

In the religion of the Blackfeet, as George Bird Grinnell wrote in his seminal 1923 book, *Blackfoot Lodge Tales: The Story of a Prairie People*: "The cold and snow are brought by Cold Maker (Ai-so-yim-stan). He is a man, white in color, with white hair, and clad in white apparel, who rides on a white horse. He brings the storm with him. They pray to him to bring, or not to bring, the storm." (page 260)

Howard Terpning's *Against the Cold Maker* is a modern masterpiece of looming shadows and light without warmth. Three mounted Indians cross a plain, heads bent in the teeth of the biting wind. Situating them right of center in the picture plane with the light above and ahead of them allows the artist to accomplish two things: the first is to indicate a cold open vastness already covered; the second gives him the space to render their elongated shadows on the snow. These shadows are unearthly, like spirits trying to detach themselves from bodies. The knife of sun, mirrored in the ice-covered ribbon of river running across the center of the painting, offers no respite. It's been a dark day and the setting sun lends a sense of urgency to their painful journey. The glimmer of hope lies in the tracks they follow. Perhaps camp isn't so far off. For now, however, *Against the Cold Maker* might well be called *Race Against the Cold Maker*.



292
Harry Jackson 1924-2011
Dog Soldier
 Bronze, Cast number DS3
 21 ½ inches high
Signed and dated 1983
 Estimate: \$8,000-12,000



293
Robert Shufelt b. 1935
Look'n for Long Ears...
 Pencil
 17 ½ x 28 inches
Signed lower right, titled and dated 1988

Estimate: \$10,000-15,000



294

Olaf Wieghorst 1899-1988

Old Apache

Oil on board

14 x 12 inches

Signed lower left; Signed and titled verso

Estimate: \$10,000-15,000

Provenance: Mongerson Wunderlich Galleries, IL.
Oklahoma Publishing Company, OK.
Private Collection, TX.



295

Olaf Wieghorst 1899-1988

Old Crow

Oil on board

14 x 12 inches

Signed lower left

Estimate: \$10,000-15,000

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

Where Olaf Wieghorst's action scenes of horses and men concentrate on the revelation of the moment within the bounds of realistic depiction, his portraits strive to reveal character through more stylized means. In *Old Crow* and *Old Apache*, everything swirls around the faces of these elders. The earth pigments—yellow and dust and stone—crosshatch and fly to the edges of the panels. Hair and headgear and clothing is suggested through simple shapes and stripes. And then, looking at the faces, everything falls away from the elders' eyes. Like scars in earth made by rivulets of runoff, lines on the cheeks and around the eyes and mouth are deeply grooved by time.



296

Olaf Wieghorst 1899-1988

Starting the Roundup

Oil on board

24 x 30 inches

Signed lower left; Titled and dated 1952 verso

Estimate: \$35,000-50,000

Provenance: Shorr Gallery, AZ.

What Olaf Wieghorst learned about balance as a child acrobat in his native Denmark served him well when he moved to the United States. As a successful rodeo rider, U. S. Cavalryman on the rugged Mexican border, and mounted police officer in New York City, Wieghorst knew his way around horses—especially how to stay on one. After moving to California in 1944, he “stayed” on horses in a different way—as a painter. Wieghorst took special pride in his ability to convey the anatomy of the horse within a well constructed scene and was always on the lookout for 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. In *Starting the Roundup*, the wagon out front leads the cowboys and herd, lost in the dust and distance. The sense of anticipation is to be found only in the curve of the driver’s back. He leans into his business, eager to put some miles behind him.



297

Kyle Polzin b. 1974

The Dispatch

Oil on canvas

22 x 26 inches

Signed lower left

Estimate: \$10,000-15,000



298

Harry Jackson 1924-2011

Flagbearer

Bronze, Cast number TF

30 inches high

Signed and dated 1983

Estimate: \$20,000-30,000

299

Jim Norton b. 1953

Painted for War

Oil on board

24 x 18 inches

Signed lower left/CA;

Signed, titled and dated 2001 verso

Estimate: \$15,000-25,000



300

John Moyers b. 1958

Watching & Waiting

Oil on canvas

40 x 50 inches

Signed lower left/CA and dated 97

Estimate: \$25,000-35,000

301

Martin Grelle b. 1954

Prayers of the Pipe Carrier

Oil on canvas

58 x 66 inches

Signed lower right/CA and dated 2011;

Signed, titled and dated 2011 verso

Estimate: \$200,000-300,000





301

Martin Grelle b. 1954

Prayers of the Pipe Carrier

Oil on canvas

58 x 66 inches

Signed lower right/CA and dated 2011;

Signed, titled and dated 2011 verso

Estimate: \$200,000-300,000

Exhibitions: Cowboy Artists of America Exhibition, 2011.

Buyer's Choice Award.

Among Native American peoples to this day, the pipe carrier plays an important role and bears a heavy burden. Pipes are never bought; they are made. A balance between male—the pipe stem—and female—the bowl of the pipe—is essential. One does not choose to carry the pipe. Rather, the pipe chooses its carrier. Those who wish to have a pipe ceremony, to have their prayers heard, cannot be denied by the pipe carrier, though they must present a small gift to the carrier. Cured tobacco, or a mixture of tobacco and other herbs such as Deers tongue leaf, Bear Berry and Red Willow—called kinnikinnick in many languages—is smoked as thanks to the Creator, Grandmother Earth, the Power of the Four Winds are offered prior to the specific entreaty. At the moment poignantly depicted in *Prayers of the Pipe Carrier*, the Pipe Carrier offers the first smoke to the Creator. Another Indian squats, burning an offering of herbs and twigs while the others stand quietly, watching, waiting and listening for an answer.



302

Martin Grelle b. 1954

Almost Sundown

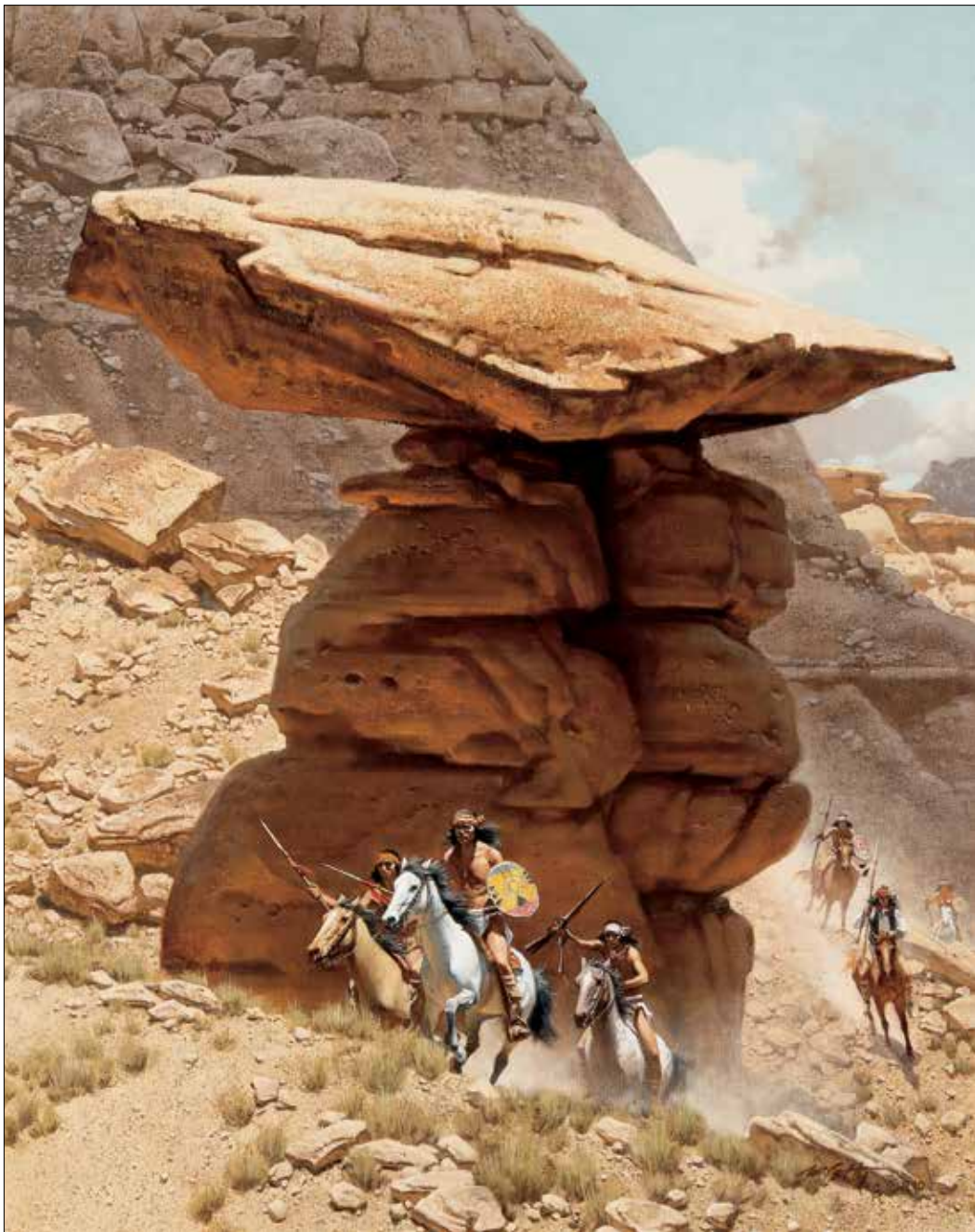
Oil on canvas

24 x 30 inches

Signed lower right/CA and dated 97

Estimate: \$25,000-35,000

Provenance: Overland Gallery, AZ.



303

Frank McCarthy 1924-2002

Under Balanced Rock

Oil on canvas

30 x 24 inches

Signed lower right/CA and dated 1990;

Signed, titled and dated verso

Estimate: \$30,000-40,000



304

Frank McCarthy 1924-2002

Attacking the Stage

Oil on board

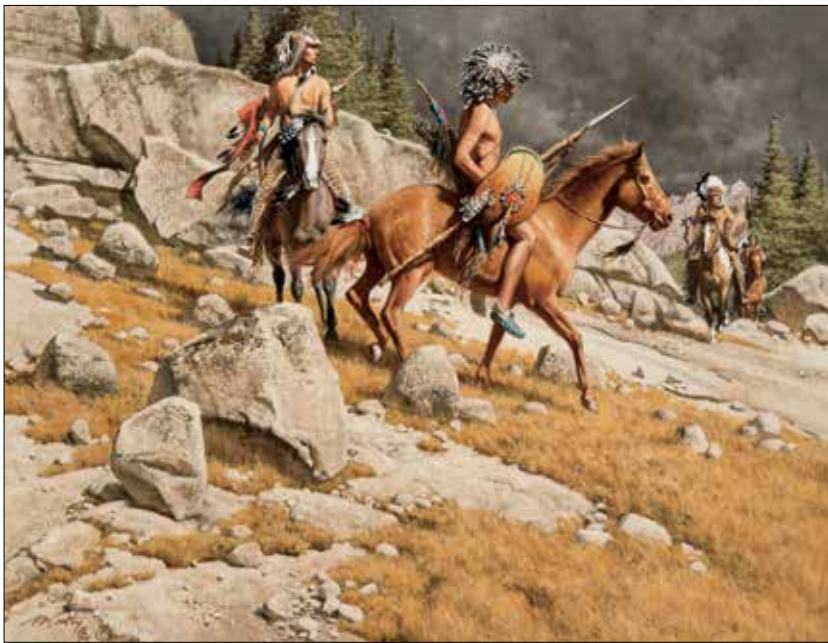
24 x 48 inches

Signed lower right/CA and dated 72;

Signed and titled verso

Estimate: \$60,000-90,000

Attacking the Stage has every element you could ask for in a McCarthy: tense action; dense masses of mounted figures going all out; yellow-brown grasses laced with shadows; scumbled rocks and sun-drenched peaks receding into the deep distance. Quiet apart from the fantastic painted horses and bonneted braves, perhaps the most interesting and unusual aspect of this painting is the perspective and consequent point of view. Just above ground level, we see the object of the Indians' wrath through and between the horses—the stagecoach. The coach, in point of fact, is even lower than our eyes, racing parallel with the braves just down the slope, trapped at the moment between the war party and the rocks. The lead brave, on second look, has turned into the stage, thinking to cut the team off.



305

Frank McCarthy 1924-2002

The High Trek

Oil on canvas

20 x 26 inches

Signed lower left/CA; Signed and titled verso

Estimate: \$20,000-30,000

Provenance: Pierce Fine Art, MA. (circa 1996)



306

Frank McCarthy 1924-2002

Hostiles on the Ridge

Oil on canvas

24 x 30 inches

Signed lower left/CA;

Signed and titled verso

Estimate: \$30,000-40,000

Provenance: Legacy Galleries, WY.



Mr. and Mrs. John Clymer with Mrs. Donna Mengert (center).

In the artist's words:

"In the 1820's there was an immense area beyond the Missouri River to be harvested for furs. Various firms engaged men and equipment to enter this unknown area for the purpose of trapping and trading furs, primarily beaver pelts in these early days. A fixed meeting place, or rendezvous, was set each year where all were to meet the following year to transact business, to trade and to celebrate. The rendezvous were held in the summer when the year's trapping was over. The trappers and Indians came in with their furs to trade and the wagons and packs of the different firms from the States came loaded with trinkets, necessities, coffee, gunpowder, lead, guns, etc. but a large part of the load was the cheap whisky, which was watered down to further increase the trading firm's profits, and which added much to the hilarity of the gathering. The celebrating

began as soon as the kegs of alcohol could be gotten out of the supply train or off the mules. With whisky flowing freely there were few dull moments at a mountain rendezvous. In addition to the necessary business transactions the socializing was an important part of the gathering to these lonely mountain men who were living hard and endangered lives away from civilization the rest of the year.

"Many of these rendezvous were held in the Green River Valley on The West side of the Green River Range between the New Fork River and Horse Creek.

In the picture a small group of trappers come whooping into a Green River Rendezvous. They are being lured on by the sight of whisky and old friends."

John Clymer

John Clymer's trajectory from commercial art to America's chronicler of the Fur Trade and Mountain Man Era is itself a tale of exploration and adventure. In 1960, abandoning a successful and lucrative career, Clymer was determined to paint the wildlife and Western subjects that truly interested him. At the same time, his galleries began to ask for more history paintings. He and his wife began to trace what was left of the early Trails—the Oregon, Bozeman, Chisholm, Overland Stage, Pony Express—as well as the path Lewis and Clark had taken. Clymer studied the terrain, dress, manners, horses, dwellings, weapons and lives of the men and women, trappers and Indians, and poured his knowledge onto his canvases with the kind of energy that characterized the period.

Packed with figures, animals, and action, *Whisky, Whisky* is one of Clymer's most ambitious paintings, organized by a stack of horizontal bands that compress the central moment of the Rendezvous. At the top, a heavy gray sky seems to be lifting off the peaks of the still snow-capped mountains. This is where the trappers have come from, the focus of their desolate, dangerous, solitary existence. Rolling and clay-colored, the dusty valley envelops this oasis, indicated by the small stand of trees. That's what this is, this Rendezvous, an oasis, a temporary respite from dust, forest, snow, solitude. At the bottom edge of the central band of human action, a dog—probably half wolf—sprints at full speed alongside the arriving trappers. Not really tamed, not really domesticated at all, he seems to be the spirit of the entire gathering. The trappers that dominate the painting whoop and hoot and holler to those already assembled; they are, or perhaps feel, that they are late to the party, that they have some catching up to do, ready to trade the dust they have raised—and wear—for the Cain they are about to. Other trappers and most of the pack animals are barely discernible at right. They emerge from the mists of history, as if Clymer might be saying that these people, their lives, times and deeds are worth knowing and need to be wrested out of oblivion. You might also say that they emerge, moving from non-existence to existence, from solitude to community for the brief few days of the Rendezvous. Hell might be other people, as Jean-Paul Sartre observed, but heaven might be too.

According to the consignor, Fred Renner, noted scholar of American Western art and one of the judges who awarded the Gold Medal at the Cowboy Artists of America Exhibition in 1973, observed on a number of occasions that "*Whisky, Whisky* was the finest Western action painting since the passing of Charlie Russell."



307

John Clymer 1907-1989

Whisky, Whisky

Oil on canvas

30 x 60 inches

Signed lower right/CA and dated 1972

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



307

John Clymer 1907-1989

Whisky, Whisky (detail)

Oil on canvas

30 x 60 inches

Signed lower right/CA and dated 1972

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

Provenance: The Artist

Donna Mengert Collection, AZ.

Exhibitions: Cowboy Artists of America Exhibition, 1973.

Winner of the Gold Medal.

Literature: Walt Reed. *John Clymer: An Artist's Rendezvous with the Frontier West*. Flagstaff, AZ: Northland Press. 1976, pp. 112-113, illustrated.

Paul Weaver (intro). *The Western Paintings of John Clymer*. New York: Bantam Books. 1977, plate 34, illustrated.



308

John Clymer 1907-1989

The Catch

Charcoal

28 x 24 inches

Signed lower left/CA

Estimate: \$8,000-12,000

Inscribed verso: "TRAILSIDE GALLERIES 1981 / "The Catch" by John Clymer / Gold Medal Drawing 1974 Cowboy Artists of America Exhibition, Reproduced: John Clymer Book; 10 Years Cowboy Artists of America Book, 1974 Cowboy Artists of America Catalog and Movie Book on John Clymer"

Provenance: Trailside Galleries, AZ.

Oklahoma Publishing Company, OK

Exhibitions: National Cowboy and Western Heritage Museum, OK, 1974.

Gold Medal Drawing.

Literature: James K. Howard. *Ten Years with the Cowboy Artists of America*. Flagstaff, AZ: Northland Press. 1976, p. 149, illustrated.

Walt Reed. *John Clymer, An Artist's Rendezvous with the Frontier West*. Flagstaff, AZ: Northland Press. 1976, page viii, illustrated.

Paul Weaver. *The Western Paintings of John Clymer*. Toronto: Bantam Press. 1977. p. 5, illustrated.



309

John Clymer 1907-1989

The Chase

Oil on board

20 x 30 inches

Signed lower right

Estimate: \$100,000-150,000

Provenance: Oklahoma Publishing Company, OK.



310

Andy Thomas b. 1957

Bronson and the Mutineers

Oil on canvas

26 x 38 inches

Signed lower right

Estimate: \$35,000-45,000

The artist's description:

"Edgar Beecher Bronson wrote of a cowboy mutiny he endured on the high plains of Wyoming in the 1870's. Acting as his own foreman with his first herd of cattle, the inexperienced twenty-year old Bronson soon lost the respect and control of his cowboys. With the help of only two cowboys still loyal to him, Bronson tangles with the ringleader and put the malcontents afoot on the plains at the point of a gun."



311
Alfredo Rodriguez b. 1954
Mountain Networking
 Oil on canvas
 24 x 36 inches
Signed lower left and dated 10
 Estimate: \$15,000-25,000



312
David Wright b. 1942
Climbing the Western Slope
 Oil on board
 28 x 40 inches
Signed lower right; Signed and titled verso
 Estimate: \$18,000-24,000
 Provenance: Altermann Galleries, NM.



313
Harry Jackson 1924-2011
The Victor
 Bronze, Cast number VR3
 41 ½ inches high
Signed and dated 1991
 Estimate: \$10,000-15,000



314
Harry Jackson 1924-2011
Two Champs II
 Bronze, Cast number TCII99
 24 inches high
Signed and dated 1977
 Estimate: \$20,000-30,000



315

Frank Tenney Johnson 1874-1939

Voice of the Night

Oil on canvas

28 x 36 inches

Signed lower left

Estimate: \$300,000-500,000



315
Frank Tenney Johnson 1874-1939
Voice of the Night (detail)
 Oil on canvas
 28 x 36 inches
Signed lower left

Estimate: \$300,000-500,000

Literature: Harold McCracken. *Frank Tenney Johnson's Western Paintings*. Garden City, NY: Doubleday & Co, 1974, p. 67, illustrated.

You don't need Frank Tenney Johnson's title, *Voice of the Night*, to know what's going on here, what might be at stake. Three mounted Navajo, in a rapidly narrowing pass flanked by vertiginous walls, pause, listening for some sound they may have heard, some sound they may have imagined hearing. It may be voices, or the echo of their own sounds, or ghosts. The three stare into the night, trying to part the darkness. The Navajo nearest us, on the white horse, leans forward, stiff and alert, into the shadows of the cliff opposite. His horse, wide-eyed, ears back, feels and transmits his anxiety. The stillness and sense of anticipation is as profound as night itself. At least it is not a moonless night. If it were, they—and we—would see even less. This is Frank Tenney Johnson's genius, built upon Remington, Whistler and Blakelock, on their attempts to capture darkness, to get it down on canvas. To employ a palette of blues and greens to give the illusion of a moon-bathed night. To convey the profound mystery of night in the American West. To paint the silences between sounds when sounds are amplified and distorted by darkness. To blur the boundaries between the nocturne in art and the nocturne in music.

Born in Iowa in 1874, Frank Tenney Johnson bore witness to 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. It was there, on a class visit to the Layton Gallery of Art that young Frank Tenney Johnson determined to make a life in art. Johnson studied under two of the Panoramists, E. W. Heine and Richard Lorenz, whose enormous circular paintings of biblical scenes and famous battles were precursors of cinema. Lorenz, who traveled and painted the West, fired Johnson's imagination.

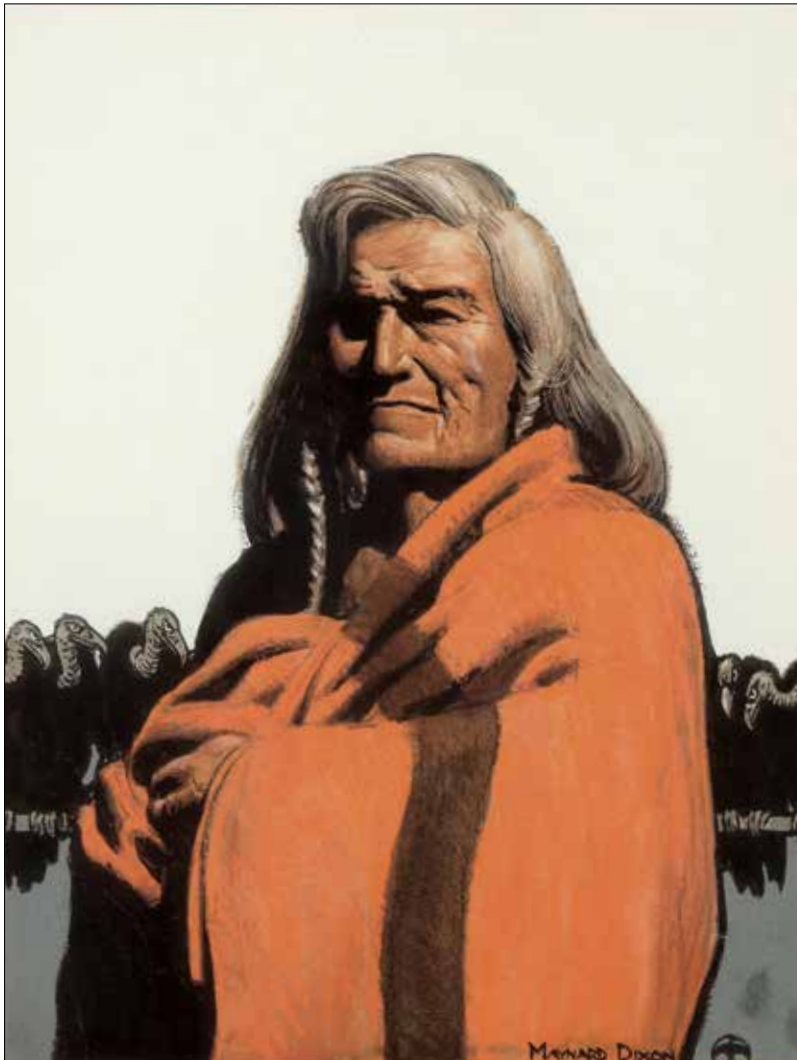
Against his own yearnings, Johnson and his new bride, Vinnie, went East, to New York, where the young artist enjoyed instant success in the burgeoning advertising industry. His skill at painting animals—Johnson often sketched at the Bronx Zoo—earned him a contract with Winchester rifles. The ads he produced 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. But Johnson's art alone couldn't support him, so he became a cowboy in Colorado, participating in some of the last "beef roundups" in American history. These experiences—especially the quiet, star-filled nights watching the herds—provided him with material that would serve him well throughout his career. Eventually, he and Vinnie settled in Southern California—the beating heart of the nascent movie business. Johnson achieved fame painting murals in movie theaters, sold many works to the new moguls and had featured roles in many early silent cowboy pictures, "two-reel oaters" churned out for ravenous audiences. 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. And by year's end, Frank Tenney Johnson, artist of the Western night, had passed into history.



316
Frank Tenney Johnson 1874-1939
Mother and Child
 Gouache
 19 1/2 x 11 inches
Signed lower left and dated 1902
 Estimate: \$3,000-5,000



317
Frank Tenney Johnson 1874-1939
Arizona Twilight
 Watercolor
 31 1/2 x 19 1/4 inches
Signed lower left
 Estimate: \$50,000-75,000



318

Maynard Dixon 1875-1946

Indian Chief (The Vulture's Prey)

Egg Tempera & Pastel

19 x 14 inches

Signed lower right

Estimate: \$60,000-90,000

Literature: *Sunset Magazine*, March 1924,
cover illustration.

A copy of *Sunset Magazine* featuring the painting on the cover accompanies this lot as does a letter from Edith Hamlin (Dixon's wife) about the painting.

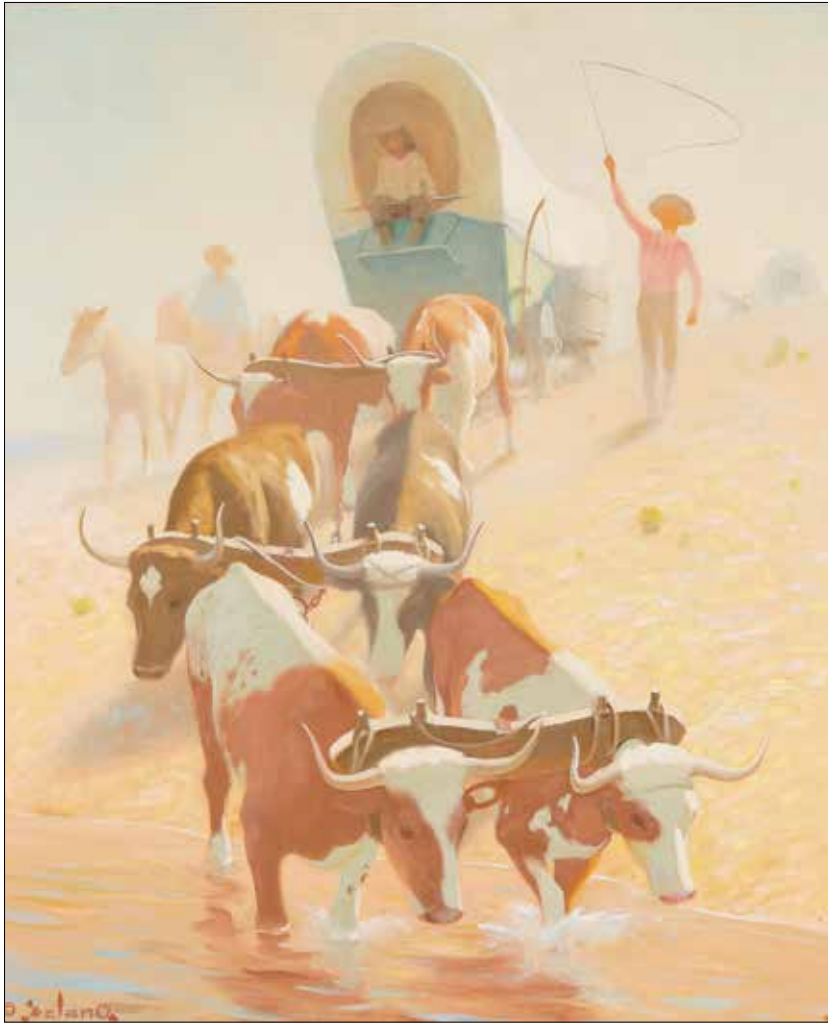
Maynard Dixon's sympathies toward Native Americans and the challenges they faced as they were pulled unceremoniously into the "American" way of life early in the 20th century are well documented in his paintings and writing. His heart always went out to the downtrodden and less fortunate, as is evidenced in the great "Forgotten Man" works of the Depression Era.



Indian Chief (The Vulture's Prey) illustrates the cover story—John Collier's "The Red Slaves of Oklahoma"—in the March, 1924 issue of *Sunset Magazine*. The tale Collier tells is an old one, made new by the discovery of oil in Oklahoma, and neatly summed up by the author: "In Oklahoma, peonage and slavery still exist, but their victims have a red instead of a black skin. In Oklahoma, guardianship over Indians is a profession and a lucrative business. Thousands of Indian minors, thousands of Indian adults released from supervision by the Federal Government and declared competent to manage their own affairs, have been enslaved by the state courts, their persons and their property have been placed in the hands of professional guardians who in many cases initiated the court action through which the victim was robbed of his rights as a citizen." In short, the guardians—white—took control of profits from oil extracted on lands owned by Native Americans, keeping these "wards" in squalid ignorance of the wealth that was theirs by right.

Dixon's painting of the Indian Chief ringed by vultures asks us to consider the various purposes of art. There are, of course, the beautiful and decorative, the historical and the imaginative. The intention of *Indian Chief (The Vulture's Prey)*, while partaking of the beautiful and decorative, is to move the viewer, to alert the viewer, to ask "why the vultures" and open the magazine and find out. It is a topical, political piece offering a complex, specific set of signs that, taken together, create a metaphor for the plight of the Oklahoma Indians.

The Chief's gray hair suggests that he is of another time, that this is no longer the time of his youth and strength. His face, a mixture of vulnerability and pride, comes close to the stoic assurance we expect in such portraits, but the furrows on his brow and the downward curve of his mouth indicate worry. His right side fading to black melts into the broad stripe on his blanket, a stripe which seems like a shadow. It takes a moment to realize that what rings him are vultures. Twin masses to either side of the Chief, they hulk like black hills. And the Chief is turned away from them, as if he is unaware of their presence. Take the vultures away, and you have a superb generalized portrait of a Native American elder wondering about the future. Insert the vultures and you know what he should fear, even if he does not.



319

Gerard Curtis Delano 1890-1972

Yews and Oxbows

Oil on canvas

36 x 30 inches

Signed lower left

Estimate: \$40,000-60,000

Provenance: Oklahoma Publishing Co, OK.

From his earliest years in Massachusetts, Gerard Curtis Delano's face always seemed to be turned to the West. Somehow, the West was a place of dreams for Delano, a goal, a destination in the sense of destiny. Delano went West in 1919, painting and working as a ranch hand but he came back East after a brief time to study with the great Brandywine artists N. C. Wyeth and Harvey Dunn. Fully prepared, Gerard Curtis Delano moved West for good in 1933, making his home in Colorado. He continued to take commercial assignments for a number of years but established himself as an easel painter in the early 1940's. *Mountain Men* and *Yews and Oxbows* appear to come from Delano's last, best years as an illustrator. These two works may have come from a lengthy series of articles Delano wrote and illustrated for *Western Story Magazine* on the history of Westward expansion that were serialized through 1940. The strong design and compact palette of these works is reminiscent of WPA mural painting and the illustrations of N. C. Wyeth while the fairly radical simplifications of the figures and animals recalls Maynard Dixon. In *Yews and Oxbows* we look from the far back across the creek to the early wagon train moving through a dusty, yet optimistic haze. In *Mountain Men*, we look up at the raft as it is about to plunge over the rapids. The standing figure's ability to balance—and his apparent ease—as well as the steersman's calm at the tiller suggest the grace we might see in Wyeth's Robin Hood and Little John, a grace indicative of characters entirely at home in their homes in the wilderness.



320

Gerard Curtis Delano 1890-1972

Mountain Men

Oil on canvas

36 x 30 ¼ inches

Signed lower right

Estimate: \$40,000-60,000

Provenance: Oklahoma Publishing Co, OK.



321

Harry Jackson 1924-2011

Pony Express

Bronze, Cast BP

18 inches high

Signed and dated 1967

Estimate: \$35,000-50,000

Provenance: Kennedy Galleries, NY, circa 1968
Private Collection, TX.

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

Harry Jackson. *Lost Wax Bronze Casting*. Flagstaff, AZ: Northland Press. 1972. *Pony Express* is featured throughout the book.

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 cattlemen brought beef on the hoof 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 living and working in Italy. Jackson's fiery bronzes are prized for their ability to convey the drama and energy of a single moment in time.

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

"I've never shot over my shoulder like that, from horseback, but I've been shot at a lot in the war and hit, too, on two occasions, and I've certainly looked back and looked around and moved very freely in the saddle when I had a horse that I could rely on and he was opened up and going as fast, as flat out as he could go, through all kinds of country. I know what that feels like, and it is grand to have a powerful animal between your legs moving out and carrying you forward, taking you with him—becoming one with the horse. I just hate to see a person attempt such a subject that hasn't ever felt that. I think that's really asking a hell of a lot of one's psyche, but I could sculpt that man and horse with any single cell in my legs, in my toes and my belly and any part of my body that felt the wind, felt the movement of the horse. My whole body sculpted that piece. It's a piece that's all rolling in the same direction.

"I see this piece as the spokes of a wheel going fast. Its center is moving forward and those spokes are spinning around—some are aimed backward, some forward, some down, and some up, but that wheel is moving forward and they're all working together."

Harry Jackson on *Pony Express*, in Goddard and Pointer, p. 234-235.

Speeding forward, looking back. Harry Jackson's painted bronzes, polychrome, as they are generally called, stem from the artist's desire to make painting "bust out of its own space." So it's just possible, looking at *Pony Express* here and *Stampede* on the page opposite, that we have it all wrong, that these aren't painted sculptures so much as sculpted paintings, pop-up, pop-out, paintings. In a world in which Hollywood comes closer and closer to Real 3-D cinema each year, Harry Jackson, once again comes across as quite modern, ahead of his time, even visionary even in his commitment to depicting the legendary past of the Pony Express in the American West. Speeding forward, looking back.



322

Harry Jackson 1924-2011

Stampede - Polychrome

Bronze, Cast number STP3P

13 inches high, 58 ½ inches wide

Signed and dated 1959; Signed in paint and dated 1980

Estimate: \$150,000-250,000



322

Harry Jackson 1924-2011

Stampede - Polychrome (detail)

Bronze, Cast number STP3P

13 inches high, 58 ½ inches wide

Signed and dated 1959; Signed in paint and dated 1980

Estimate: \$150,000-250,000

Literature: Donald Goddard and Larry Pointer.

Harry Jackson. New York: Harry N.

Abrams. 1981, pp. 86-87, 196-197, illustrated.

Someday, someone will realize that Harry Jackson's *Stampede* isn't merely the artist's major work in bronze. Someday, someone will realize that it is also a major work of Abstract Expressionism. And why not? Harry Jackson knew and studied and exhibited with Jackson Pollock, Wilhelm de Kooning, Franz Kline and others and became an up and coming second generation Abstractionist. All of this sounds unlikely, but a quick glance at the early pages in Larry Pointer and Donald Goddard's 1981 monograph, *Harry Jackson*, will show the truth of the matter. *Stampede*, executed in its patinated state, in 1959, was the artist's fifth Western bronze and only the second major work (after *Range Burial*). So his return to the West, to the love of all things Western that had first captivated him as a boy living near the Chicago Stockyards, was a recent development. What Jackson Pollock did with his paint squeezed from the tube is also called "Action Painting." What Harry Jackson achieves in *Stampede*, turning Abstract Expressionism back on itself, back into the specific reality of a supremely violent moment, might well be called "Action Sculpture." Consider just two formal similarities: curves, curls and points pushing away from an undifferentiated, implied central mass like spikes of meringue. Squint at it. You'll see what I mean. The whole thing is like an organism, a huge, indifferent, death-dealing creature of myth. Actual chaos rendered chaotically, yet managed—down to the smallest detail—by the artist. In 1969, Jackson would cast *Stampede* once more, this time in polychrome, referencing the truth of Classical Greek sculpture—painted, not white, as we have come to think (the cover of the above mentioned monograph features a detail from this work). The number of polychrome casts of *Stampede*? Five.



323

Tom Lovell 1909-1997

A Warrior No More

Oil on board

12 x 9 inches

Signed lower right; Signed and inscribed verso

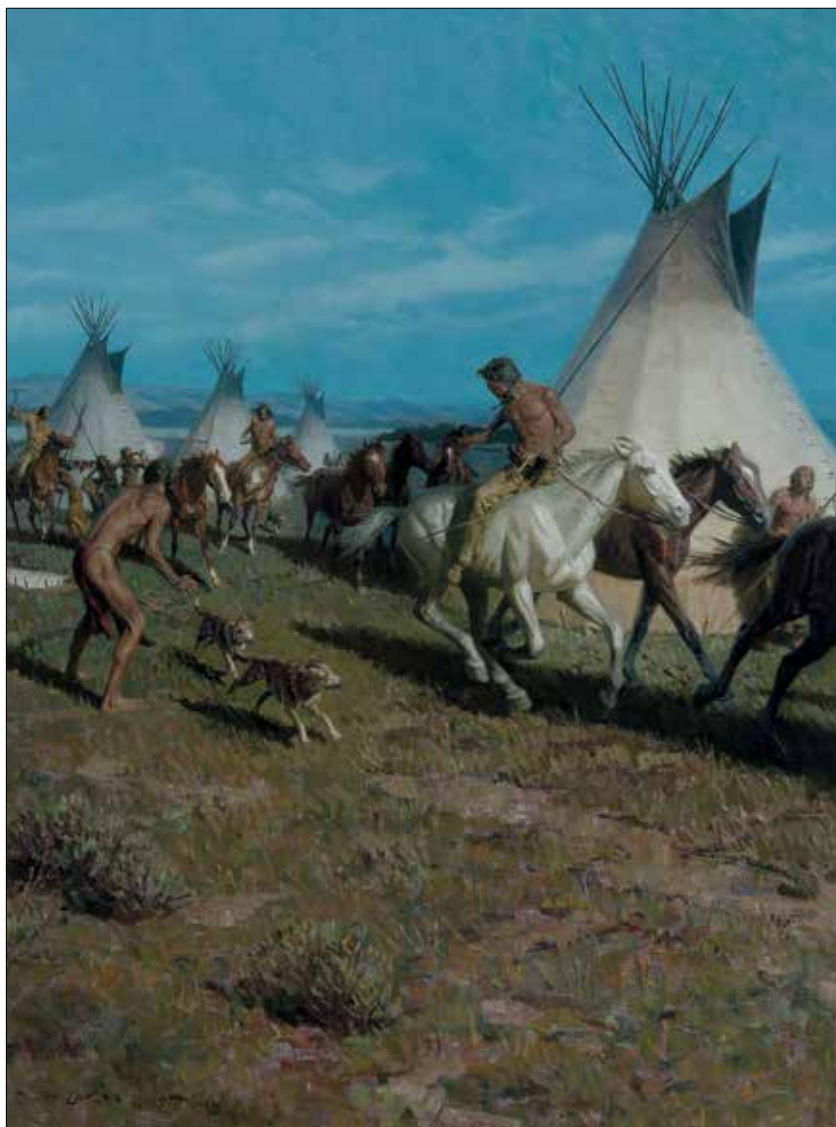
Estimate: \$15,000-25,000

Inscription in the artist's hand, attached verso:

"A Warrior No More

The buffalo cap war bonnet was a badge of honor, worn only by a proven warrior. Here is a Comanche, the sole survivor of a defeated war party, returning to his village. His arrows gone, his companions dead, he cannot ride back to his people wearing this war bonnet. He ties it to a branch of a dead tree, literally hanging it up. His heart is on the ground."

Tom Lovell



324

Tom Lovell 1909-1997

Horse Raid

Oil on canvas

40 x 30 inches

Signed lower left/CA and dated 1978

Estimate: \$200,000-400,000

Provenance: Trailside Galleries, WY.
Oklahoma Publishing
Company, OK.

Inscription in the artist's hand, attached verso:

Horse Raid

"Horse raiding was an important part of the Plains Indian culture. The idea was to cut the picket ropes and lead the best horses away by stealth. But a dog barks and the camp is aroused; the raiders leave without ceremony, with a few captured animals and no dignity."

When Tom Lovell is at his best, as he is here, in *Horse Raid*, the story—the moment of the painting—tells itself. The drama of the unsuccessful raid lies in the composition, in the way the raiders are confined and all but surrounded in the picture plane. In the center of the painting, at far right, an Indian emerges armed from his teepee while, at far left, also in the middle, another warrior and two dogs hound and confront the would-be thieves. farther back, but just above the warrior and dogs, another group of Indians—one of whom has had time enough to grab a rifle and take a shot—opposes the raiders. The wide, open foreground and distant river, mountains and sky narrow at left and leave open only the smallest way out at right. Not only have they failed in their avowed mission, the raiders are lucky to escape with their skins. Lovell is kind enough to write a fine, concise explanation and attach it to the back of the painting—but the truth is, we don't need it.

325

Russell Case b. 1966

Riders of Marble Canyon

Oil on canvas

24 x 30 inches

Signed lower right;

Signed, titled and dated 2007 verso

Estimate: \$4,000-6,000



326

Michael Coleman b. 1946

Valley Encampment

Oil on board

14 x 20 inches

Signed lower left

Estimate: \$4,500-6,500



327

Harry Jackson 1924-2011

Washakie - Polychrome

Bronze, Cast number WAP1P

35 inches high

Signed and dated 1978;

Signed in paint and dated 1981

Estimate: \$15,000-25,000



328

Harry Jackson 1924-2011

Two Champs II (Polychrome)

Bronze, Cast number TCIP42P

20 inches high

Signed and dated 1977

Estimate: \$14,000-18,000



329

Olaf Seltzer 1877-1957

Meeting of the Bands

Oil on canvas

20 x 30 inches

Signed lower left

Estimate: \$80,000-120,000

Meeting of the Bands achieves in oil much of what we expect in Olaf Seltzer's watercolors while adding a great deal in terms of color and the mastery of negative space. On a near knoll, a band of Indians waits and watches as one of their number, dismounted, raises his hand in greeting to a second distant band. The falling away of the knoll makes it possible to include both bands, large and small, while still indicating the vast open space between them. At the horizon, the flat topped mesa caps the drama, and Seltzer's daring use of brilliant blue shot through with wispy white clouds to render the sky, rather than distracting the viewer's eye, serves to leave open the possibility of successful diplomacy.

330

Olaf Seltzer 1877-1957

Far From Camp

Oil on canvas

30 x 36 inches

Signed lower left

Estimate: \$100,000-150,000





330
Olaf Seltzer 1877-1957
Far From Camp
 Oil on canvas
 30 x 36 inches
 Signed lower left

Estimate: \$100,000-150,000

Provenance: J. N. Bartfield Galleries, NY (late 1960's)
 William D. Weiss Collection, WY.
 J. N. Bartfield Galleries, NY.
 Private Collection, ID.

One of Olaf Seltzer's most powerful compositions, *Far From Camp* is a study in wariness and foreboding. The subtle downward curve that Seltzer gives to the horizon expands the picture plane, making the space seem even more vast than it is. Weak central light offers no warmth and falls off to shadow at either side. The landscape itself isn't lush and verdant, the greens are mossy, lichenous—again, they have no warmth. The warmest color is a pale salmon in small splashes on horses, shield, legging, spear wrappings. It isn't much to hold onto. The water is good, but the brush is thorny and what lies beyond it—where we are—is unappealing. Even the blue sky shifts in a subtle way from blue to purple as the eye moves up the canvas, making the atmosphere appear to hang.

And that's the word that rings true here—hangs. Something, perhaps their very survival, hangs in the balance. Having turned their backs on a world of poor choices: the mountain at left, the snowy plateau between them, the vast badlands plain at right, what they do next matters greatly. The braves in the foreground look in two directions, opposite their positions relative to one another, opposite the angle of the spears they hold. They are uncertain, confused, desperate. The brave behind stares ahead, wrapped against the cold. The swirling bands of color on his robe melt into the landscape, as if his will is vanishing, as if he is resigned to whatever decision his fellows make, resigned to whatever fate their decision ensures.



331
Dan McCaw b. 1942
Floral Affair
 Oil on board
 24 x 18 inches
 Signed lower left

Estimate: \$6,000-8,000



332
David Leffel b. 1931
Paper Cloth and Onions
 Oil on canvas
 14 x 16 inches
 Signed lower left

Estimate: \$3,000-5,000

Provenance: Legacy Galleries, AZ.



333
Edouard Cortes 1882-1969
Paris Street Scene, Night
 Oil on canvas
 20 x 26 inches
 Signed lower right

Estimate: \$20,000-30,000

Add Letter of authenticity from David Klein to accompany this lot.

Nostalgia for the "Belle Epoque" of his youth—the movement that made Paris the cultural capital of the world—permeates Edouard Cortes's paintings. Untouched by the cataclysms of the 20th century, in Cortes's work, paint has the quality of dripped candlewax, the accidental beauty of a passing past as crowds of smart people come out in the soft evening to enact the drama of the boulevards.



334

Terri Kelly Moyers b. 1953

Spanish Heritage

Oil on canvas

44 x 30 inches

Signed lower right and dated 2003;

Signed, titled and dated verso

Estimate: \$15,000-25,000



335

Pino 1939-2010

The Golden Pitcher

Oil on canvas

40 x 24 inches

Signed lower right

Estimate: \$40,000-50,000



336

Pino 1939-2010

The Black Shawl

Oil on canvas

30 x 20 inches

Signed lower left

Estimate: \$15,000-20,000

The woman in *The Black Shawl* seems to have stepped out of the title role of Bizet's *Carmen*. The gypsy in her soul is reflected in the haughty jut of her chin, the curve of her lips and the narrow glare in her eyes. In the act of pulling the parti-colored shawl around her, Pino has captured her mid-huff, just as she is about to wheel on her heel and storm off. As in many of the artist's portraits, the tempest within is to be found in the swaths of overlapping color that surround the figure. Here, red anger and green envy compete with blue and gray depths of melancholy. Arrogance, Pino seems to say, is the armor she dons to protect her vulnerability. Look away and then look back, and notice how a glimmer of that self-doubt shines through in her eyes and hand.



337

Morgan Weistling b. 1964

The Carrot Girl

Oil on canvas

30 x 23 inches

*Signed lower right and dated 2003; Signed
and titled verso*

Estimate: \$45,000-60,000



338

Morgan Weistling b. 1964

The Woodlands

Oil on canvas

48 x 34 inches

Signed lower right and dated 2008;

Titled verso

Estimate: \$45,000-65,000



339

Daniel Gerhartz b. 1965

Celadon and Rose

Oil on canvas

60 x 40 inches

Signed lower right

Estimate: \$18,000-28,000



340
David Leffel b. 1931
Peach, Bird Feeder & Silver Dollars
 Oil on board
 10 x 10 ½ inches
Signed lower right and dated 10;
Signed and titled verso
 Estimate: \$10,000-15,000



341
Jeff Legg b. 1959
Vines and Melon
 Oil on board
 16 x 20 inches
Signed lower right and dated 2009
 Estimate: \$5,000-7,000
 Provenance: Legacy Galleries, AZ.



342

Stephen Scott Young b. 1957

Pride

Watercolor

14 x 20 ½ inches

Signed upper left and dated 2011

Estimate: \$30,000-50,000

Stephen Scott Young, a widely acclaimed American master of watercolor, drybrush and etchings, is a master of sensitive portraiture. His subjects, often captured in moments of introspection, seem simultaneously amazed at the world's wonder and complexity and weighted down with this knowledge. Each seems poised on the knife edge of innocence and experience.

Noted American art historian and author, William Gerdtz, describes Young as a spiritual descendant of Thomas Eakins, Winslow Homer and Andrew Wyeth, but the underlying spirit of his work approaches Vermeer in its concern for pristine perfection. His paintings have been featured in solo shows in major museums and he is the first living American artist to be honored with a one-person exhibition at Christie's private gallery in New York City in May 2012.

Over the past twenty-five years Young has divided his time between studios in Florida and the Bahamas painting genre scenes that often feature the children of Eleuthera, Harbour Island and Gregory Town. *Pride* stems from an actual incident. Young handed a young girl a Bahamian flag and she, in turn, immediately converted it into a scarf—an object of veneration transformed into a utilitarian article.



343
Michael Coleman b. 1946
Back in the Den
 Oil on board
 24 x 30 inches
Signed lower right
 Estimate: \$10,000-15,000



344
Tim Shinabarger b. 1966
Wanderer
 Bronze, Cast number 21/30
 23 inches high
Signed and dated 09
 Estimate: \$4,500-6,500

345

Carl Rungius 1869-1959

Morning Mist

Etching

7 x 8 ½ inches

Signed lower right

Estimate: \$2,500-3,500

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



346

Carl Rungius 1869-1959

The Traveler

Etching & Drypoint

7 ⅞ x 11 inches

Signed lower right

Estimate: \$3,500-4,500

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



347

Carl Rungius 1869-1959

Mountain Caribou

Etching & Drypoint

7 ⅝ x 10 ¾ inches

Signed lower right

Estimate: \$3,000-4,000

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





348

John Clymer 1907-1989

Snow Line

Oil on canvas

24 x 36 inches

Signed lower right and dated 1977

Estimate: \$80,000-120,000



349

Bob Kuhn 1920-2007

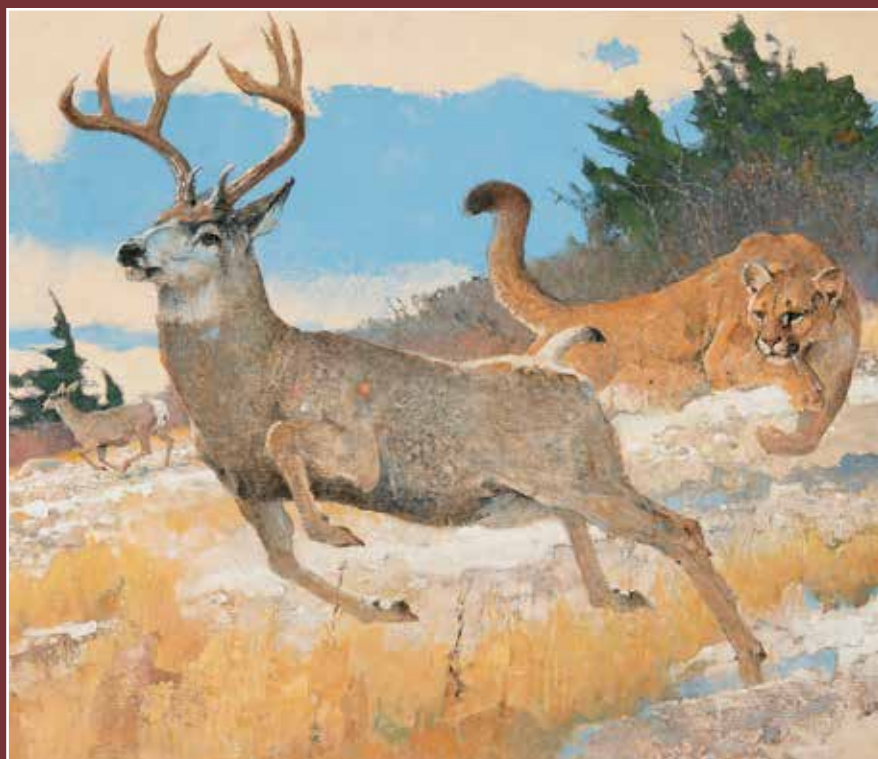
High Stakes Race

Acrylic

26 x 40 inches

Signed lower right; Signed and dated 2005 verso

Estimate: \$100,000-150,000



349
Bob Kuhn 1920-2007
High Stakes Race (detail)
 Acrylic
 26 x 40 inches
Signed lower right; Signed and dated 2005 verso
 Estimate: \$100,000-150,000

Bob Kuhn was a prominent wildlife illustrator before he turned full-time to easel painting in 1970. Almost immediately, he seized the mantle worn by Wilhelm Kuhnert and Carl Runge, becoming the most sought after interpreter of big game animals. Kuhn worked largely in acrylic, allowing him to develop a strong palette and richly textured surface. Realistic action was his specialty, but his real underlying strength is an unerring sense of design. In *High Stakes Race*, the mountain lion changes direction as if aware of the edge of the canvas while the buck takes flight down the hillside. In the picture plane, predator and prey overlap as Kuhn makes wise use of perspective to suggest a closing of the distance between them. Only the buck's left hind leg touches the ground. The speed of the chase must be tremendous. Unlike other artists who blur details on the animals when they paint action, Kuhn abstracts the landscape around the action, reducing it to spikes and patches of color. How we perceive the landscape at this moment is similar to how the animals in pursuit and flight see it. This doubling—seeing the animal and seeing through the animals' eyes, is characteristic of Kuhn and is one of his many contributions to the field of animal art.

350
Kenneth Bunn b. 1938
Striding Grizzly
 Bronze, Cast number 3/7
 32 inches high, 53 inches long
Signed

Estimate: \$30,000-40,000

Original commission by the National Wildlife Museum of Art in Jackson, WY.



351
Ken Carlson b. 1937
Autumn Reds - Grizzly
 Oil on board
 20 x 30 inches
Signed lower right
 Estimate: \$25,000-35,000

352

Luke Frazier b. 1970

Arizona Roundup

Oil on board

30 x 40 inches

Signed lower right;

Signed, titled and dated 2007 verso

Estimate: \$12,000-18,000



353

Tim Shinabarger b. 1966

Sounds of September

Bronze, Cast number 21/35

22 ½ inches high

Signed

Estimate: \$4,000-6,000



354

Philip R. Goodwin 1882-1935

The Big Thrill

Oil on canvas

24 x 33 inches

Signed lower right

Estimate: \$80,000-120,000

Provenance: Haynes Art Gallery, Canada

Alex Hattie, Canada

Private Collection, Ontario (gifted by Alex Hattie, circa 1971)

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

Hayden, ID: Coeur d'Alene Art Auction, 2001. pp. 272, 281, illustrated.

They left the fire burning, a thing they normally wouldn't do in the woods. But that big bull moose is swimming, getting away. This isn't one of Philip R. Goodwin's "predicament" pictures, the ones with the bear cubs tearing up the camp or the big grizzly around the corner in the pass that makes the pack horse shy. *The Big Thrill*—more painterly than the Goodwin's typical calendar paintings—is an "opportunity" picture, a hunting scene in a picture postcard landscape that says, "Drop everything! There's a once in a lifetime moose right over there." The hunter in front has begun to paddle even before the guy in back is fully in the canoe. Still, they are trying to be quiet, keep calm, and keep that heart rate down. But day is nearly done. Soon it will be too dark to see. The race is on. And no matter which way it goes, whether the hunters prevail or the moose gets away, the story will remain, waiting to be dusted off, waiting to be told, time and again.

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 inimitable oils chronicling the romance of sport. Goodwin's images made their way into the American unconscious through periodicals and calendars; his 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 his canvases.



355

Philip R. Goodwin 1882-1935

It's a Bear

Oil on canvas

24 x 33 inches

Signed lower left

Estimate: \$80,000-120,000

Provenance: Fine Arts Gallery, CA.

Lola and Otha D. Wearin Collection, circa 1965.

Coeur d'Alene Art Auction, 1999, Lot 121 and Back Cover illustration.

Literature: Brown & Bigelow Calendar, 1929, illustrated.

Sports Afield, December, 1936, illustrated advertisement.

Sports Afield Calendar, 1937, illustrated.

Zoller's Beer, undated advertisement illustration.

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

Hayden, ID: Coeur d'Alene Art Auction.

2001. pp. 166, 191, 198, 247, 259, 295, illustrated.

Without even seeing the painting, you know that any Goodwin with the title *It's a Bear* is going to be some sort of sporting predicament piece. Goodwin's scenes of sportsmen's camps invaded by bears topped calendars and sold beer (see above). *It's a Bear*, more than most of the artist's paintings, appears again and again, even after his untimely death in 1935. Oddly enough, according to letters reproduced in Peterson's indispensable book, Brown & Bigelow represented the painting to the Day Lumber Corporation but they were not immediately enamored with it, for the simple reason that they preferred images in which the bears were more predominant (Peterson, p. 198). Nonetheless, Brown & Bigelow used it in their own calendar, as did *Sports Afield*. *It's a Bear* is a very painterly work, oscillating expertly between the finely-drawn figures, the more bravura, impressionistic landscape and the almost ghostly bear, standing on two legs—"the beast that walks like a man" in Native American lore. Despite the objections of the Day Lumber people, the bear is a haunting creature here, rising out of a nimbus of moonlit mist. One fisherman has his boots off. The axe he reaches for is too far, in the bear's line of sight. The other angler holds his pipe, wishing it were a pistol. What happens next? It could be a scene from David Mamet's film, *The Edge* (meaning "not good" for our anglers) or it could be a funny near miss. Thereby, as they say, hangs the tale.



356

John Clymer 1907-1989

Hiding Place

Oil on board

23 x 33 inches

Signed lower right

Estimate: \$25,000-35,000

Provenance: O'Brien's Art Emporium, AZ.
Oklahoma Publishing
Company, OK.

Exhibitions: *The West of John
Clymer*. National
Cowboy and Western
Heritage Museum, OK.
March 16 - November 24,
1991, p. 6, illustrated.

357

Bruno Liljefors 1860-1939

Winter Hare 1914

Oil on canvas

27 ½ x 39 ½ inches

Signed lower left and dated 1914

Estimate: \$30,000-40,000



If German born Carl Rungius and Wilhelm Kuhnert are the spiritual fathers of big game painting, whose heirs—Allen, Kuhn, Carlson, Smith, Coleman, Frazier and others—continue their tradition, then Swedish artist Bruno Liljefors is, by default, the spiritual father of the painters of foxes, hares, seabirds, shorebirds and gamebirds, cats and owls—Robert Bateman, Raymond Ching, Lanford Monroe, Manfred Schatz. A slight, sickly child, like Theodore Roosevelt, Liljefors built himself up, taking to hunting and rambling in the outdoors as a cure. He had always loved to draw, and time in the great forests of Sweden offered innumerable subjects. He found his way to the Academy of Art in Uppsala, then traveled to study and exhibit in Dusseldorf and Paris. The lessons of Impressionism left their mark, and an interest in Darwinism as it applied to the animal world. Yet though Liljefors considered himself a painter of animal portraits, concerned with the rhythms and harmonies of form and color in Nature, his work never lacks movement and does not shy away from the kinds of life and death situations one finds in Bob Kuhn's paintings. In 1929 he summed up his philosophy in this way: "Organic life, especially the animal, is the apex of creation, and movement is the highest expression of natural life." (Martha Hill, *Bruno Liljefors: The Peerless Eye*, p. 17)

358

Richard La Barre Goodwin 1840-1910

A Good Day's Bag

Oil on canvas

48 x 29 inches

Signed lower right and dated 1889

Estimate: \$30,000-50,000



The son of a prolific portrait painter based in Albany, New York, Richard La Barre Goodwin appears to have been pursuing his studies in New York when the Civil War broke out. He enlisted and was wounded in the First Battle of Bull Run. Mustered out on disability, Goodwin spent the next two decades as an itinerant portrait painter. In the early 1880's, the artist set up a studio in Syracuse, New York. At some point, Goodwin must have seen the highly realistic trompe l'oeil ("tricking the eye") still lifes painted by Harnett, Peto and others. This trompe l'oeil style is peculiarly American, dating back to the Peale Family in the 18th century, whose life size paintings of shirts hanging on a line to dry and figures peering round the corners of doors fooled and delighted viewers—including George Washington. Harnett's works, in particular those depicting game birds hanging on rough wooden doors, seem to have inspired the artist to try his hand at the genre. Goodwin's "cabin door" pictures proved a great success among politicians and wealthy sportsmen. Incorporating the door of a cabin Theodore Roosevelt had lived in—which was on exhibit at a Lewis and Clark centennial—into one of his paintings created a minor stir and cemented his reputation. Celebrated art historian Alfred Frankenstein, in his invaluable work on the still life painters of the late 19th century, finds Goodwin less romantic than his counterparts, seeing early signs of Modernism in his works as he "makes a great deal of the flat, rectilinear, Mondrianesque" patterns in the wooden slats and bars and sees "in the creatures of nature the proverbial cylinder and cone." (Frankenstein, *After the Hunt*, p. 133.)



359

Robert Bateman b. 1930

Lion at Tsavo

Acrylic

22 x 36 inches

Signed lower right and dated 1979

Estimate: \$40,000-60,000

Literature: Rick Archbold. *Robert Bateman: An Artist in Nature*. Toronto, Canada: Madison Press. 1990, p. 34, illustrated.

Robert Bateman. *A Retrospective of Limited Editions*. Venice, FL: Mill Pond Press. 1991, p. 50, illustrated.

Tsavo. The word, the place, In Kenya, immediately evokes Col. John Patterson's 1907 book—a classic—*The Man-Eaters of Tsavo* and the 1996 film, *The Ghost and the Darkness*, which starred Michael Douglas and Val Kilmer. Both the book and the film revolve around an actual incident during the building of the Kenya-Uganda Railway in 1898. Over the course of a year, a pair of enormous lions roamed the Tsavo, picking off at least 35 railway workers—though more were unaccounted for. Patterson, who was there to oversee construction of a railway bridge, took it upon himself to track and kill the lions, a task that took him months and nearly cost him his own life on more than one occasion. In December, 1898, Patterson killed the first and the second of the famous lions of Tsavo. You can see them to this day at the Field Museum, in Chicago.



360

Luke Frazier b. 1970

Dugga Boys

Oil

24 x 40 inches

Signed lower right

Estimate: \$16,000-20,000



361

Robert Bateman b. 1930

Set of Two Works of Art

Estimate: \$30,000-40,000

Literature: *Robert Bateman: A Retrospective of Limited Editions.*

Robert Bateman & Rick Archbold.
Safari. Toronto, Canada: Penguin
 Studio/Madison Press. 1998, illustrated.

Rhino at Ngorongoro

Acrylic

30 x 48 inches

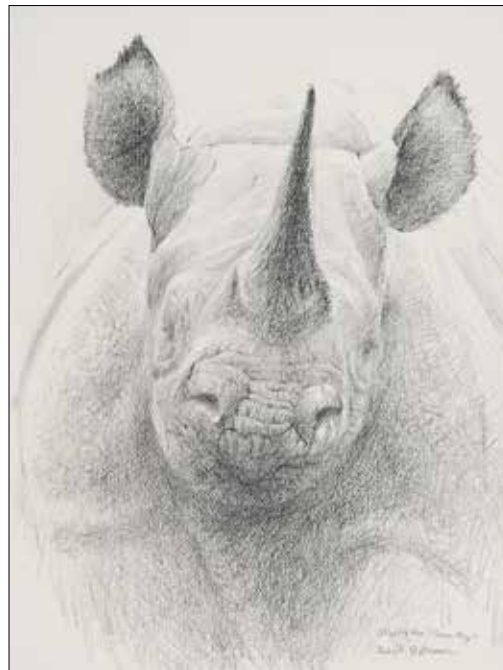
Signed lower right

Power Play Study

Pencil

16 x 12 inches

Signed lower right and titled





362

Raymond H. Ching b. 1939

The Great Auk

Oil on board

21 x 25 inches

Signed lower right and dated 1995

Estimate: \$8,000-12,000

The Great Auk is a bird no living human has seen. Extinct since the middle of the 19th century, this large, flightless, penguin-like denizen of the rocky islands of the North Atlantic was hunted for its down, eggs and meat. Slow on land—though an excellent swimmer—the Great Auk, like the Dodo, had no innate fear of man. Ching's *The Great Auk*, seen from above, from a position of power, looking down on the gracefully swimming bird, can only have been developed from paintings, prints, and old taxidermy and skeletons housed in museums.

The other paintings on offer here, *The Harrier* and *Crested Pigeons*, depict birds that remain abundant, in widespread ranges. They are the kinds of birds we take for granted, just as we took for granted the Passenger Pigeon, extinct since 1914, that once numbered in the billions.

A native of New Zealand, Raymond Harris-Ching is one of the world's premier artists, a specialist in depictions of birds in flight. He came to prominence when his work was seen by eminent ornithologist-artist Sir Peter Scott and earned major acclaim for his illustrations in *The Reader's Digest Book of British Birds*, one of the world's most popular guidebooks. Ching is devoted to realistic portrayals, but his use of color, interest in animal locomotion, and novel point of view infuse his paintings with the moment-to-moment drama of the wilderness.



363

Raymond H. Ching b. 1939

The Harrier (Hawk)

Gouache

19 ¼ x 14 ¼ inches

Signed upper middle

Estimate: \$6,000-9,000



364

Raymond H. Ching b. 1939

Crested Pigeons

Acrylic

22 ½ x 16 ¾ inches

Signed lower right

Estimate: \$6,000-9,000



365

Robert Bateman b. 1930

Frosty Morn Blue Jay

Acrylic

20 x 16 inches

Signed lower left and dated 1982

Estimate: \$15,000-25,000

Provenance: Beckett Fine Art, Canada

Literature: Robert Bateman. *A Retrospective of Limited Editions*. Venice, FL: Mill Pond Press. 1991, p. 110, illustrated.

Robert Bateman's eye for discerning patterns in the natural world, and his skill at rendering those patterns into paintings has made him one of the world's foremost wildlife artists. Against an array of crystalline fringe—suspended sprays of ice-dipped pine needles—an electric Blue Jay perches. That's what you see at first. But then your eye goes back, through the subtle layers of pine shot through with cold pale yellow light. The composition is a swirl of fractals, the invisible mathematics of Nature. But apart from that, what is more welcome than a Blue Jay in winter?



366

Robert Bateman b. 1930

A Pair of Loons

Acrylic

22 ½ x 30 inches

Signed lower right

Estimate: \$25,000-35,000



367

Michael Coleman b. 1946

Black Bears in Geyser Basin

Oil on board

24 x 48 inches

Signed lower left

Estimate: \$22,000-28,000



368

Michael Coleman b. 1946

In the Woods

Oil on board

14 x 24 inches

Signed lower left

Estimate: \$7,000-10,000

Provenance: Legacy Galleries, WY.

369

Tim Shinabarger b. 1966

Mother's Watch

Bronze, Cast number 29/35

24 ½ inches high, 17 inches wide,
21 inches deep

Signed

Estimate: \$8,000-12,000



370

John Banovich b. 1964

High Plains Drifters

Oil on canvas

13 x 36 inches

Signed lower right and dated 2013

Estimate: \$15,000-20,000



371

John DeMott b. 1954

Winter Hunt

Oil on board

24 x 48 inches

Signed lower right

Estimate: \$8,000-12,000

Provenance: Legacy
Galleries, WY.

372

Frank Hoffman 1888-1958

Brush Country

Oil on board

18 x 24 inches

Signed lower left

Estimate: \$15,000-25,000



Brush Country is Frank Hoffman's interpretation of a famous practice in American big game hunting, one borrowed from Native American lore. Blowing through birch bark rolled into a cone amplifies the sound—like a megaphone—the hunter makes to attract the moose. Other artists (N. C. Wyeth, for example) have illustrated the moment when the call proves its effectiveness and the moose comes into view. In Hoffman's version of the scene, the caller continues to call as the moose, a big-antlered bull, steps out of the gray blue mist into the open. The hunter is poised, rifle to shoulder, and the outcome hangs in the next moment. Hoffman's broad strokes and blend of contrasting, overlapping colors, makes the scene shimmer with anticipation.



373
William Alther b. 1959
Grand Milieu
 Oil on canvas
 26 x 32 inches
Signed lower right
 Estimate: \$4,000-6,000



374
Tim Shinabarger b. 1966
Seeking Passion and Glory
 Bronze, Cast number 5/35
 24 inches high
Signed
 Estimate: \$5,000-7,000



375

Brett Smith b. 1958

Return of the Hunters

Oil on canvas

22 x 40 inches

Signed lower right

Estimate: \$14,000-18,000



376

Frank Hoffman 1888-1958

Crucial Point

Oil on board

18 x 24 inches

Signed lower right

Estimate: \$10,000-15,000

Provenance: Tom Lentz, MN.

Bob Nelson, WY.

Dick Idol, MT.

Private Collection, MT.

Literature: Brown and Bigelow
Hunting and Fishing
calendar, circa 1951.

377

Luke Frazier b. 1970

Whir of Wings

Oil on board

24 x 24 inches

Signed lower left;

Signed, titled and dated 2005 verso

Estimate: \$4,000-6,000



378

Michael Coleman b. 1946

Flushing the Cape Old Guide British Columbia

Gouache

19 ½ x 11 inches

Signed lower left and dated 1980

Estimate: \$4,000-6,000

Provenance: Kennedy Galleries, NY.



379

Michael Coleman b. 1946

Caribou

Etching & Watercolor

10 x 8 inches

Signed lower right

Estimate: \$600-900

Provenance: Legacy Galleries, WY.



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