









THE LEGEND OF THE WEST: ICONIC WORKS FROM THE T. BOONE PICKENS COLLECTION

WEDNESDAY 28 OCTOBER 2020

AUCTION

Wednesday 28 October 2020 at 12.00 pm (Lots 1-79)

20 Rockefeller Plaza New York, NY 10020

VIEWING

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John Hays (#0822982)

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21/02/19

T. BOONE PICKENS, ICON OF THE WEST

T. Boone Pickens built a life around challenging conventions. Whether in transforming the American energy industry, championing shareholder rights or emboldening charitable institutions, Pickens was a Texas-sized iconoclast and true national icon. Across over half a century in entrepreneurship, philanthropy and civic activism, Pickens became a household name for his pioneering ambition and steadfast humility—a man whose warmth and ability to turn a phrase endeared him to generations. "I hope people think of me as a visionary who recognized it was important to show a new look periodically," he said. "Predictability leads to failure."

This same dynamism can be seen in Pickens' collection of fine art—an assemblage emblematic of a lifelong dedication to the boldness and creativity of the American spirit. The ambition and daring embodied by the pioneering characters in these artworks are the qualities that not only contributed to Mr. Pickens' own legend as an American icon, but have also built the legend that is the West.

"T. Boone Pickens became a household name across the country because he was bold, imaginative, and daring. He was successful – and more importantly, he generously shared his success"

- PRESIDENT GEORGE W. BUSH



T. Boone Pickens, long an advocate for the use of natural gas as a transportation fuel, mans the

THE 'ORACLE OF OIL'

Phillips Petroleum Company with a penchant picturesque, table-topped lands that rise out for high-stakes poker; his mother was a of the Texas Panhandle"—went public in 1964, pragmatic woman who lead Holdenville's and grew to become one of the world's largest rationing program during the Second World independent producers of oil and gas. War. "The gambling instincts I inherited from my father," Pickens recalled, "were matched by my mother's gift for analysis." Pickens honed his entrepreneurial instincts at an early age: as a newspaper delivery boy, he expanded his operations fivefold by acquiring the routes of others, a harbinger of the audacious strategy that would define his career.

After studying petroleum geology at what is now Oklahoma State University, Pickens worked briefly for Phillips Petroleum before setting out on his own as a Texas wildcatter. The 1950s was a turbulent period for the state's aspiring wildcatters, as men like Pickens drove across Texas making deals and hoping to strike big. In the face of adversity, Pickens built up a strength of character that saw him through the ensuing decades. "When you're in the oil business like I've been all my life," he wrote in 2017, "you drill your fair share of dry holes, but you never lose your optimism."

Pickens' prodigious career took off with the establishment of Petroleum Exploration, Inc.-later known as Mesa Petroleum. Pickens and his firm became known for T. Boone Pickens poses as a young Holdenville cowboy. © T. Boone Picken

homas Boone Pickens, Jr. discovering oil on land that others overlooked, was born in the cattle town of leading energy executives and the broader Holdenville, Oklahoma in 1928. business community to dub him the 'Oracle His father was an attorney for the of Oil.' Mesa-named by Pickens for the "the



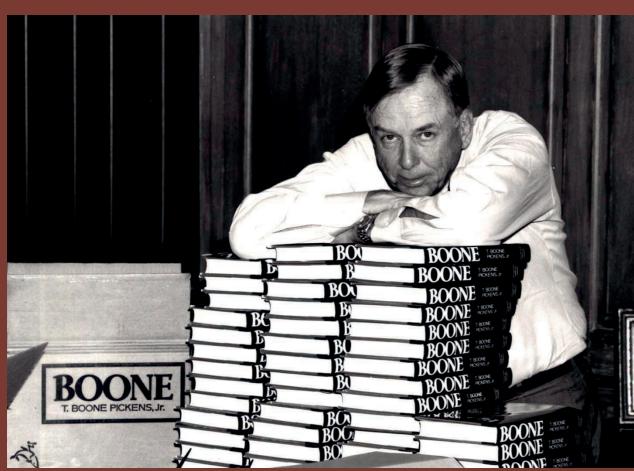
"The more people count me out, the more I count myself in."

- T. BOONE PICKENS

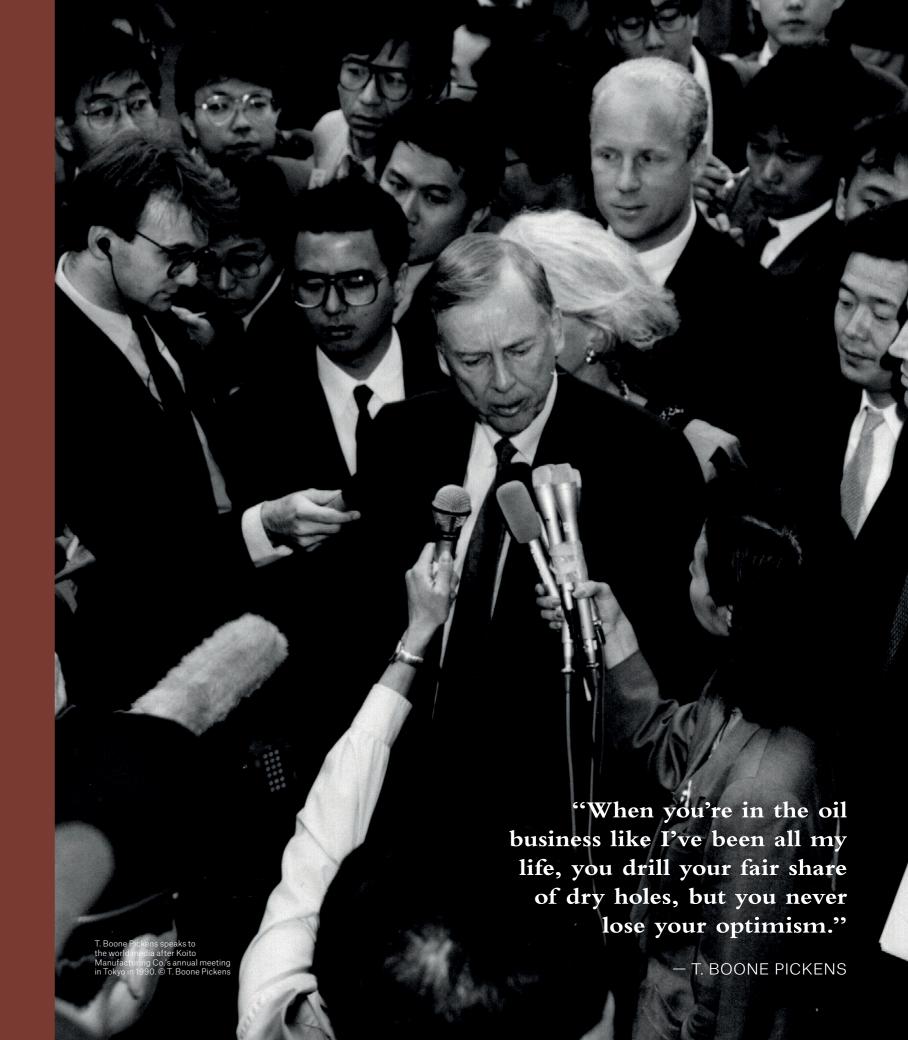
acquisitions, as he utilized attempted takeovers rights of everyday investors against executives throughout the 1980s to elevate the value of and corporate boards. "The more people count rival firms and draw attention to the cause of me out, the more I count myself in." After retiring shareholder rights. "I was hell-bent on shaking from Mesa Petroleum in 1996, the indomitable things up," Pickens said. "I was a disrupter before oilman established, at the age of sixty-eight, disrupters were cool."

style, T. Boone Pickens became a darling of the

nat would gain Pickens media and public alike, earning a place on the renown both within and cover of Time magazine and numerous other outside the industry, however, publications. "There is nothing better than being was his strategy of targeted the underdog," he declared of his advocacy for the the hedge fund BP Capital, which focused its investments in energy. "For most people, that With his signature Texas drawl and unpretentious would have been the end," Pickens mused of the venture. "For me, it was halftime."



T. Boone Pickens takes a break during a 1987 book signing of his New York Times bestseller, Boone. © T. Boone Pickens





"I like making money more, but giving it away is a close second"

- T. BOONE PICKENS

longside his tremendous success in energy and finance, T. Boone Pickens is remembered as one of the most prolific philanthropists of his generation. He gave away over \$1 billion during his lifetime. With characteristic humor, Pickens often explained that, "I enjoy making money, and I enjoy giving it away. I like making money more, but giving it away is a close second." A signatory to the 'Giving Pledge' with friends Bill Gates and Warren Buffet, his philanthropy was wide-ranging and encompassed initiatives in health and medicine, at-risk youth, education and entrepreneurship, athletics and wellness, and environmental conservation. Through individual giving and the ongoing work of the T. Boone Pickens Foundation, he was able to make a transformative impact across the United States.

Pickens was an ardent supporter of his alma mater, Oklahoma State University, and through unbridled generosity became the leading contributor in the institution's history. At OSU, Pickens bestowed over \$650 million to athletics, academics and other initiatives. "He gave us everything he had," OSU Athletic Director Mike Holder noted, "and all that he asked in return was that we play by the rules and dream big." In addition to contributing \$165 million to the University's athletics program the largest single gift for athletics in NCAA history—he gifted over \$100 million for academics, endowed professorships and educational programming. Today, the Pickens name can be found throughout the OSU campus, including at the Boone Pickens Stadium and the Boone Pickens School of Geology. Yet Pickens' "biggest gift," OSU President Burns Haggis declared, "was the inspiration he provided to the university...He really has inspired our university forever."

ickens also made especially notable contributions to medicine and the environment. He provided major gifts to medical institutions including the University of Texas Southwestern Medical Center at Dallas, the University of Texas M.D. Anderson Cancer Center in Houston and the Texas Woman's University's T. Boone Pickens Institute of Health Sciences. Pickens' pledge in 2005 of \$7 million to the American Red Cross was the largest donation in the organization's history, and he continued to stress the importance of health and wellness into his final years. Although it was the oil fields of Texas that gave rise to his success, Pickens was a leading voice in the promotion of wind power and alternative energy, and worked with civic leaders from across the political spectrum to advocate for American energy independence and environmental stewardship. The Pickens Plan for energy independence, released in 2008, was a natural extension of his decades of industry leadership, and drew widespread acclaim across the country. "They grow big personalities in Texas," Warren Buffet observed of his friend's zeal for civic leadership, "but none could top Boone."

Above all, Pickens served as a model of both business success and personal generosity, inspiring countless entrepreneurs to become stewards of their communities. His legacy of philanthropy continues with this auction, with a portion of proceeds benefitting charity.

"A plan without action is not a plan. It's a speech."

- T. BOONE PICKENS T. Boone Pickens, founder and CEO of BP Capital Management 1. Boone Pickens, founder and CEO of BP Capital Management, testifies before the Senate Homeland Security and Governmental Affairs Committee about alternative energy plans on Capitol Hill in Washington, July 22, 2008. (Photo by Andrew Councill/MCT/Tribune News Service via Getty Images)

1 GROUP OF CUFFLINKS AND SHIRT STUDS

The cufflinks designed as oil rigs and the shirt studs designed as oil barrels, 14k gold (cufflinks) and base metal (shirt studs), each cufflink 1 in., each shirt stud % in.

\$500-700



2 TWO PAIRS OF GOLD CUFFLINKS

One pair set with either a bull or bear head, 14k and 18k gold, % in.; one pair designed as the Mesa Petroleum insignia, comprised of textured gold set with lapis lazuli plaques, 14k gold, 1 in.

\$500-700



3 TWO PAIRS OF MULTI-GEM CUFFLINKS

Oval-shaped cufflinks inscribed with 'T.B.P', circular-cut emeralds, 14k gold, % in., signed Birks; oval-shaped cufflinks inscribed with 'TBP', orange stones, 3/4 in., signed Krementz

\$400-600

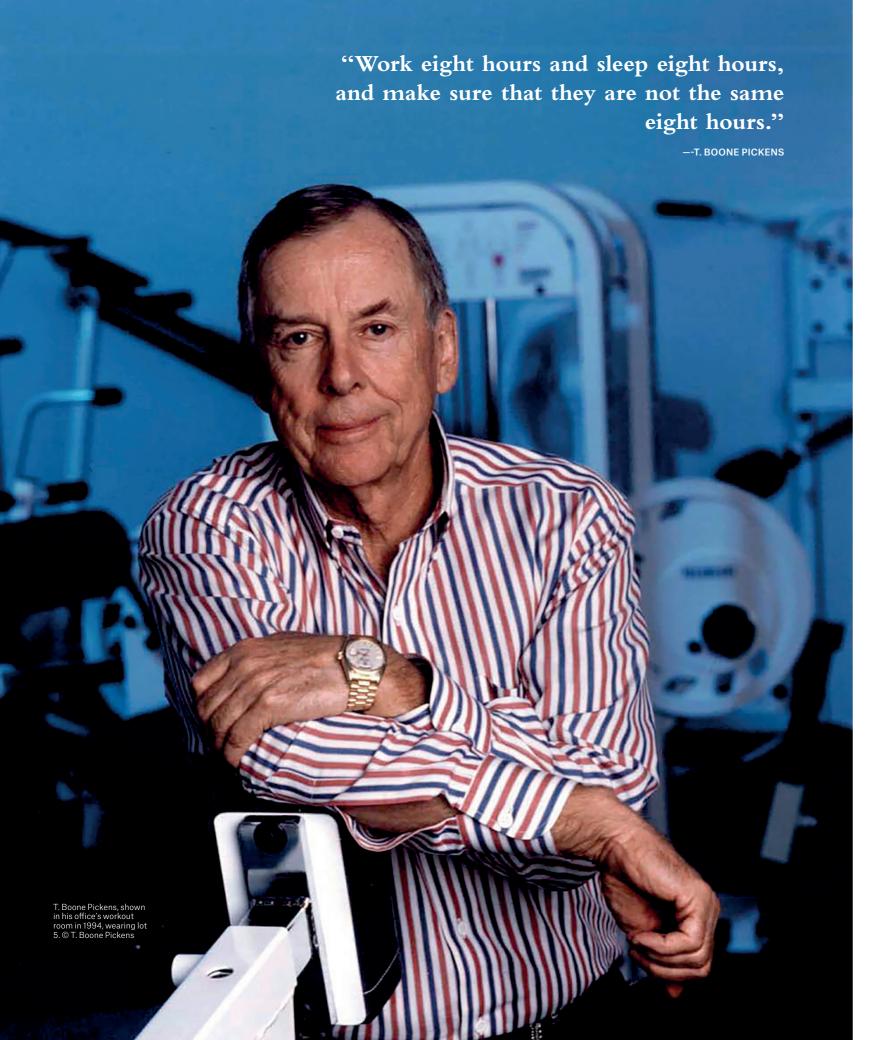


4 GROUP OF GOLD AND SYNTHETIC SAPPHIRE CUFFLINKS AND SHIRT STUDS

Each of square outline in textured gold, the centers set with square-cut synthetic sapphires, 14k gold, each cufflink ¾ in., each shirt stud ¾ in.

\$400-600





5 ROLEX, DAY-DATE "PRESIDENT", REF. 1803

CIRCA: 1964

CASE MATERIAL: 18k gold CASE DIAMETER: 36mm BRACELET MATERIAL: 18k gold BRACELET SIZE: 7.5 inches / 190mm

DIAL: Silvered

MOVEMENT: Automatic FUNCTIONS: Day, date CALIBER: 1555 BOX: No

PAPERS: No

\$10,000-15,000



Introduced into the market at the Basel Fair in 1956, the Rolex Day-Date has always been one of the manufacturer's flagship models, enjoying continuous popularity amongst collectors. Its iconic and easily recognizable aesthetic make this reference a staple of production for the manufacturer.

With a full 18k gold 'President' bracelet, this watch stands out with its engraved case back reading: T B PICKENS JR, VIENNA 1964. T. Boone Pickens purchased this beloved Rolex Day-Date President during a trip to Vienna in 1964, the year he famously took public the oil and gas company he founded. Mesa Petroleum.

6 PATEK PHILIPPE, ANNUAL CALENDAR, REF. 5036/1I

CIRCA: 2004

CASE MATERIAL: 18k gold CASE DIAMETER: 36mm

BRACELET MATERIAL: 18k gold BRACELET SIZE: 7 inches / 177.8 mm

DIAL: Silvered

MOVEMENT: Automatic

FUNCTIONS: Annual calendar, moon phase,

power reserve CALIBER: 315 BOX: Yes PAPERS: No

ACCESSORIES: Setting pin, a Patek Philippe Extract from the Archives confirming manufacture date of 2004 and sale date of January 24, 2005, box, tie-tag

\$15,000-25,000

Patek Philippe produced reference 5036 from 1997 until approximately 2006. The reference was the first annual calendar wristwatch with moon phases.





The T. Boone Pickens Art Collection

T. Boone Pickens' extraordinary American Art collection reflects many of the captivating qualities of the man himself. A maverick oilman who transformed his field through perseverance, creativity and optimism, Pickens was drawn to artworks that capture the similarly bold, pioneering characters of the American West. Pickens reflected of his collecting focus, "The history of the West is particularly rich in wisdom because of the strength of the individuals who lived it. They have given us an unsurpassed legacy of human values founded on such basics as morality, truth, duty, honor and country. I have collected Western art with a hope that it will help preserve these values for successful living and perpetuate them for future generations."

Expressing these values across a century of American art history, The T. Boone Pickens Collection features archetypal examples by the most renowned icons of the West, including Frederic Remington, Charlie Russell and N.C. Wyeth. Furthermore, Pickens' dedication to the preservation of Western art history included a hands-on approach to patronage of its contemporary painters. Consequently, his collection features top-notch works by the most prominent Western artists of our day, including Howard Terpning and G. Harvey. Pickens also directly commissioned paintings depicting his beloved Mesa Vista Ranch from leading landscape artists, Clyde Aspevig and Ken Carlson.

In this pairing of traditional and modern visions, from Remington's *The Buffalo Signal* of 1900 (Lot 16) to Terpning's *Flags on the Frontier* of 2001 (Lot 65), The T. Boone Pickens Collection fully captures the unique, enduring spirit of the West, which has captivated and inspired the American imagination for generations.



7 G. HARVEY (1933-2017)

Boomtown Drifters



signed and dated 'G. Harvey- 1979 ©' (lower right)—inscribed with title (on the stretcher) oil on canvas



42 x 60 in. (106.7 x 152.4 cm.) Painted in 1979.



\$300,000-500,000

PROVENANCE:

The artist.

Texas Art Gallery, Inc., Dallas, Texas, 30 November 1979, sold by the above.

Acquired by the late owner from the above.

LITERATURE:

D. Dillon, "Easel? Money," *D Magazine*, March 1981. S. Hollandsworth, "The Quickest Draw in the West," *Texas Monthly*, October 1990, pp. 137, 185, illustrated. T.B. Pickens, *The First Billion is the Hardest*, New York, 2008, p. 56.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

T. Boone Pickens regarded *Boomtown Drifters* as G. Harvey's best work. The painting held pride-of-place for years in the lobby of Mesa Petroleum, and later at BP Capital, reflecting the roughnecking spirit of the Old West into the halls of what became the nation's largest independent producer of domestic oil and gas.

A kind of mirror to Pickens' own epic career, the sentimental yet powerful image chronicles the life of oil workers in the boomtown era of the early twentieth century when the explosive oil industry brought wealth, population and labor to small Texas communities. As embodied by *Boomtown Drifters*, the artist said, "When I am researching a subject, whether it's reading or studying old photographs, the ideas flood over me. I envision different scenes and moods. The principles of light and atmosphere help me to express my feelings about the story. A painting has to be more than just a graphic representation if it is to involve the viewer." ("History on Canvas: Conversation with the Archivist," *Prologue: The Journal of the National Archives*, vol. 23, Summer 1991, p. 184)

Profoundly atmospheric and immersive, the painting transports the viewer back in time to a place of horse drawn wagons, saloons and candlelit windows. Its linear perspective offers an expansive view of the town as workers on horseback cross the picture plane, perhaps after a long day's work in the muddy conditions.





LEGEND OF THE WEST: THE COWBOY

Boone Pickens' approach to life and work embodied many core tenets of what has come to be known as the "Cowboy Code." Before they were put into simple terms in Jim Owen's "Cowboy Ethics," Pickens lived by notions like "Take pride in your work," "Always finish what you start," "Do what has to be done," "Talk less and say more," "Ride for the brand" and "When you make a promise, keep it." Reflecting on Pickens' embodiment of his own alma mater's version of the creed, Oklahoma State Athletic Director Mike Holder shared upon Pickens' passing, "The greatest Cowboy of them all has taken his last ride...He gave us everything he had and all that he asked in return was that we play by the rules and dream big...'Great ride Cowboy, great ride!'"

The term cowboy has long transcended the literal role of a herdsman to represent a straightforward, industrious approach to life that exemplifies the American Dream. Beyond the recognizable hats, kerchiefs and boots, the archetypal cowpoke character symbolizes a unique spirit of bravery and daring that has captivated the imagination for two centuries. John R. Erickson describes, "In the American cowboy we find qualities we admire—simplicity, independence, physical strength, courage, peace of mind, and self respect...These qualities have made the cowboy the most powerful mythical character in our folklore, one that reaches to the very core of our identity as a people." (The Modern Cowboy, Denton, Texas, 2004, p. 7)

This legend of the cowboy had its roots in the classic novels of James Fenimore Cooper and Owen Wister and found renewed popularity in the movies of John Wayne and Gary Cooper. From Henry Koerner's mischievous posse (Lot 8), to Frank Tenney Johnson's isolated herders surveying the wide open landscape of Wyoming (Lot 9), to Frederic Remington's daring tamer of a bucking bronco (Lot 11), the visual stories by the great American painters of the nineteenth and early twentieth centuries similarly helped establish the indelible cowboy mystique in American hearts and minds.

"He was the ultimate Cowboy"

— OKLAHOMA STATE UNIVERSITY PRESIDENT BURNS HARGIS ON T. BOONE PICKENS



8 WILLIAM HENRY DETHLEF KOERNER (1878-1938)

The Posse

signed and dated 'W.H.D./Koerner/1931' (lower left) oil on canvas 28 x 401/4 in. (71.1 x 102.2 cm.)

\$100,000-150,000

PROVENANCE:

Painted in 1931.

Phillips-Selkirk, St. Louis, Missouri, 2 December 2001, lot 496.

Private collection, New York.

Jackson Hole Art Auctions, Jackson, Wyoming,
9 September 2009, lot 75, sold by the above.

Acquired by the late owner from the above.

LITERATURE:

E.M. Rhodes, *The Trust Knaves*, Norman, Oklahoma, 1931, pp. 136-37, illustrated.

The present painting was part of an illustration commission for Eugene Manlove Rhodes' novel *The Trusty Knaves*, a Western story revolving around a plot to rob a bank. As described on the binding, "...the good guys in this bit of tightly plotted spoofery are the lawless, who overcome the bad guys representing the establishment, enrolling sheriff, marshal, lawyer, rancher, and businessman, with assorted stooges. These upholders of law and order conspire to rob a bank, and are thwarted by the trusty knaves, led by Bill Doolan, who also had it in mind to rob the bank." Koerner's illustration captures the moment when, "The posse rode north together, a goodly cavalcade, planning inquiry as to any glimpse of the fugitive at the Carmody herd before they separated to comb the country."

"The posse rode north together, a goodly cavalcade..."

- EUGENE MANLOVE RHODES, THE TRUSTY KNAVES



9 FRANK TENNEY JOHNSON (1874-1939)

Wyoming Cattlemen



signed and dated 'F. Tenney Johnson A.N.A./1934.' (lower left) oil on canvas 24 x 30 in. (61 x 76.2 cm.) Painted in 1934.

\$250,000-350,000

PROVENANCE:

The artist.

Biltmore Salon, Los Angeles, California.

Private collection, acquired from the above, 1934.

Jim Clark Fine Art, Scottsdale, Arizona.

Dr. John Manning, Lancaster, California, acquired from the above, 1989.

Texas Art Gallery, Inc., Dallas, Texas, 7 May 1999, lot 126, sold by the above.

James A. Sowell, Dallas, Texas, acquired from the above. Texas Art Gallery, Inc., Dallas, Texas, 10 May 2008, lot 72, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

(Possibly) Los Angeles, California, Biltmore Salon, Frank Tenney Johnson: Solo Exhibition, 1934.

LITERATURE:

Frank Tenney Johnson Collection, MS 12, McCracken Research Library, Buffalo Bill Center of the West, Cody, Wyoming, Box 8, Item 72.68, illustrated.

L. Strong, P. Hassrick, *Paintings & Sculpture from the James E. Sowell Collection*, Seattle, Washington, 2007, pl. 23, illustrated.

N. Collins, "T. Boone Pickens's Home in Texas," Architectural Digest, October 24, 2016, n.p., illustrated. The present work likely depicts an area near Frank Tenney Johnson's summer home and studio at Rim Rock Ranch, west of Cody, Wyoming.

Frank Tenney Johnson's unique and earnest take on frontier life earned him the reputation as one of the most celebrated artists of the American West. Long celebrated for his nocturnes, in *Wyoming Cattlemen*, Johnson presents a daytime scene that embodies all of the qualities for which his work is beloved. Employing a broad spectrum of colors, Johnson awards his canvas with blazing blues in the sky, deep brownish-reds and purples in the canyons and green grass surrounding the cowboys. At center, two cowboys survey the landscape in a moment of pause while at work. With its brilliant use of color, composition and form, *Wyoming Cattlemen* is a testament to Johnson's unparalleled ability as a first-hand documenter of life in the West.

LOT ESSAY





10 OSCAR EDMUND BERNINGHAUS (1874-1952)

Overland Mail

signed and dated 'O.E. Berninghaus/-46' (lower left) oil on canvas 35 x 40 in. (88.9 x 101.6 cm.) Painted in 1946.

\$250,000-350,000

PROVENANCE:

Noonan-Kocian Gallery, St. Louis, Missouri. Erwin Peter Stupp, St. Louis, Missouri. Private collection, by descent.

Christie's, New York, 5 December 2002, lot 177, sold by the above.

Private collection, Paradise Valley, Arizona, acquired from the above.

Texas Art Gallery, Inc., Dallas, Texas, 8 November 2008, lot 76.

Acquired by the late owner from the above.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.

One of the founding members of the Taos Society of Artists, Oscar Berninghaus settled in Taos, New Mexico in 1925 and established himself among the leading painters of the Southwest. With a background as a commercial draftsman and illustrator, he employed a sureness of brushstroke and line to paint the expansive landscape of the region with remarkable accuracy. In *Overland Mail*, Berninghaus pays homage to the popular Western motif of the stagecoach in his hallmark style, featuring sparkling color and an engagingly dynamic composition.

"The Overland Mail Company was emblematic of the colonial nature of the West...This was the first true transcontinental mail and passenger service."

— PHILIP L. FRADKIN



11 FREDERIC REMINGTON (1861-1909)

The Broncho Buster



inscribed 'Frederic Remington' and 'CAST BY THE HENRY-BONNARD BRONZE CO. N-Y. 1895.' and stamped 'R 10' (on the base)—inscribed 'Copyrighted 1895./by Frederic Remington.' (along the base)—stamped 'R 10' (under the base) bronze with brown patina 24 in. (61 cm.) high Modeled in 1895; cast *circa* 1895.

\$300,000-500,000

PROVENANCE:

Reese L. and Virginia Milner, Beverly Hills, California, *circa* late 1950s.

Sotheby's, New York, 24 May 2006, lot 206, sold by the above.

Acquired by the late owner from the above.

LITERATURE:

H. McCracken, Frederic Remington: Artist of the Old West, New York, 1947, n.p., pl. 41, another example illustrated. H. McCracken, The Frederic Remington Book: A Pictoral History of the West, Garden City, New York, 1966, pp. 255-56, another example illustrated.

The American Connoisseur, June 1967, p. 142, another example illustrated.

The Connoisseur, August 1967, cover, another example illustrated.

P. Hassrick, Frederic Remington: Paintings, Drawings and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections, New York, 1973, pp. 180-81, another example illustrated.

B. Wear, *The 2nd Bronze World of Frederic Remington*, Upper Montclair, New Jersey, 1976, pp. 56-57, another example illustrated.

M.E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 63-69, another example illustrated.

M.E. Shapiro, P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 172, 186, pls. 47-48, another example illustrated.

J. Ballinger, *Frederic Remington*, New York, 1989, p. 74, another example illustrated.

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51-64, 171, another example illustrated.

B. Dippie, *The Frederic Remington Art Museum Collection*, Ogdensburg, New York, 2001, pp. 18, 112-17, another example illustrated.

P. Hassrick, *Frederic Remington: A Catalogue Raisonné II*, Norman, Oklahoma, 2016, pp. 57-59, 121, 123, 125, 160-61, 171, another example illustrated.

"I am to endure in bronze...I am doing a cowboy on a bucking bronco and I am going to rattle down through the ages."

- FREDERIC REMINGTON



12 WILLIAM ROBINSON LEIGH (1866-1955)

Patient



signed and dated 'W.R. Leigh 1940.' (lower left) oil on canvas 22 x 28 in. (55.9 x 71.1 cm.) Painted in 1940.

\$100,000-150,000

PROVENANCE:

C.R. Smith, Annapolis, Maryland. Herbert G. Wellington, Locust Valley, New York. Sotheby's, New York, 21 May 2009, lot 95, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

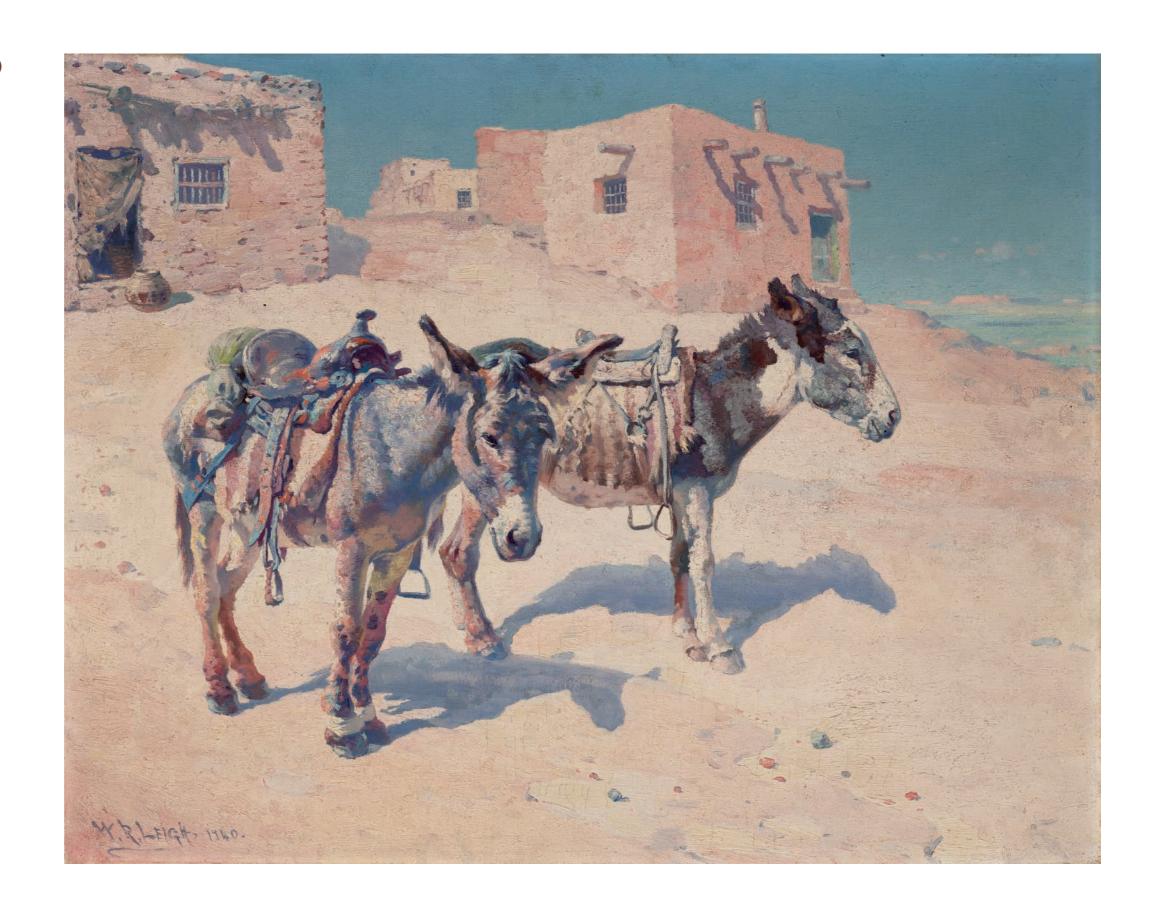
New York, Grand Central Art Galleries, *Paintings by William R. Leigh*, March-April 1941, no. 8.

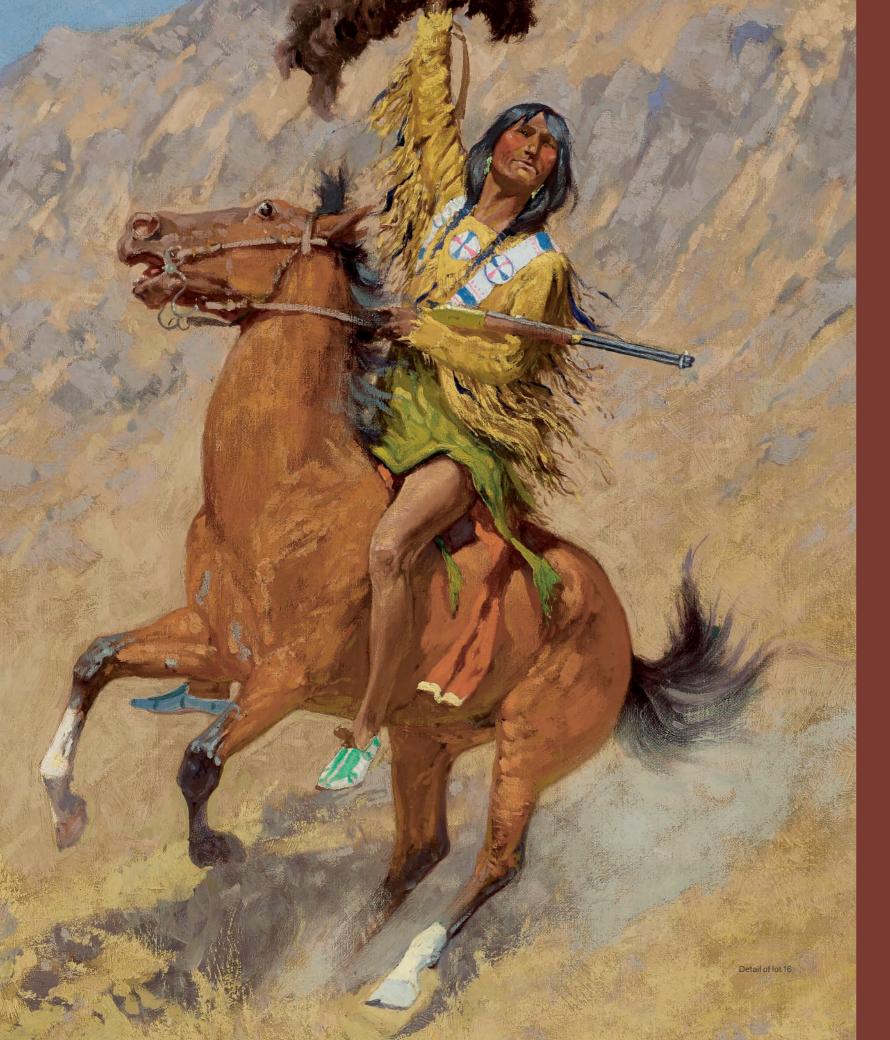
LITERATURE:

D. Cummings, *William Robinson Leigh: Western Artist*, Norman, Oklahoma, 1980, pp. 152-53.

William Robinson Leigh painted the burro more than any other animal, and the subject became a trademark of his highly regarded work. Leigh considered the burro as the Indian's "ship of the desert...he has the virtues of patience, docility and the ability to endure almost incredible hardships." (*Christian Sciene Monitor*, January 24, 1944) The present painting was produced during a peak period in the artist's career and depicts two burros waiting outside a Hopi Indian dwelling.

A prevoius owner of the present work, C.R. Smith, was the CEO of American Airlines from 1934-68 and later 1973-74.





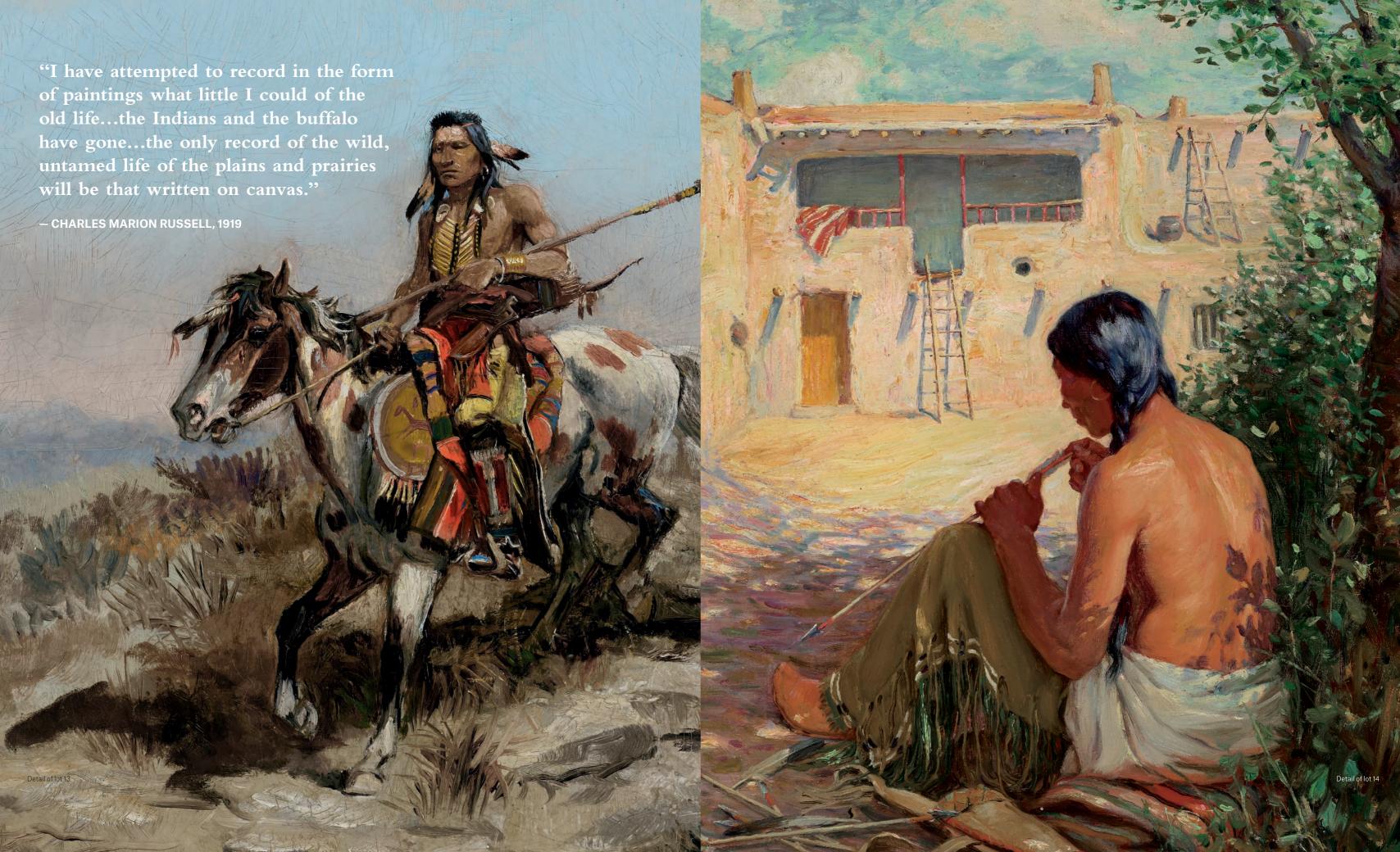
LEGEND OF THE WEST: THE NATIVE AMERICAN

hen describing why he collected Western art, T. Boone Pickens reflected, "All history is a resource from which to draw wisdom." (D.G. Campbell, "Painting the Old West on New Canvas," *Los Angeles Times*, October 14, 1989) Legends associated with Native Americans, both as fierce warriors and as symbols of a poetic yet dwindling way of life, are one such source of wisdom that Pickens valued within his art collection.

Frederic Remington's *The Buffalo Signal* (Lot 16) of 1900, for example, combines both of these American Indian motifs into one dramatic vision of the tenacious strength and ephemeral glory of the Old West. As a 1909 review of one of Remington's final exhibitions declared, "The men that he paints, almost without exception are definite types of human beings, men who have lived through unique phases of our American civilization; and his Indians are of the old dignified race of the prairies, a people of fine presence and poetical imagination. The emotions of these people, their poetry and their material lives...Remington has placed on his canvases truthfully, fearlessly and with a supreme understanding of his art." ("Music; Drama; Art: Reviews," *The Craftsman*, vol. 15, January 1909, pp. 501-02) In Charlie Russell's poignant *Lone Scout* (Lot 13), painted circa 1898, the artist similarly depicts his Native American subject with sharp spear in hand, yet with a mood that romanticizes the lonely perseverance of the warrior to preserve on canvas a historic lifestyle now past.

Rather than depict the noble brave, Joseph Henry Sharp is recognized for celebrating the Native people of the Southwest, often relying upon his personal relationships within the Taos Indian community. In his *Sharpening Arrows* (Lot 14), Sharp focuses on the time-honored artistry behind the warrior's weaponry. N.C. Wyeth further idealizes the peaceful traditions of the Native Americans in his harmonious vision *Indian Love Call* (Lot 15) of 1927. The beautifully crafted canoe, blooming landscape with teepee and the young man serenading his love through a reed pipe all underscore the cultural richness and spiritual purity that is the essence of a nostalgic sort of Native American legend.

Following in the tradition of these iconic nineteenth century artists, contemporary Western painters represented in Pickens' collection, including Howard Terpning, John Clymer, Martin Grelle and Z.S. Liang, continue to represent and reflect on the important lessons and wisdom to be found within the Native American way of life.



13 CHARLES MARION RUSSELL (1864-1926)

Lone Scout

(j)

signed 'CM Russell' with artist's skull device (lower left) oil on board 12 x 18½ in. (30.5 x 47 cm.) Painted *circa* 1898.

\$400,000-600,000

PROVENANCE:

Altermann Galleries, Santa Fe, New Mexico. Acquired by the late owner from the above, 2002.

The present work has been assigned number CR.NE.191 by the Charles M. Russell *Catalogue Raisonné* Committee.

In 1919, Charles Marion Russell poetically reflected, "I have attempted to record in the form of paintings what little I could of the old life...It is largely a thing of the past now—gone as a result of the country filling up with people from the east. The big ranches have gone and the Indians and the buffalo have gone...the only record of the wild, untamed life of the plains and prairies will be that written on canvas." (as quoted in The Masterworks of Charles M. Russell, exhibition catalogue, Norman, Oklahoma, 2009, p. 189) Indeed, Russell's evocative images of the cowboys and Indians who once freely roamed the Montana landscape have formed an important basis for our national collective memory of the Old West. Russell's paintings of Native American warriors, such as Lone Scout, are moving tributes that quietly heroize the brave tribesmen with whom he formed close relationships and, moreover, a deep and abiding respect.



14 JOSEPH HENRY SHARP (1859-1953)

Sharpening Arrows



signed 'J.H. Sharp.' (lower left) oil on canvas 20 x 30 in. (50.8 x 76.2 cm.)

\$120,000-180,000

PROVENANCE:

The artist.

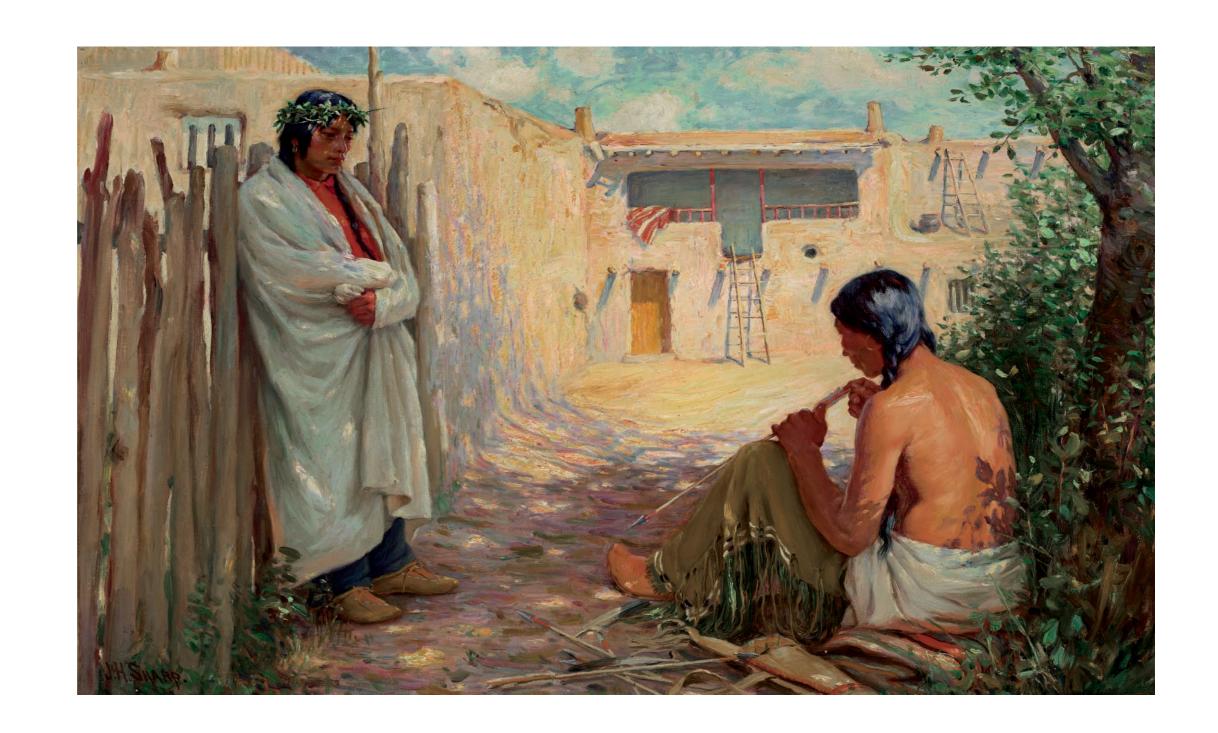
Madame Frémaux, France, acquired from the above, *circa* 1930s.

Private collection, by descent from the above. Sotheby's, New York, 30 November 2005, lot 198, sold by the above.

Private collection, acquired from the above. Sotheby's, New York, 21 May 2009, lot 108, sold by the above.

Acquired by the late owner from the above.

Following a first visit to Taos, New Mexico, in 1893, Joseph Henry Sharp was continually inspired by the local Pueblo Indian community and eventually became a permanent resident of the area. In the present work, the artist employs two of his favorite studio props: the seated figure's embellished leggings and a floral head wreath.

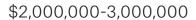


15 NEWELL CONVERS WYETH (1882-1945)

Indian Love Call



signed 'N.C. Wyeth' (lower right) oil on canvas 46 x 691/4 in. (116.8 x 175.9 cm.) Painted in 1927.



PROVENANCE:

The artist.

John B. Williams, Philadelphia, Pennsylvania, commissioned from the above, 1927.

Joanne L. Sikes, Buffalo, New York, granddaughter of the above, by descent.

Estate of the above.

Sotheby's, New York, 28 November 2007, lot 39, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Wilmington, Delaware, Wilmington Society of the Fine Arts, Exhibition of Paintings by Delaware Artists: Members of the Society and Pupils of Howard Pyle, November 1-December 17, 1927, n.p., no. 73 (as Overmantel Decoration).

LITERATURE:

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné* of *Paintings*, vol. II, Chadds Ford, Pennsylvania, 2008, p. 616, no. M40(2470) (as *Overmantel Decoration* for *Williams Residence*).

J. Dorfman, "American Originals," *Art and Antiques*, May 2011, p. 58, illustrated.

D. Cordoba, "N.C. Wyeth," *Illustrators Magazine*, London, Autumn 2018, no. 23, p. 6, illustrated.





N.C Wyeth, Title unknown (study of Indian in a canoe), Brandywine River Museum of Art, Chadds Ford, Pennsylvania

C. Wyeth's reputation as America's preeminent illustrator was cemented through his paintings of the American West, often accompanying vibrant stories published in the periodicals of the day or in classic novels such as *The Last of the Mohicans*. While many of his commissions demanded moments of extreme daring and action, Douglas Allen writes, "To N.C. Wyeth, the American Indian he found of greatest interest was the Indian of [long] ago, the Indian faced by our forefathers when they first came to this land to settle...He was the Indian of poetry." (D. Allen, D. Allen, Jr., N.C. Wyeth, The Collected Paintings, Illustrations and Murals, New York, 1972, p. 57) Perhaps no work by Wyeth embodies the spirit of "the Indian of poetry" so much as his mesmerizing mural *Indian Love Call*.

Wyeth's initial attraction to and familiarity with Native American subjects was due in large part to the drawings and paintings of Frederic Remington. His interest was further reinforced with his own Western travels in 1904 at the age of 21. Wyeth set out for Colorado and New Mexico and confronted the magnificent, vast and raw landscape for the first time. In a December 14, 1904 letter to his mother, he described, "The life is wonderful, strange—the fascination of it clutches me like some unseen animal—it seems to whisper, 'Come back, you belong here, this is your real home.'" From this trip, Wyeth gathered material which he drew upon for the rest of his career, creating pictures that shaped Americans' views of their country's potential as a vast and challenging land of infinite promise. The individuals he encountered also informed future figurative depictions as he routinely collected clothing and artifacts, thereby allowing him to render every element in exacting detail.

LOT ESSAY



16 FREDERIC REMINGTON (1861-1909)

The Buffalo Signal (If Skulls Could Speak)



signed and dated 'Frederic Remington-/1900/ Copyright 1903 by Frederic Remington' (lower right)



oil on canvas 40 x 27 in. (101.6 x 68.6 cm.) Painted in 1900.



\$3,000,000-5,000,000

PROVENANCE:

Private collection, Bronxville, New York.
Hammer Galleries, Inc., New York, 1966.
Daniel Phillip and Barbara Hoover, Massillon, Ohio, by 1974.

Brit Brown, Wichita, Kansas, 1982.

Wunderlich Gallery, Chicago, Illinois.

Private collection, Texas.

Gerald Peters Gallery, Santa Fe, New Mexico, by 1988. Private collection, Arizona, acquired from the above. Christie's, New York, 29 November 2007, lot 103, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Oshkosh, Wisconsin, The Paine Art Center and Arboretum; Minneapolis, Minnesota, Minneapolis Institute of Arts; Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, Frederic Remington: A Retrospective Exhibition of Painting and Sculpture, August 1-December 31, 1967, n.p., no. 43, illustrated. New York, Wildenstein Gallery, How the West Was Won: Paintings, Watercolors, Bronzes by Frederic Remington and Charles Russell, May 22-June 22, 1968, n.p., no. 9, illustrated.

Cody, Wyoming, Buffalo Bill Historical Center, *The Art of Frederic Remington: An Exhibition Honoring Harold McCracken*, May 1-September 1, 1974, p. 1, no. 1, cover illustration.

Los Angeles, California, Gene Autry Western Heritage Museum; Youngstown, Ohio, Butler Institute of American Art; Denver, Colorado, Denver Art Museum; Indianapolis, Indiana, Eiteljorg Museum; Roanoake, Virginia, The Roanake Museum, *The West Explored: The Gerald Peters Collection of Western American Art*, November 1988-April 1990, p. 59, 87, pl. 38, illustrated (as *The Signal (If Skulls Could Speak)*).

Santa Fe, New Mexico, Gerald Peters Gallery; Chicago, Illinois, Mongerson-Wunderlich, *Frederic Remington*, May 3-July 31, 1991, pp. 78-79, illustrated.

LITERATURE:

F. Remington, O. Wister, *Done in the Open: Drawings by Frederic Remington*, New York, 1902, frontispiece illustration.

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, p. 146.

H. McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, pp. 92, 276, no. 116, illustrated.

C.N. Gregg, "The Art of Frederic Remington," *Connoisseur*, vol. 165, no. 666, August 1967, p. 271, illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 372, 400, no. 476, illustrated.

The Kennedy Quarterly, vol. 15, June 1977, no. 3, p. 183, cover illustration.

D. Baker, *Artists in our World: Frederic Remington*, Chicago, Illinois, 1977, p. 48, illustrated.

Arizona Highways, Phoenix, Arizona, April 1985, no.4, vol. 61, pp. 12-13, illustrated.

T.W. Luke, Shows of Force: Power, Politics, and Ideology in Art Exhibitions, Durham, North Carolina, 1992, pp. 63-64 (as The Signal (If Skulls Could Speak)).

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. II, Cody, Wyoming, 1996, pp. 617, 722, pl. 62, no. 2514, illustrated.

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 95-96, fig. 5, illustrated.

R. Argyle, *Scott Joplin and the Age of Ragtime*, Jefferson, North Carolina, 2009, p. 39.



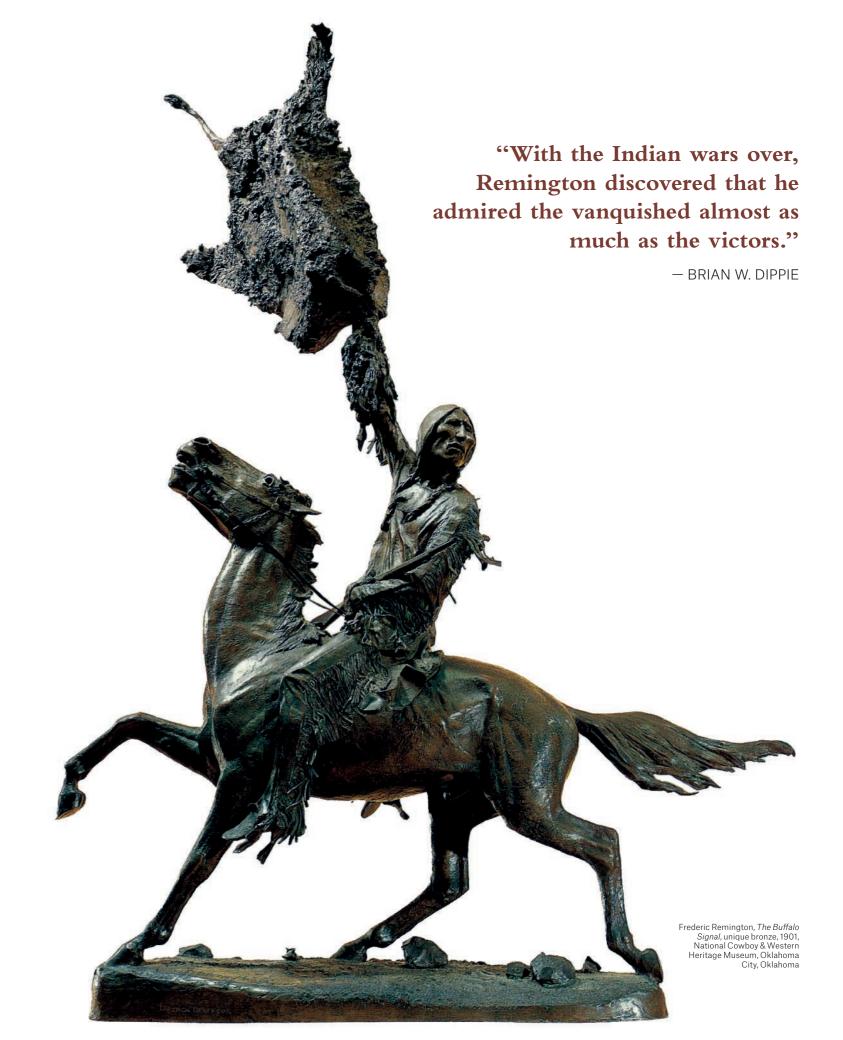


Frederic Remington, The Blanket Signal, 1909, Museum of Fine Arts, Boston, Massachusetts

ore than any other artist of his generation, Frederic Remington's work embodies the spirit of the action and drama of the American West. His iconic paintings, illustrations and sculptures remain the definitive model of the Old West for the writers, artists and filmmakers who have followed. The Buffalo Signal (If Skulls Could Speak) represents one of the most enduring themes in Remington's art, the Native American, painted as a heroic solitary figure on horseback. Painted in 1900, the work incorporates the realistic detail and compelling narrative of Remington's reputation-making illustrations, while also epitomizing the vibrant play of color and brushwork of the acclaimed Impressionist easel paintings of his mature career.

Remington made his first trip to the West in the summer of 1881, traveling through Montana. Working for *Harper's*, the artist was given his first formal assignment in 1886 to travel to Arizona to report on the campaign to capture Apache chief Geronimo. Many trips West followed, and Remington brought home a significant collection of Native American clothing, weaponry and other artefacts, which added to his personal experiences to lend his art a high degree of accuracy. "Yet," writes Peter Hassrick, "there was a mystery about the Indian which Remington could never fathom, no matter how intense his study, no matter how frequent his observations...Remington wrote, '...I believe that no white man can ever penetrate the mystery of their mind or explain the reason of their acts." (*Frederic Remington*, New York, 1973, p. 38)

LOT ESSAY





G. HARVEY

n the early 1970s, the quest for great Western art led T. Boone Pickens to the work of G. Harvey, a discovery which marked the beginning of a patronage that would ascend into a decades-long friendship. Pickens declared Harvey to be his favorite artist, describing him as "a master artist, every bit as good as Remington." ("Easel? Money," D Magazine, March 1981) By 1990, Pickens owned sixteen works by Harvey, with many, including the masterwork Boomtown Drifters (Lot 7) proudly hanging in the offices of his Mesa Petroleum headquarters. Pickens also invited the artist and his wife to spend weekends at his Mesa Vista Ranch, which inspired Harvey's painting Rawhide and Thunder (Lot 22). Over the years, Pickens' friendship and patronage played a significant role in building Harvey's reputation among the most celebrated contemporary Western painters. As Pickens said of his attraction to Harvey's work, "They're just nice to look at, plain and simple. There's a good, nostalgic feeling about them you don't see in other artists." (Texas Monthly, p. 185)

Born in San Antonio in 1933, Harvey's paintings often capture the essence of small Panhandle towns experiencing their first bout of industrialization with Model T automobiles and cowboys subtly illuminated by gas lights and oil-field flares. His work is permeated with history, molded by his grandfather's past as a cowboy during the trail-driving era. Harvey explained, "At first, my love of history was nurtured by stories of my family and my heritage. As I matured, my interest in history evolved, and I developed a new viewpoint. I realized that the history of America was really the history of individual moments, but also the feelings of the people and the mood. I try to capture the atmosphere." ("History on Canvas: A Conversation with the Archivist," *Prologue: Quarterly of the National Archives*, vol. 23, no. 1, Spring 1991, Washington, D.C., p. 184)

After leaving his full-time job as an industrial arts teacher at O. Henry Middle School in Austin, Harvey opened the G. Harvey Gallery in the mid-1960s. His first breakthrough as an artist came when Texas Governor John Connally Margaret Thatcher. Commissioned Harvey to produce twelve paintings of his ranch. In turn, Connally introduced Harvey to President Lyndon B. Johnson, who commissioned him to paint the dreams, passion bis birthplace and childhood home. In the mid-1970s, a present and introduced Reynolds, who hose Los Angeles home Margaret Thatcher. Harvey's works not the dreams, passion present and future.

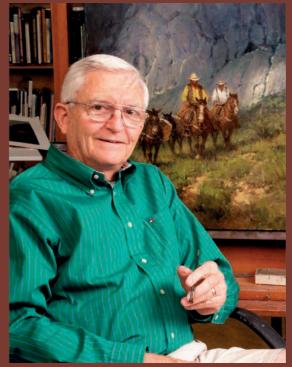


Image courtesy of G. Harvey Lt

partnership with Bill Burford of Texas Art Gallery launched him into success as Burford began selling Harvey's work in his auctions, attracting both first-time buyers and renowned patrons, such as Dallas mayor Robert Folsom, developers John Eulich and Mach Pogue and Texas financier Randy Best. In 1980, an auction of 37 Harvey works totaled nearly a million dollars, which was said to have been one of the largest sums ever generated by a single contemporary artist in one sale. ("The Quickest Draw in the West," *Texas Monthly*, vol. 18, October 1990, p. 184) *D Magazine* reported, "In the space of two hours, G. Harvey joined the company of Tom Lovell, John Clymer, and a handful of other six-figure contemporary cowboy artists." ("Easel? Money," *D Magazine*, March 1981)

Harvey's popularity has since expanded well beyond the Southwest and into the homes of celebrities like Burt Reynolds, who hosted an auction of Harvey's work at his Los Angeles home, as well as international figures like Margaret Thatcher. A major part of the Pickens Collection, Harvey's works not only reflect the virtues of hardworking Americans throughout history, but also tenderly evoke the dreams, passions and triumphs of our nation's past, present and future.







17 G. HARVEY (1933-2017)

Dear Boone Letter

signed and dated 'G. Harvey—©/1979' (lower right) watercolor, gouache and pencil on paperboard image, 7 x 7 in. (17.8 x 17.8 cm.); sheet, 12 x 9 in. (30.5 x 22.9 cm.); overall matted presentation, 19 x 11 in. (48.3 x 27.9 cm.) Executed in 1979.

\$2,000-3,000

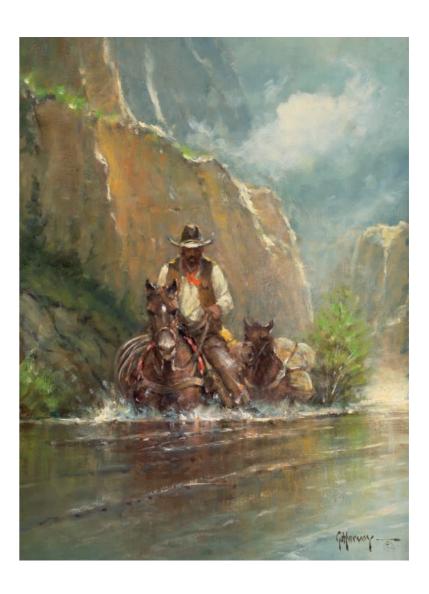
PROVENANCE:

The artist.

Gift to the late owner from the above, 1979.

The present water color will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

Please note the original 1979 letter from G. Harvey to Pickens is included with the lot. The framed presentation features a copy of the letter along with the original watercolor. The letter reads, "Dear Boone: Pat and I wanted to express to you both our appreciation for the honored position you placed us in during the auctioning of 'Boomtown Drifters.' This is a honor that few artist realize in their life-time, and we will always remember your contribution to our career. In appreciation and friendship."



18 G. HARVEY (1933-2017)

Across the Canyon Stream



signed 'G. Harvey-/©' (lower right)—signed again and inscribed with title (on the reverse) inscribed with title again (on the stretcher) signed again, inscribed and dated 'To Boonewho has/been a friend to many/and a special friend/to us!/Gerald & Patty/July 2009' (on the backing board) oil on canvas

16 x 12 in. (40.6 x 30.5 cm.) Painted in 2009.

\$6,000-8,000

PROVENANCE:

The artist.

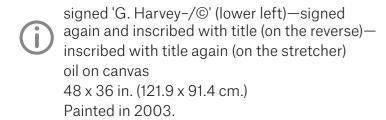
Gift to the late owner from the above, 2009.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

Harvey gifted the present work to Pickens in 2009, nearly 40 years after the start of their relationship. A token of Pickens' enduring friendship with the artist and his wife, Harvey inscribed on the backing board, "To Boone - who has been a friend to many and a special friend to us!"

19 G. HARVEY (1933-2017)

Cowboy's Dream



\$100,000-150,000

PROVENANCE:

The artist.

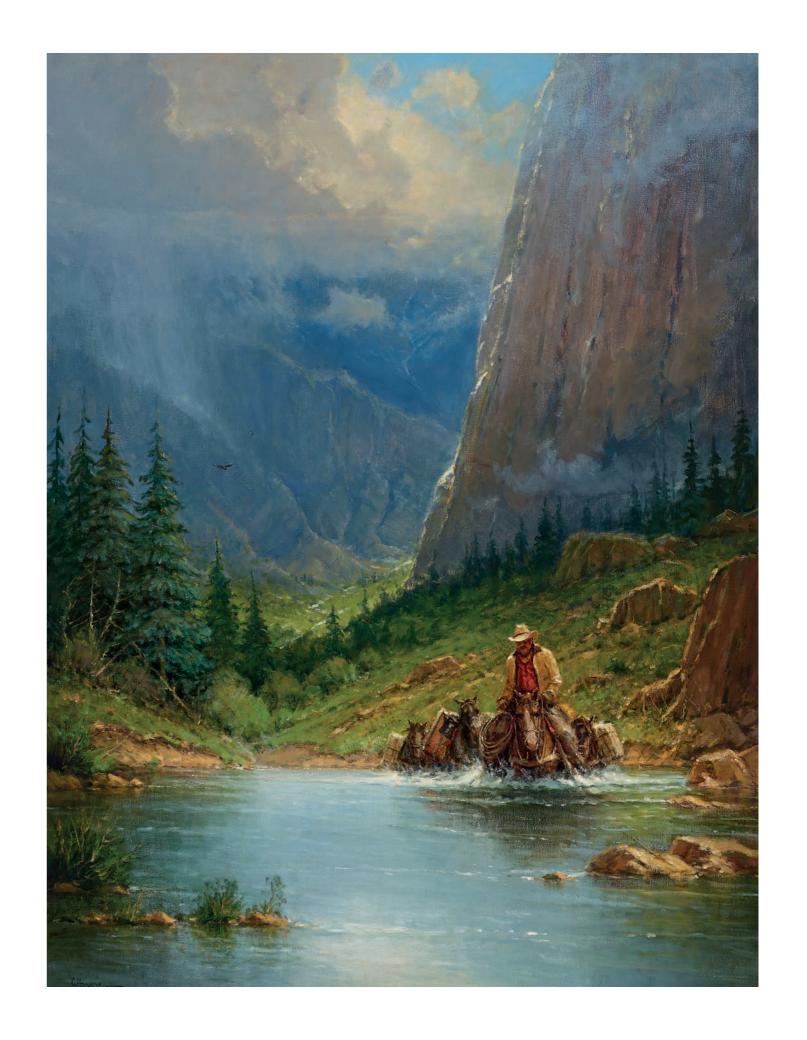
Trailside Galleries, Scottsdale, Arizona.

Acquired by the late owner from the above, 2003.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

"There's a good, nostalgic feeling about them you don't see in other artists."

- T. BOONE PICKENS ON G. HARVEY



²⁰ G. HARVEY (1933-2017)

The New Range Boss

signed and dated 'G. Harvey-/1978 ©' (lower right)—signed again and inscribed with title (on the stretcher) oil on canvas 28 x 42 in. (71.1 x 106.7 cm.) Painted in 1978.

\$150,000-250,000

PROVENANCE:

Altermann & Morris Galleries, Dallas, Texas. Acquired by the late owner from the above.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.



21 G. HARVEY (1933-2017)

Trailhands and Trolleys

signed 'G. Harvey-/©' (lower right)—signed again and inscribed with title (on the reverse)—inscribed with title again (on the stretcher) oil on canvas 36 x 48 in. (91.4 x 121.9 cm.)
Painted in 2003.

\$150,000-250,000

PROVENANCE:

The artist.
Whistle Pik Galleries, Fredericksburg, Texas.
Acquired by the late owner from the above, 2003.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

Trailhands and Trolleys depicts old Fort Worth, Texas. The Tarrant County Courthouse, built just before the turn of the twentieth century, appears in the background at right.



22 G. HARVEY (1933-2017)

Rawhide and Thunder



signed 'G. Harvey-/©' (lower right)—signed again and inscribed with title (on the reverse)—signed again and inscribed with title again (on the stretcher) oil on canvas 42 x 64 in. (106.7 x 162.6 cm.)
Painted in 2003.

\$250,000-350,000

PROVENANCE:

The artist.

Whistle Pik Galleries, Fredericksburg, Texas. Acquired by the late owner from the above, 2004.

The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

As a result of the great friendship between Pickens and G. Harvey, the two spent countless weekends enjoying Mesa Vista Ranch and discussing new ideas for paintings. When Pickens expressed interest in a stampede picture, Harvey painted Rawhide and Thunder, a powerful image depicting the landscape of Mesa Vista.

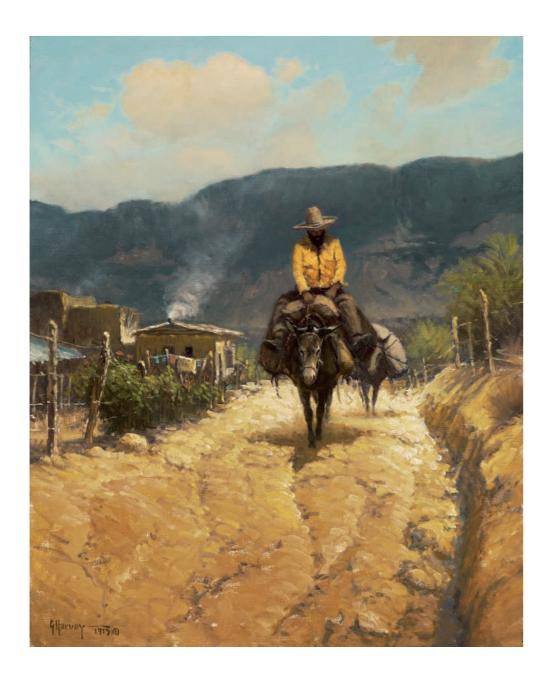
Rawhide and Thunder reveals Harvey's empathetic approach to painting the American cowboy

by exuding a sense of moral purpose and genuine understanding for their way of life. He admired cowboys' integrity most, saying, "Their word is their bond. They help each other out." (as quoted in B. Olivo, "Artist G. Harvey Shines Light on the Quiet Times of Long-Gone Eras," My SA, September 19, 2010) Rather than swinging blazing guns or engaging in high drama, Harvey's cowboys are working cattlemen, shown hard at work or in a moment of rest. "A cowboy working stock is genuine. If you miss that, then you miss the whole point." ("Artist G. Harvey Shines Light on the Quiet Times of Long-Gone Eras") In Rawhide and Thunder, a group works together to wrangle a herd of cattle as they race against an impending storm. The perils of the job - fierce lightning, rugged terrain and even a tornado - heighten the realities of life as a cowboy maintaining his livelihood.

"A cowboy working stock is genuine. If you miss that, then you miss the whole point."

- G. HARVEY





23 G. HARVEY (1933-2017)

Merchant from Boquillas

signed and dated 'G Harvey-/1975 ©' (lower left)—inscribed with title (on the stretcher) oil on canvas 30 x 24 in. (76.2 x 60.9 cm.) Painted in 1975.

\$25,000-35,000

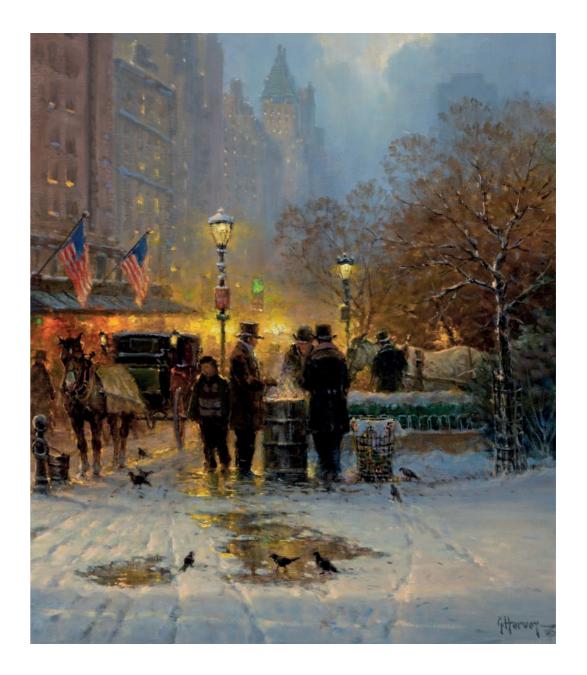
PROVENANCE:

Santa Fe Art Auction, Santa Fe, New Mexico, 5 November 2005, lot 256.

Altermann Galleries, Santa Fe, New Mexico. Acquired by the late owner from the above, 2005.

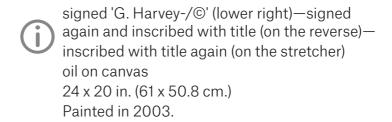
The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.

Boquillas del Carmen, known simply as Boquillas, is a village in Northern Mexico situated along the Rio Grande river. The nearby Sierra del Carmen mountain range can be seen in the background of the present example.



24 G. HARVEY (1933-2017)

Snow on 5th Avenue



\$40,000-60,000

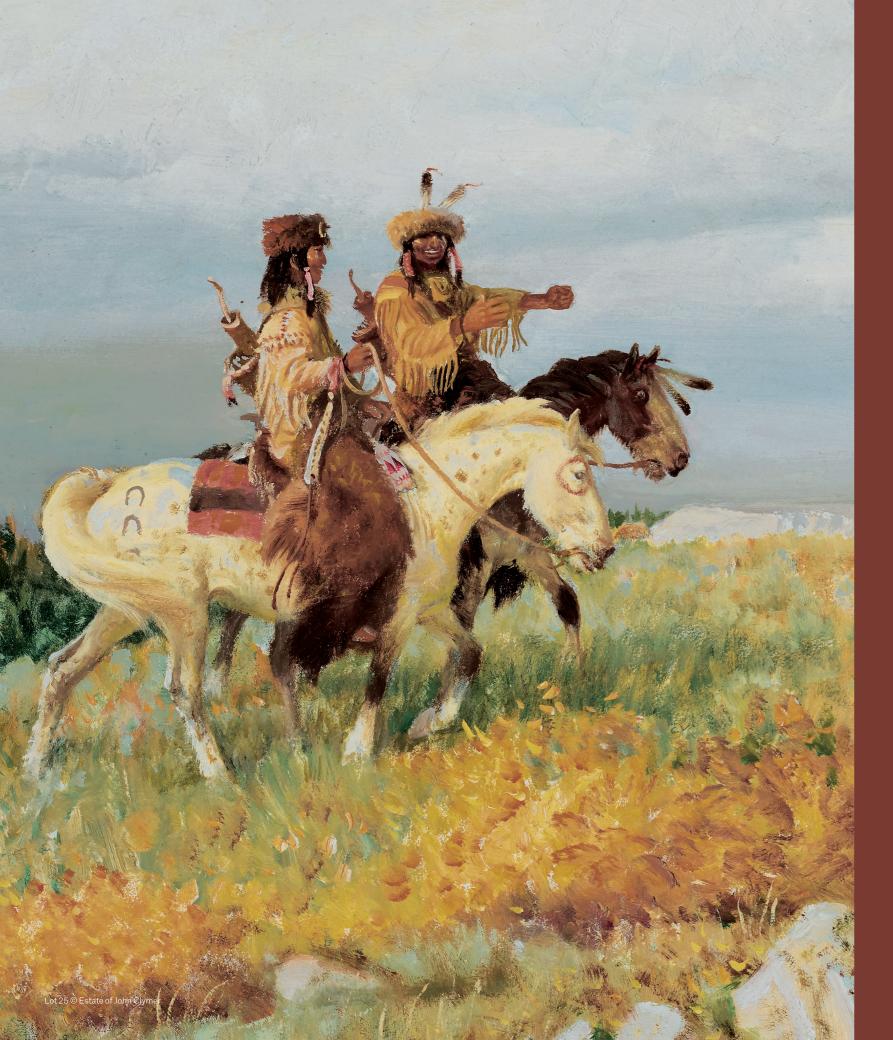
PROVENANCE:

The artist.

Trailside Galleries, Jackson, Wyoming.
Private collection, acquired from the above, 2003.
Texas Art Gallery, Inc., Dallas, Texas, 5 November 2005, lot 123.

Acquired by the late owner from the above.

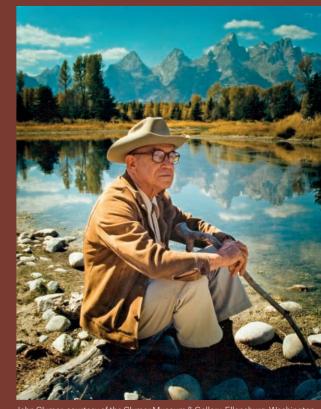
The present work will be included in the forthcoming Complete Catalogue Raisonné of G. Harvey's Works.



JOHN FORD CLYMER

Tith his commitment to understanding and learning from the history of the American West, T. Boone Pickens no doubt felt a strong connection with the paintings of John Ford Clymer, leading him to collect the artist's work in depth. Clymer, too, was fascinated by America's past; he traveled around the Western region, from the Oregon Trail to the Texas Bozeman Cattle Trail, and conducted extensive research in preparation for his landscapes and historical paintings, which as the artist described, "are real and believable and have the feeling of the place and the time." (as quoted in W. Reed, John Clymer: An Artist's Rendezvous With The Frontier West, Flagstaff, Arizona, 1976, p. 32) When acquiring the artist's panoramic history painting Grand Parade-Green River Rendezvous 1836 (Lot 27), Pickens fulfilled his goal in collecting the best example possible by the artist, while Clymer's Red Dust (Lot 26) perhaps reminded Pickens of his own West Texas ranchlands. Supplemented with immersive landscapes populated by Native Americans and frontiersmen (Lots 25-26), Pickens' selection of Clymer's work represents the shared appreciation by artist and collector for the stories and lessons of the West.

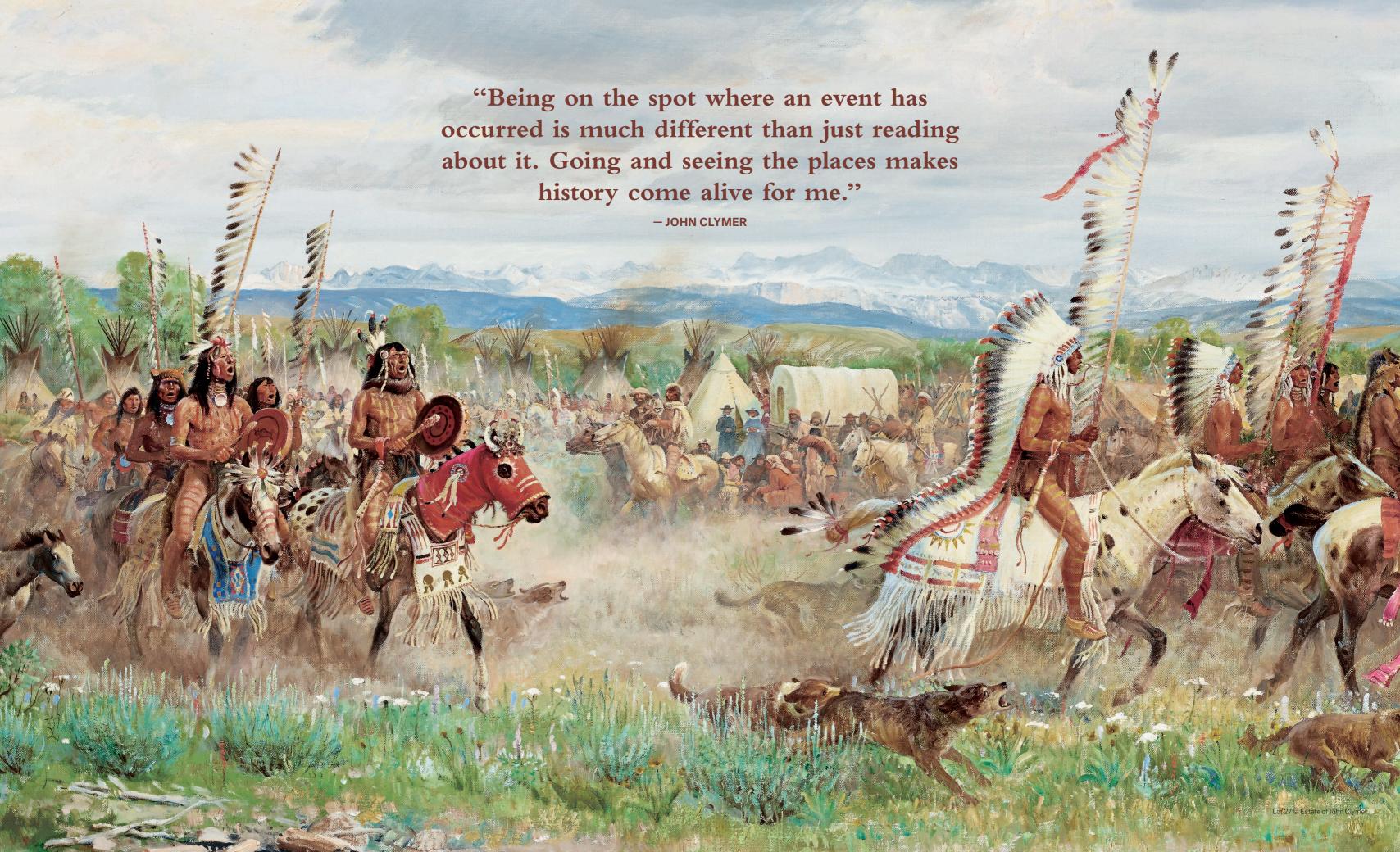
In the tradition of Frederic Remington and N.C. Wyeth, Clymer began his career as an illustrator before becoming one of the great painters of the American West. Born in Wallensburg, Washington in 1907, Clymer showed great proclivity as an artist from an early age and sold his first two drawings to Colt Firearms Company when he was just sixteen years old. As a young artist, he moved to Vancouver and worked on commissions for several Canadian magazines. Following studies at the Wilmington Academy of Art under master illustrators N.C. Wyeth and Frank Schoonover, the artist and his wife Doris relocated to the New York area. Clymer worked as an illustrator for prominent publications, such as Cosmopolitan and American Magazine, and continued his education under the direction of Harvey Dunn at the Grand Central School of Art. During World War II, Clymer served in the Marine



John Clymer, courtesy of the Clymer Museum & Gallery, Ellensburg, Washington

Corps Reserve with fellow artist Tom Lovell, creating designs for posters and *Leatherneck* magazine. Most significantly in his career as an illustrator, between 1942 and 1962, Clymer completed over eighty paintings reproduced on the cover of *The Saturday Evening Post*, often featuring scenes inspired by the American West of his youth.

In 1970, as the illustration industry was dwindling, Clymer moved to Jackson Hole, Wyoming, and focused on his career as a studio painter. Acknowledging his artistic talent and signature commitment to accuracy, Clymer's work from this period was honored with several awards, including multiple medals from the Cowboy Artists of America, the National Academy of Western Art's Prix de West in 1976 and the National Museum of Wildlife Art's Rungius Medal in 1988.



Two Friends

signed and dated 'John Clymer/© 1977 CA' (lower right)—inscribed with title (on the

reverse)
oil on board
10 x 20 in. (25.4 x 50.8 cm.)

\$80,000-120,000

PROVENANCE:

Painted in 1977.

The Reserve National Insurance Company, Oklahoma City, Oklahoma.

Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 81.

Acquired by the late owner from the above.

EXHIBITED:

Phoenix, Arizona, Phoenix Art Museum, *Cowboy Artists of America: Twelfth Annual Exhibition*, October 21-November 20, 1977.



Red Dust

signed and dated 'John Clymer/©77 CA' (lower right)—inscribed with title (on the backing board) oil on canvas 20 x 40 in. (50.8 x 101.6 cm.) Painted in 1977.

\$150,000-250,000

PROVENANCE:

Bobby Hillin, Midland, Texas.
Sotheby's, New York, 23 September 1988, lot 395.
Private collection, acquired from the above.
Jackson Hole Art Auction, Jackson, Wyoming,
20 September 2008, lot 74.
Acquired by the late owner from the above.

EXHIBITED:

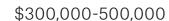
Phoenix, Arizona, Phoenix Art Museum, Cowboy Artists of America: Twelfth Annual Exhibition, October 21-November 20, 1977, illustrated. Midland, Texas, Museum of the Southwest, New Western Images: The Hillin Collection of the Cowboy Artists of America, January 12-February 9, 1983.

Known for their characteristic horns extending up to 100 inches from tip to tip, Texas Longhorns are highly tolerant of the dry Southwestern climate.



Grand Parade-Green River Rendezvous 1836

signed and dated 'John Clymer/CA/©1981'
(lower left)
oil on canvas
30 x 60 in. (76.2 x 152.4 cm.)
Painted in 1981.



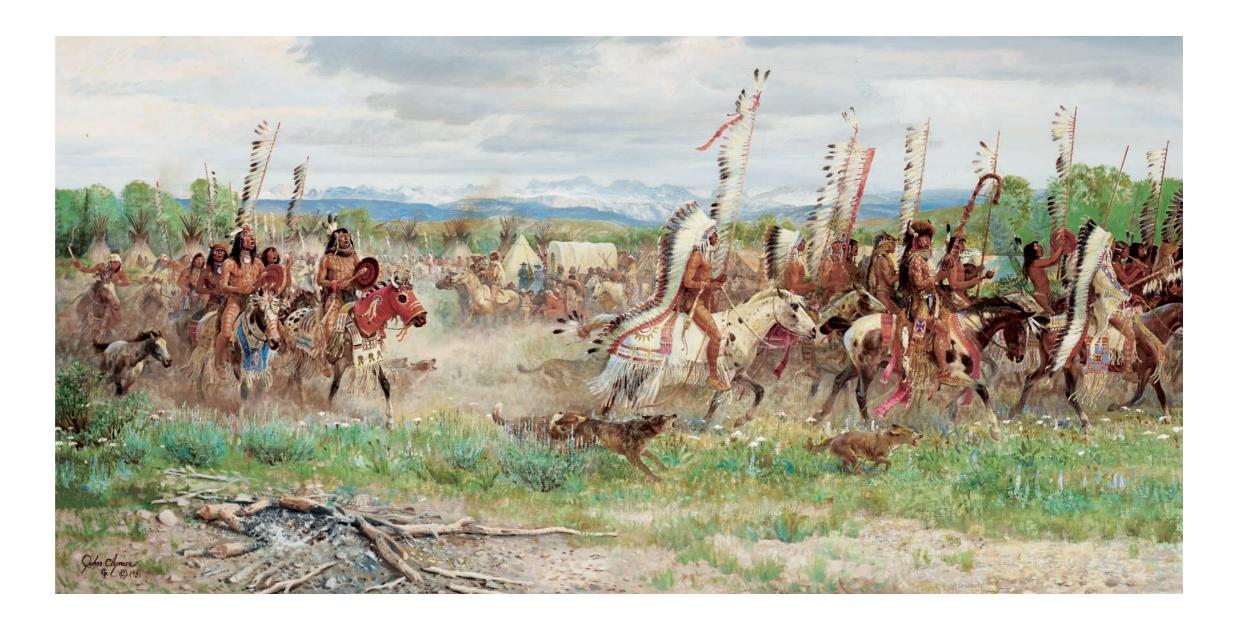
PROVENANCE:

(Probably) Texas Art Gallery, Inc., Dallas, Texas. (Probably) Acquired by the late owner from the above.

LITERATURE:

Illustrators: Annual of American illustration, vol. 24, New York, 1983, pp. 6-7, illustrated.

In the present work, Clymer transports the viewer to the famed Green River Rendezvous of 1836, which took place at Horse Creek, near what is now Pinedale, Wyoming. First held in July 1825, and recurring annually for the next fifteen years, the Rendezvous was an important gathering of traders and trappers from the Plains, Rockies, Southwest and Great Basin, as well as Native Americans, to exchange goods and distribute supplies carried into the area from St. Louis and Santa Fe. Along with the business conducted, the meeting also became a boisterous social occasion, where drinking, gambling and horse racing were primary means of entertainment.



The Game Trail



signed 'John Clymer' (lower left) oil on canvas 36 x 36 in. (91.4 x 91.4 cm.)

\$200,000-300,000

PROVENANCE:

Coeur d'Alene, Hayden, Idaho, 24 July 2004, lot 129. Acquired by the late owner from the above.

From the Rocky Mountains to the Great Plains, the diversity of wildlife in the Old West attracted game hunters in search of food and trappers on a mission for fur pelts.



29 TOM LOVELL (1909-1997)

Catchers of Wild Horses

signed and dated 'Tom Lovell/CA/© 1994' (lower left)—signed again and inscribed with title (on the backing board) oil on canvas 22 x 36 in. (55.9 x 91.4 cm.) Painted in 1994.

\$100,000-150,000

PROVENANCE:

Private collection, California.

Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 79, sold by the above.

Acquired by the late owner from the above.

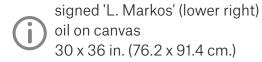
After switching from a career in illustration to become a Western artist, Tom Lovell focused his lifelong passion for Native American culture into depictions of Indian life and historical subjects of the Old West. The present example shows a group of men on a search for wild horses, hoping to catch and train them for working or trading purposes.





30 LAJOS MARKOS (1917-1993)

The Panhandle Field Discovery



\$7,000-10,000

PROVENANCE:

Altermann & Morris Galleries, Dallas, Texas. Acquired by the late owner from the above, 2006.

Born in Budapest, Hungary, Lajos Markos first established himself as a portrait painter in New York. Following a move to Houston in the 1960s, he began to also focus on Western scenes, such as the present work. Markos notably painted a portrait of T. Boone Pickens in the 1970s.



31 PETER HURD (1904-1984)

The Baptising



signed 'Peter Hurd' (lower left)—signed again, inscribed with title and 'San Patricio, N.M.' and dated '1969' (on the reverse) tempera on masonite 27¾ x 48 in. (70.5 x 121.9 cm.) Painted in 1969.

\$30,000-50,000

PROVENANCE:

The artist.

Jeffrey Reynolds, commissioned from the above. Sotheby's, New York, 30 November 1989, lot 126, sold by the above. Reserve National Insurance Company, Oklahoma City, Oklahoma.

Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 72.

Acquired by the late owner from the above.

Peter Hurd was married to Henriette Wyeth, the daughter of famed American Illustrator and artist N.C. Wyeth, and sister of American Realist Andrew Wyeth. In addition to his work with cowboy subjects, the artist was drawn to Regional themes, subjects such as dances, circuses and travelling preachers, as exhibited by the present work. The painting depicts a crowd celebrating a baptism, perhaps a group who have arrived in the West relatively recently, with an interest in establishing new customs. Another tempera on this theme titled *Baptising at Three Wells* is in the collection of the Georgia Museum of Art at the University of Georgia, and was also made into a lithograph.

32 OLAF KARL WIEGHORST (1899-1988)

Opening of the Cherokee Strip



signed 'O-Wieghorst' with artist's device (lower left)—inscribed '©' (lower right) oil on canvas 28 x 48 in. (71.1 x 121.9 cm.) Painted *circa* 1977.



\$200,000-300,000



PROVENANCE:

Ardmore Institute of Health, Ardmore, Oklahoma. Gerald Peters Gallery, Santa Fe, New Mexico. Santa Fe Art Auction, Santa Fe, New Mexico, 11 November 2000, lot 90.

R. Michael Kammerer, Jr., Albuquerque, New Mexico, acquired from the above. Sotheby's, New York, 22 May 2008, lot 188, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Tulsa, Oklahoma, Thomas Gilcrease Institute of American History and Art, *Wieghorst: Dean of Western Painters*, November 20, 1982-January 30, 1983, illustrated.

LITERATURE:

W. Reed, Olaf Wieghorst, Flagstaff, Arizona, 1969.

The present painting *The Opening of the Cherokee Strip* represents the momentous event leading up to the formation of T.Boone Pickens' home state of Oklahoma: the Cherokee Outlet Opening of 1893. Olaf Wieghorst said, "During my travels and my research I have always been fascinated with the state of Oklahoma. It has such a multitude of material for painting. And in this case here I used the opening of the Cherokee Strip in '93 as

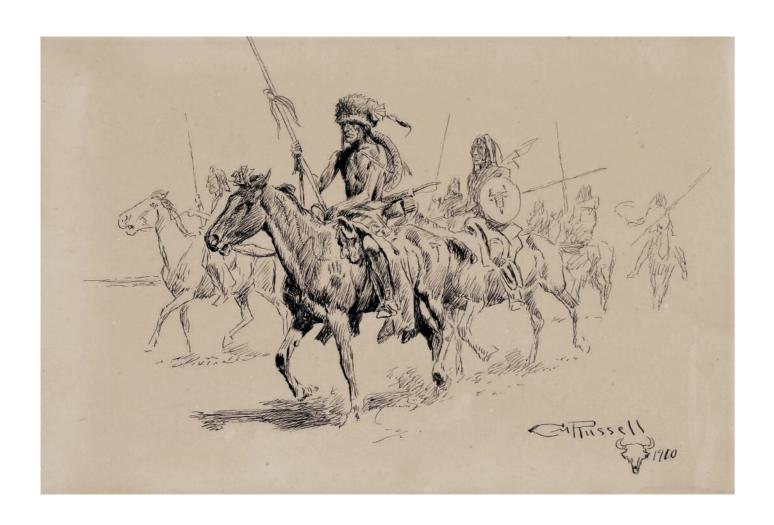
an example of the activity of the white people and the Indians in the state of Oklahoma." (*Wieghorst*, exhibition catalogue, Tulsa, Oklahoma, 1982, n.p.)

Under the Treaty of New Echota in 1836, the United States required the Cherokee Indians to cede all lands east of the Mississippi River and move West. The tribe was given three designated areas to relocate, including the seven-million-acre Cherokee Outlet in presentday Kansas and another area known as the Cherokee Strip along the present-day Kansas-Oklahoma border. Over time, the Cherokees struggled to maintain control of their new land as cattlemen and other anxious coveters known as "boomers" protested for settlement opportunities. Tensions escalated after the completion of railroads inspired boomer groups to unlawfully settle in the area. Although the Cherokees initially profited from leasing their land to ranchers, the mounting pressures caused the government to persuade them to sell the Outlet altogether in 1893. Under the sale agreement, individual Cherokees were permitted to establish claims in the Outlet and the remaining land would become available to the public. At noon on September 16, 1893, the Cherokee Outlet Opening, or the Cherokee Strip Land Run, marked the opening to settlement for the approximately 100,000 participants. The event remains the largest land run in Oklahoma history.

"I have always been fascinated with the state of Oklahoma."

- OLAF KARL WIEGHORST







signed and dated 'CM Russell/1900' with artist's skull device (lower right) pen and ink on paper 81/4 x 121/4 in. (21 x 31.1 cm.) Executed in 1900.

Indians on Horseback

\$50,000-70,000

PROVENANCE:

Goelet Gerry Gallatin, Big Horn, Wyoming, *circa* 1910s-1920s.

Thomas Gerry Gallatin, New York, son of the above, by descent, 1962.

Private collection, daughter of the above, by descent. Sotheby's, New York, 28 November 2001, lot 192, sold by the above.

Acquired by the late owner from the above.

The present work has been assigned number CR.PC.545 by the Charles M. Russell *Catalogue Raisonné* Committee.



34 CHARLES MARION RUSSELL (1864-1926)

Judith Basin—Bronc Twister



signed and dated 'CM Russell/1899' with artist's skull device (lower left) pen and ink on paper 9¾ x 11¾ in. (24.8 x 29.8 cm.) Executed in 1899.

\$50,000-70,000

PROVENANCE:

Biltmore Galleries, Scottsdale, Arizona. Sotheby's, New York, 28 November 2001, lot 191. Acquired by the late owner from the above. The present work has been assigned number CR.PC.544 by the Charles M. Russell *Catalogue Raisonné* Committee.

As a young man, Charles Marion Russell worked as a cowboy in the Judith Basin, an unsettled area in west central Montana. Russell's years here would be pivotal to the artist's career and helped him earn the reputation as the Cowboy Artist.

35 FREDERIC REMINGTON (1861-1909)

"A Limber in Action"



signed, dated, and inscribed 'Frederic Remington/To my friend/Eug. J. Aucaigne—/ June 19. 1896—' (lower right) watercolor, ink and gouache on paper 15½ x 22½ in. (39.4 x 57.2 cm.) Executed in 1894.

\$40,000-60,000

PROVENANCE:

The artist.

Eugene F. Aucaigne, gift from the above, 1896. Helen H. Schaefer, Larchmont, New York. Estate of the above.

Sotheby's, New York, 28 November 2001, lot 182, sold by the above (as *Team of Cavalry Horses Pulling a Caisson*).

Acquired by the late owner from the above.

LITERATURE:

O. Wister, "The National Guard of Pennsylvania," Harper's Weekly, September 1, 1894, p. 824, illustrated.

H. McCracken, Frederic Remington: Artist of the Old West, New York, 1947, p. 138.
D. Allen, Frederic Remington and the Spanish-

American War, New York, 1971, p. 35, illustrated. P.H. Hassrick, M.J. Webster, Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings, vol. II, Cody, Wyoming, 1996, p. 519, no. 1866, illustrated.

The present work was published as an illustration for Owen Wister's article, "The National Guard of Pennsylvania," in the September 1, 1894 issue of Harper's Weekly. "A Limber in Action" depicts the moment just after The National Guard of Pennsylvania was called into action to quell unrest surrounding the

July 1892 Homestead Strike. Remington executed the present work as well as four other illustrations based on an August 1894 trip to Camp Crawford, near Gettysburg, Pennsylvania.

Wister details the militia's swift call to action: "The colonel of the First Regiment received his message at 2:30am; others were received at 4.45 and 8. None were received before 1.30. By 10 the First Regiment moved out with its train. So did the Third, nine men of the whole regiment roll being absent. One regiment had every officer and man present, except a field officer, who was abroad on leave...The National Guard of Pennsylvania reached its destination thirty-two hours after the first order was issued with over 92 percent, of the men present, over 96 percent being present forty-eight hours later. The strategy of the mobilization was conducted so skilfully both by the general and by the railroad that the troops appeared at Homestead neither when nor where they were expected." ("The National Guard of Pennsylvania," Harper's Weekly, New York, September 1, 1984, p. 824)

The original owner of the present work, Eugene F. Aucaigne, was a bronze master for the Henry-Bonnard Bronze Company where Remington created his earliest bronze casts. Aucaigne helped transform the business into the premier bronze foundry in the United States at the end of the 19th century.



36 HERMAN WENDLEBORG HANSEN (1854-1924)

Attack on the Stagecoach

signed and dated 'H·W·Hansen-08/copyright' (lower left) oil on canvas laid down on board 36 x 50 in. (91.4 x 127 cm.) Painted in 1908.

\$80,000-120,000

PROVENANCE:

Norris Grain Company, Chicago, Illinois.
Sotheby's, New York, 4 December 1986, lot 122, sold by the above.
Private collection, acquired from the above.
Sotheby's, New York, 28 November 2001, lot 198, sold by the above.
Altermann Galleries, Santa Fe, New Mexico.
Acquired by the late owner from the above, 2001.

As a young boy born in Germany, Herman Wendelborg Hansen was inspired by James Fenimore Cooper's novel *Leather Stocking Tales* to paint scenes of the American West. His eventual career as a commercial illustrator sent him travelling across the United States, where the rugged terrain inspired action-packed paintings, such as the present work.



37 FREDERIC REMINGTON (1861-1909)

The Bear at Bay (Roping a Grizzly)



signed 'Frederic Remington' (lower right) oil *en grisaille* on canvas 25 x 35¼ in. (63.5 x 89.5 cm.) Painted *circa* 1894-95.

\$200,000-300,000

PROVENANCE:

American Art Galleries, New York, 1895. F.F. Cary.

William Randolph Hearst, San Simeon, California. James Graham & Sons, Inc., New York. George F. Harding Jr., Chicago, Illinois, acquired from the above.

Estate of the above.

George F. Harding Museum, Chicago, Illinois, gift from the above, 1939.

Art Institute of Chicago, Chicago, Illinois, acquired from the above, 1982.

Sotheby's, New York, 21 May 2009, lot 94, sold by the above.

Acquired by the late owner from the above.

LITERATURE:

F. Remington, "Bear-Chasing in the Rocky Mountains," *Harper's Monthly*, July 1895, p. 245, illustrated.
F. Remington, *Pony Tracks*, New York, 1895, p. 263, illustrated.

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, p. 132.

P.H. Hassrick, M.J. Webster, *Frederic Remington:* A Catalogue Raisonné of Paintings, Watercolors and Drawings, vol. II, Cody, Wyoming, 1996, p. 551, no. 1932, illustrated.

The present work was published as an illustration for Frederic Remington's article "Bear-Chasing in the Rocky Mountains" in the July 1895 issue of *Harper's Monthly*. The painting was also reproduced in an 1895 anthology of Remington's illustrations titled *Pony Tracks*. In the story, Remington recounts a bear-hunting expedition he joined in New Mexico in October 1894 with the famed, one-armed English grizzly hunter James Montague Stevens. One of nine paintings Remington executed to illustrate this adventure, *The Bear at Bay* captures the climax of the trip as Remington witnesses the punchers surround a brown bear in a final confrontation.

"...being on fairly good ground, they coiled their riatas and prepared to do battle..."

- FREDERIC REMINGTON

LOT ESSAY

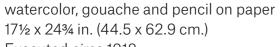


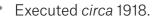
38 CHARLES MARION RUSSELL (1864-1926)

Roping a Wolf



signed 'CM Russell' with artist's skull device (lower left)





\$700,000-1,000,000

PROVENANCE:

Kennedy Galleries, Inc., New York.
Private collection, Jenkintown, Pennsylvania, 1981.
Gerald Peters Gallery, Santa Fe, New Mexico.
Private collection, Texas, acquired from the above.
Gerald Peters Gallery, Santa Fe, New Mexico.
George Fenimore and Dale Johnson, Chestertown,
Maryland, acquired from the above, 1995.
Sotheby's, New York, 22 May 2008, lot 161,
sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Great Falls, Montana, Charles Marion Russell Museum, *circa* 1960s-1970s.

Pensacola, Florida, Pensacola Museum of Art, *The West: A Selection of Paintings from the Gerald Peters Gallery, Santa Fe, New Mexico*, February 1-March 29, 1986, n.p.

Santa Fe, New Mexico, Gerald Peters Gallery, *Charles M. Russell: The Artist in His Heyday*, August 18-September 30, 1995, pp. 25, 70-71, no. 23, illustrated.

LITERATURE:

"The West," *Pensacola News Journal*, Feruary 21, 1986, p. 5E, illustrated.

The present work has been assigned number CR.PC.248 by the Charles M. Russell *Catalogue Raisonné* Committee.





Charles Marion Russell, *Roping a Wolf*, 1901, Amon Carter Museum of American Art, Fort Worth, Texas

amously known as the Cowboy Artist, Charles Marion Russell documented the stirring history of the American frontier, based on his own experiences working on the open range in Montana. Although life in the West at the turn of the century was not for the fainthearted, Russell embraced the rugged atmosphere and thrived on translating and preserving the culture in his art. In his superb watercolor Roping a Wolf, the artist captures the frenzied rush of movement as two cowboys wrangle a wolf that is likely a threat to their herd. Exhibiting Russell's firsthand knowledge of such sporting traditions, his exceptional ability to narrate a story full of action in a still image, and his brilliant mastery of the watercolor medium, Roping a Wolf fully immerses the viewer in the excitement and drama of a heroic, yet vanishing cowboy lifestyle.



LOT ESSAY

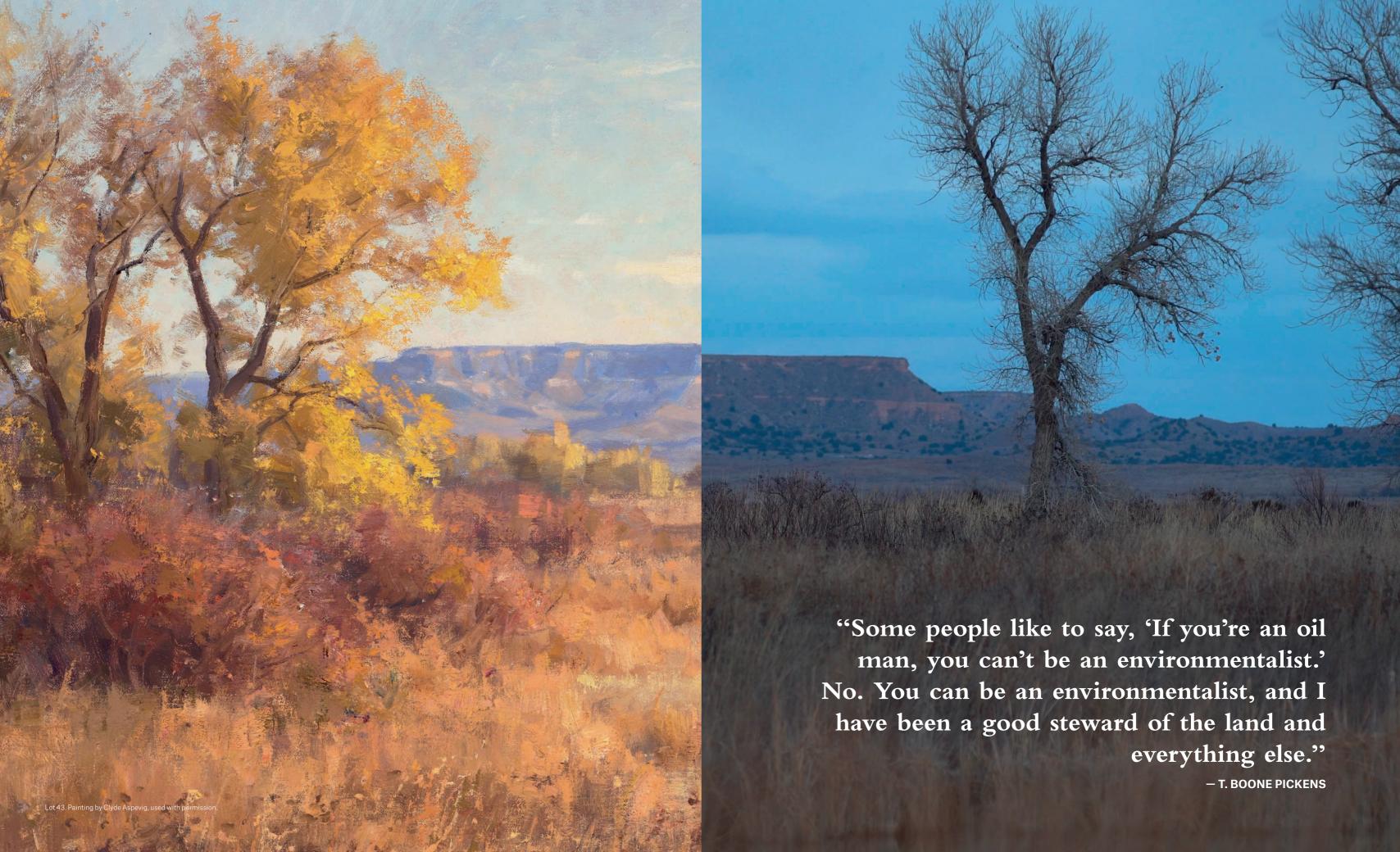


LEGEND OF THE WEST: THE LANDSCAPE

ith a degree in geology and a career built on understanding natural resources, T. Boone Pickens deeply appreciated the American landscape. Despite a reputation that resulted in the moniker "The Oracle of Oil," Pickens' appreciation for American treasures extended beyond 'black gold' to natural gas, wind and solar energy, as evidenced by his Pickens Plan to prepare the country for its future.

Closer to home, Pickens' love for his Mesa Vista Ranch in the Texas Panhandle was well known by many, including those fortunate to receive a coveted invitation to see it firsthand. Never an extensive traveler, Pickens often sought refuge on the vast plains and plateaus of the ranch. His passion for shooting contributed to a conscientious effort to revert much of the previously overgrazed ranchland to the more natural state of the Texas Panhandle. As he described in 2018, "I initiated a multi-decade program to help the land heal...We have minimal cattle grazing on the ranch, preferring instead to let the land revert to pristine prairie conditions much as it had been in centuries past." (https://landreport.com/2018/01/its-time-to-sell-my-ranch/)

With examples by the most important Western landscape painters of the nineteenth century, including Thomas Moran (Lot 39), Albert Bierstadt (Lot 42) and Thomas Hill (Lot 40), Pickens' art collection similarly celebrates the wonders to be found in the region's natural landscape. These artists' visions of untouched mountainscapes and awe-inspiring canyons were pivotal in developing national interest in the legendary natural landmarks to be found in the West. On a personal level, Pickens also invited contemporary landscape painters Clyde Aspevig (Lots 43-45) and Wilson Hurley (Lots 71-72) to preserve in paint the beautiful views he passionately restored at the Ranch, thereby carrying on the distinguished history of American landscape painting.



39 THOMAS MORAN (1837-1926)

Index Peak, Yellowstone, Wyoming

signed with initials in monogram and dated 'TMoran. 1913.' (lower left) oil on canvas

19¾ x 29¾ in. (50.2 x 75.6 cm.)
Painted in 1913.

\$700,000-1,000,000



Private collection, North Carolina. Gesner Fine Arts, Largo, Florida. Gerald Peters Gallery, Santa Fe, New Mexico. Morrie Zinman, Jenkinstown, Pennsylvania. Sotheby's, New York, 1 December 1988, lot 112 (as *Index Peak*).

Private collection, Dallas, Texas.

Nedra Matteucci Galleries, Santa Fe, New Mexico.

Acquired by the late owner from the above, 2005.

This work will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

"Yellowstone retains its hold upon my imagination with a vividness as of yesterday...The impression then made upon me by the stupendous and remarkable manifestations of nature's forces will remain with me as long as memory lasts."



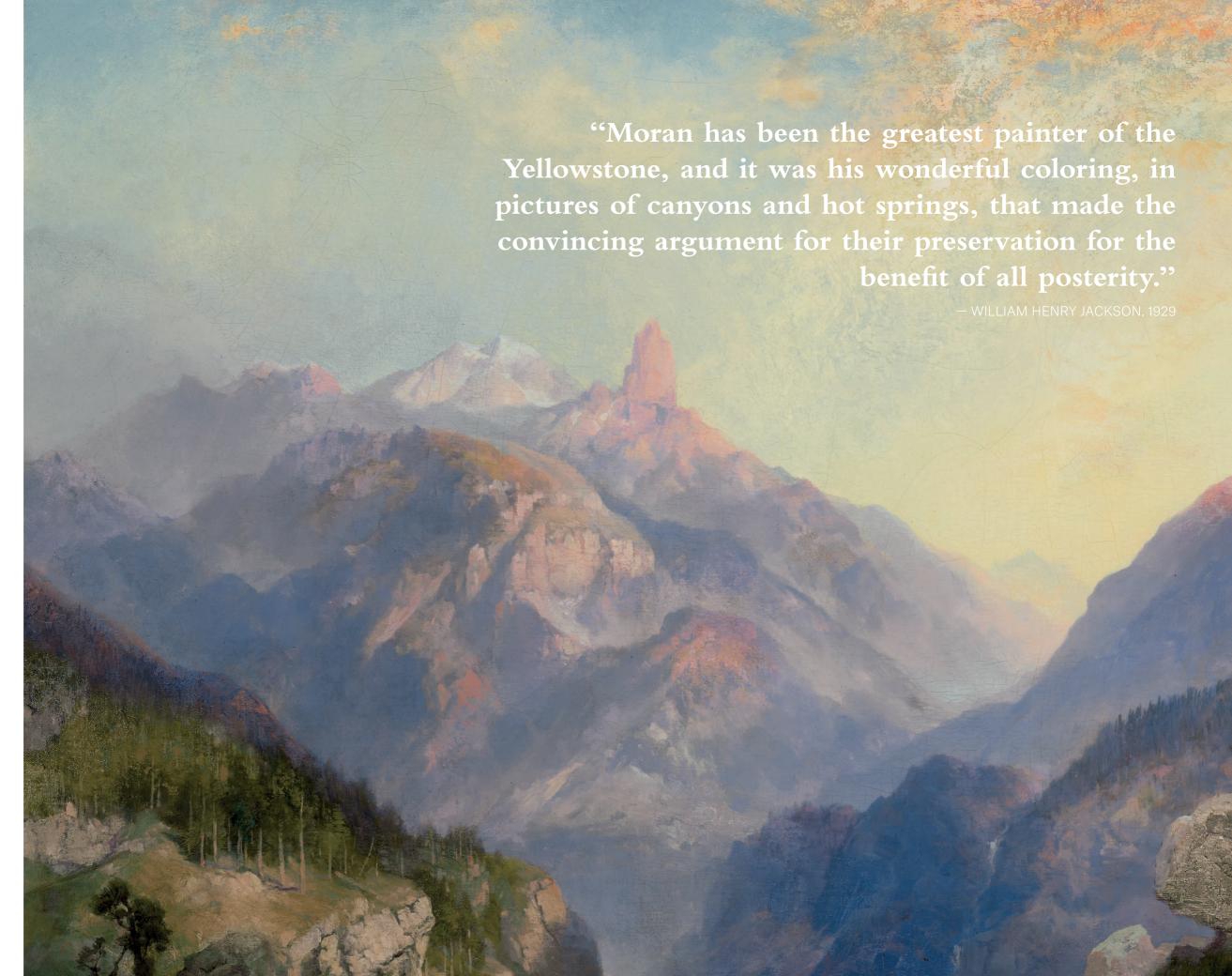




Thomas Moran, *Drawing, Index Peak, Clark's Fork, Wyoming*, 1892, Cooper Hewitt, Smithsonian Design Museum, New York

f all the places that Thomas Moran visited in the American West, Yellowstone had the greatest impact on the artist. Moran reflected, "I have wandered over a good part of the Territories and have seen much of the varied scenery of the Far West, but that of the Yellowstone retains its hold upon my imagination with a vividness as of yesterday...The impression then made upon me by the stupendous and remarkable manifestations of nature's forces will remain with me as long as memory lasts." (as quoted in C. Clark, Explorers of the West, Salt Lake City, Utah, 1997, p. 27) Index Peak, Yellowstone, Wyoming manifests Moran's profound veneration and wonder in an awe-inspiring image capturing the unique grandeur of the region. Essential to establishing the public's appreciation of Yellowstone and its importance to America's national heritage, Moran's Yellowstone paintings have been celebrated for over a century for their ability to inspire an emotional appreciation for the wonder that is the Western landscape.

LOT ESSAY



40 THOMAS HILL (1829-1908)

Sir Donald Peak in the Selkirk Mountains, Canadian Pacific



signed and dated 'T. Hill./1890.' (lower right) oil on canvas 87¼ x 62¼ in. (221.6 x 158.1 cm.) Painted in 1890.



\$120,000-180,000

PROVENANCE:

The artist.

Alexander Allan, Glasgow, Scotland (probably), acquired from the above.

Claud A. Allan, Cardross, Scotland, son of the above, by descent, 1892.

Mrs. Adeline Margaret Mitchell Allan, wife of the above, by descent, 1945.

West Dunbartonshire Council, Scotland, gift from the above, 1948.

Sotheby's, New York, 30 November 2005, lot 178, sold by the above (as Sir Donald Peak and Selkirk Glacier, Canada).

Acquired by the late owner from the above.

EXHIBITED:

(Probably) San Francisco, California, San Francisco Art Assocation, May 1891, n.p., no. 75 (as Sir Donald Peak in the Silkirk [sic] Mountains, Canadian Pacific).

LITERATURE:

(Probably) "Art and Society," San Francisco Call, vol. 69, no. 159, May 8, 1891 (as A View in the Selkirks). (Probably) M.D. Arkelian, Thomas Hill: The Grand View, exhibition catalogue, Oakland, California, 1980, p. 34.

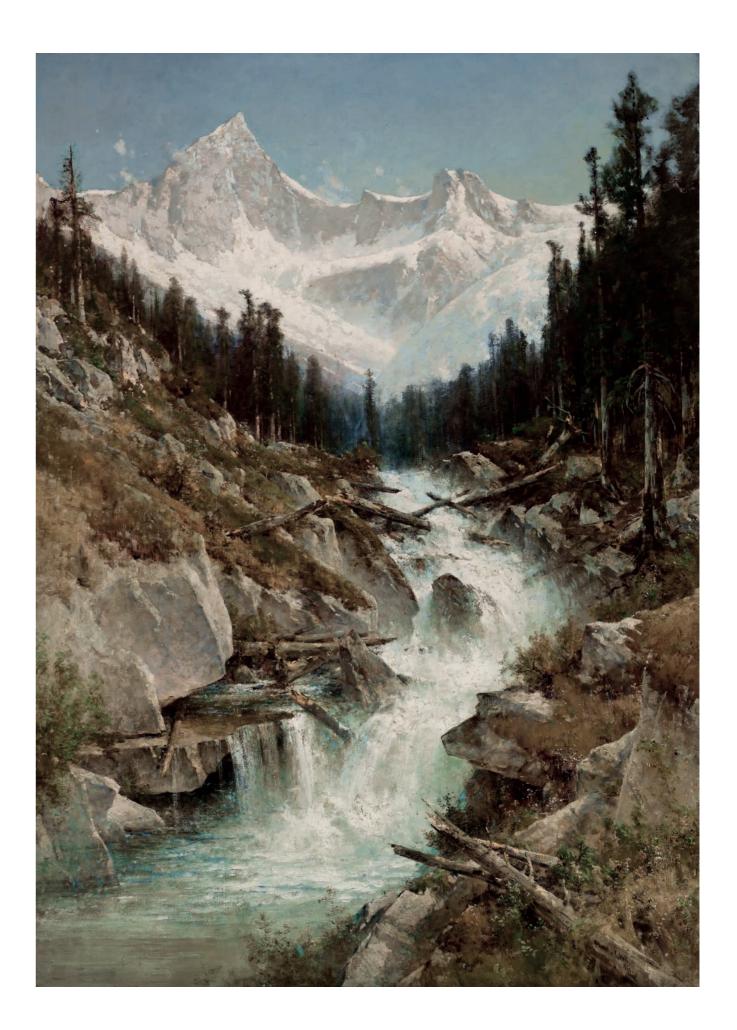
(Probably) J.T. Driesbach, Direct from Nature: The Oil Sketches of Thomas Hill, Sacramento, California, 1997, p. 120.

The present work depicts a sweeping vista of Sir Donald Peak, located in the Selkirk Mountain Range in Glacier National Park, British Columbia, Canada. Monumental in scale, the canvas employs Thomas Hill's attention to detail to immerse the viewer within the breathtaking beauty of the natural scenery. With the rushing stream descending from the lofty peaks jetting up into the sky, Hill captures a sweeping, dynamic vista of this untouched, rugged mountainscape.

Hill likely exhibited the present work at the San Francisco Art Association's annual exhibition in 1891. In a review for the show, a reporter for the San Francisco Call describes Hill's preparation for the awe-inspiring canvas: "For his next picture he went north, and shows 'A View in the Selkirks,' along the line of the Canadian Pacific Railroad. In this piece Mr. Hill was fortunate...in catching the striking features of mountain, glacier and eternal snow that mark that lonely region." ("Art and Society," San Francisco Call, vol. 69, no. 159, May 8, 1891)

features of mountain, glacier and eternal snow that mark that lonely region."

"Mr. Hill was fortunate...in catching the striking - SAN FRANCISCO CALL, MAY 8, 1891





41 WILLIAM KEITH (1838-1911)

Mount Shasta from Castle Lake



signed 'W. Keith/S.F.' (lower right) oil on canvas 30 x 50 in. (76.2 x 127 cm.)

\$70,000-100,000

PROVENANCE:

Scottsdale Art Auction, Scottsdale, Arizona, 1 April 2006, lot 50.
Acquired by the late owner from the above.

California artist William Keith first visited Mount Shasta in 1868 and returned on several trips. On an 1888 visit, Keith was accompanied by the naturalist John Muir, as the two friends worked on Muir's book *Picturesque California*. In 1895, Keith spent three to four weeks at Castle Crags Tavern near the base of the peak. These repeated visits to the stunning locale allowed him to improve his techique by attempting to capture the effects of the ever-changing light.



42 ALBERT BIERSTADT (1830-1902)

Landscape with Lake

signed with conjoined initials 'ABierstadt' (lower right) oil on paper laid down on canvas 14 x 19 in. (35.6 x 48.3 cm.) Painted *circa* 1870.

\$70,000-100,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe, New Mexico. Acquired by the late owner from the above, 2005.

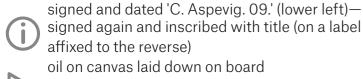
We would like to thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

The present example is possibly a view of Echo Lake in Colorado.



43 CLYDE ASPEVIG (B. 1951)

Mesa Vista





\$15,000-25,000

PROVENANCE:

The artist.

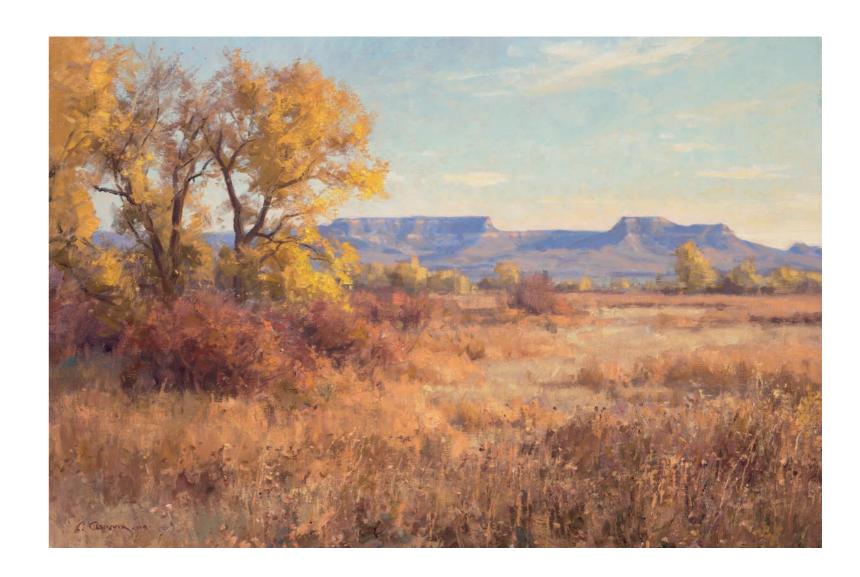
Commissioned by the late owner from the above.

On a commission to paint Mesa Vista Ranch, Clyde Aspevig spent several days with T. Boone Pickens exploring the property and enjoying the company. He describes the experience, "My wife and I spent a number of days with Mr. Pickens while he showed us his ranch by helicopter and driving the main roads. I appreciated the fact that he told me to paint whatever caught my eye, without insisting on some specific spot. It's never easy to paint what someone else envisions in their mind."

He continues, "Our dinner conversation revolved around his love of art, conservation, and the transition to natural gas as a bridge to the new future of energy. He struck me as a man you could have a hand shake with to cement a deal. The people that worked for Mr. Pickens seemed genuinely fond of him. We were well taken care of during our stay with wonderful accommodations, food and wine. Mr. Pickens was indeed a gentleman, and was great to work with."

"Our dinner conversation revolved around his love of art [and] conservation...He struck me as a man you could have a hand shake with to cement a deal."

- CLYDE ASPEVIG ON T. BOONE PICKENS



44 CLYDE ASPEVIG (B. 1951)

Moonrise

signed and dated 'C. Aspevig 2012.'
(lower left)—signed again
(on a label affixed to the reverse)
oil on canvas laid down on board
30 x 40 in. (76.2 x 101.6 cm.)
Painted in 2012.

\$30,000-50,000

PROVENANCE:

The artist.

Commissioned by the late owner from the above.

The artist describes the present work, "Moonrise was the result of one of those drives on the eastern edge of [Pickens' Mesa Vista Ranch] looking out toward the Mesas that make up the main geological characteristics of the landscape. This mesa country along the Canadian River was essential to the survival of the Native American tribes that inhabited the region. Mr. Pickens was very much aware of the history of the land."

"Mr. Pickens was very much aware of the history of the land."

- CLYDE ASPEVIG



45 CLYDE ASPEVIG (B. 1951)

Mesa Vista Moon Rise

signed and dated 'C. Aspevig·2010·' (lower left) oil on canvas 50 x 72 in. (127 x 182.8 cm.)
Painted in 2010.

\$60,000-80,000

PROVENANCE:

The artist.

Commissioned by the late owner from the above.

The artist writes of the present work, "Mesa Vista Moonrise was one of a series of ponds that had been developed along the Canadian River at the southern end of the Ogallala Aquifer. Experiencing the Hunter's Moon was a pivotal part of our stay at [Pickens' Mesa Vista Ranch] as it provided a wonderful, if somewhat romantic backdrop for the autumn landscape. I often felt the ghosts of past inhabitants as we explored that ranch with the rich diversity of wildlife sustained by the river and aquifer."





LEGEND OF THE WEST: THE WILDLIFE

major focus of Pickens' efforts to rehabilitate the natural landscape of his Mesa Vista Ranch was to conserve the habitats of West Texas wildlife. He explained, "Quail hunting is a lifelong passion tracking back to my father, who always kept two bird dogs in a pen out back of our home in Holdenville, Oklahoma...I was driven by a desire to conserve and reclaim over-grazed land for quail habitat, and to develop long-term wildlife management plans that can be used to improve values through an expansion of recreational opportunities."

Along with his efforts on his own property, one of the key pillars of the T. Boone Pickens Foundation is to support conservation and wildlife management more broadly. As part of this mission, Pickens partnered with the Rolling Plains Quail Research Foundation and the Dallas-based Park Cities Quail Coalition in support of the largest study of quail disease ever undertaken. The Coalition annually rewards the T. Boone Pickens Lifetime Sportsman Award to those who love the outdoors and have given back in order to preserve the sporting life. Pickens was also notably elected into the Texas Park & Wildlife Foundation Conservation Hall of Fame in 2012.

To capture this passion on canvas in perpetuity, Pickens expanded from commissioned landscape works to include paintings by famed wildlife artist Ken Carlson (Lots 47-48). In addition, noteworthy depictions by Tucker Smith and Bob Kuhn of Bighorn Sheep (Lots 49-50), a regal animal endemic to North America, reflect the bold nature of their collector. Vibrant, action packed visions of big cats by Bob Kuhn (Lots 51-53) round out the collection, reflecting both Pickens' own tenacity as well as his ceaseless passion for wildlife, whether close to home or further afield.







Pointed

signed 'Eldridge Hardie' (lower left)—signed again, dated '2006', and inscribed with title (on the overlap) oil on canvas 24 x 36 in. (61 x 91.4 cm.) Painted in 2006.

\$8,000-12,000

PROVENANCE:

The artist.

Acquired by the late owner from the above, 2006.



47 KEN CARLSON (B. 1937)

Mesa Vista Harvest



signed 'Carlson' (lower right) oil on gessoed masonite 32 x 24 in. (81.3 x 60.9 cm.)

\$7,000-10,000

PROVENANCE:

The artist.

Commissioned by the late owner from the above.

48 KEN CARLSON (B. 1937)

Mesa Vista Morning



signed 'Carlson' (lower right) oil on gessoed masonite 30 x 45 in. (76.2 x 114.3 cm.)



\$25,000-35,000

PROVENANCE:

The artist.

Commissed by the late owner from the above.



49 TUCKER SMITH (B. 1938)

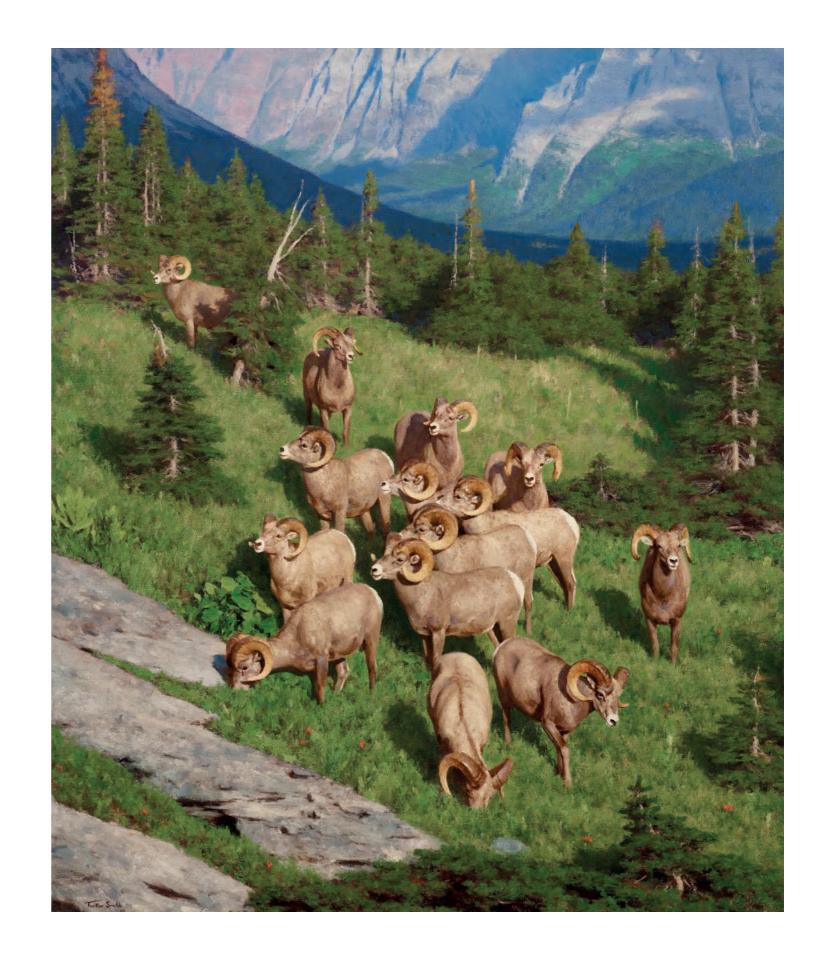
Rams Being Rams

signed and dated 'Tucker Smith/09' (lower left) oil on canvas 48 x 40 in. (121.9 x 101.6 cm.) Painted in 2009.

\$50,000-70,000

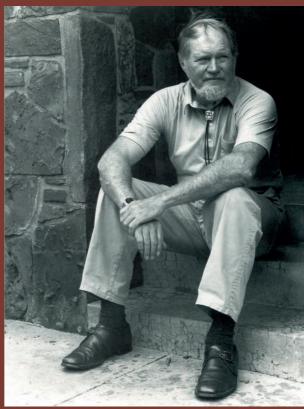
PROVENANCE:

Coeur d'Alene, Reno, Nevada, 25 July 2009, lot 145. Acquired by the late owner from the above.





BOB KUHN



© Estate of Robert Kubr

he premier wildlife artist of his generation, Bob Kuhn was born in Buffalo, New York in 1920. Kuhn's interest in wildlife manifested itself at an early age by sketching animals during repeated visits to the Buffalo Zoo. After attending the Pratt Institute in Brooklyn, he spent the first decades of his career working as an illustrator until he turned to gallery work in 1970. Throughout his career, Kuhn made numerous expeditions around the world to observe animals in their native surroundings, from Africa and Alaska to the Canadian East and American West.

Painting with expert knowledge of both animal anatomy and landscape, Kuhn's images impeccably communicate animal form and movement and, moreover, the animal's attitude and spirit. As Todd Wilkinson notes, "The assessment of his talent is not based on his ability to deliver mesmerizing detail or even scientific anatomical exactitude in the creatures, but rather how he could communicate the spirit, the soul, and ambiance of a beast." (*Bob Kuhn: Drawing on Instinct*, 2012, p. 145) Kuhn's works are featured in notable museum collections, including The National Museum of Wildlife Art, Jackson Hole Wyoming; The National Cowboy Hall of Fame, Oklahoma City, Oklahoma; and The John L. Wehle Gallery of Sporting Art, Genesee Country Museum, Mumford, New York.

Always looking to acquire the best, T. Boone Pickens succeeded in his acquisition of Kuhn's masterwork, A Stillness by the Pool (Lot 52). Other notable examples by Bob Kuhn in the Pickens Collection include A Gathering of the Elders (Lot 50), Hit and Miss (Lot 51) and Not This Time (Lot 53).



A Gathering of Elders

signed 'Kuhn' (lower right)—signed again and dated '2001' (on the reverse) acrylic on masonite 24 x 38 in. (61 x 96.5 cm.)
Painted in 2001.

\$100,000-150,000

PROVENANCE:

Autry National Center of the American West, Los Angeles, California. Acquired by the late owner from the above, 2007.

LITERATURE:

"Into the Wild," *American Cowboy*, September-October 2007, p. 31.



Hit and Miss



signed 'Kuhn' (lower left)—signed again 'Bob Kuhn' (on the reverse) acrylic and pencil on masonite 32 x 48 in. (81.3 x 121.9 cm.) Painted in 1977.



\$200,000-300,000

PROVENANCE:

The artist.

Genesee Country Village & Museum, Mumford, New York, acquired from the above. Sotheby's, New York, 30 November 2006, lot 16, sold the above.

Acquired by the late owner from the above.

LITERATURE:

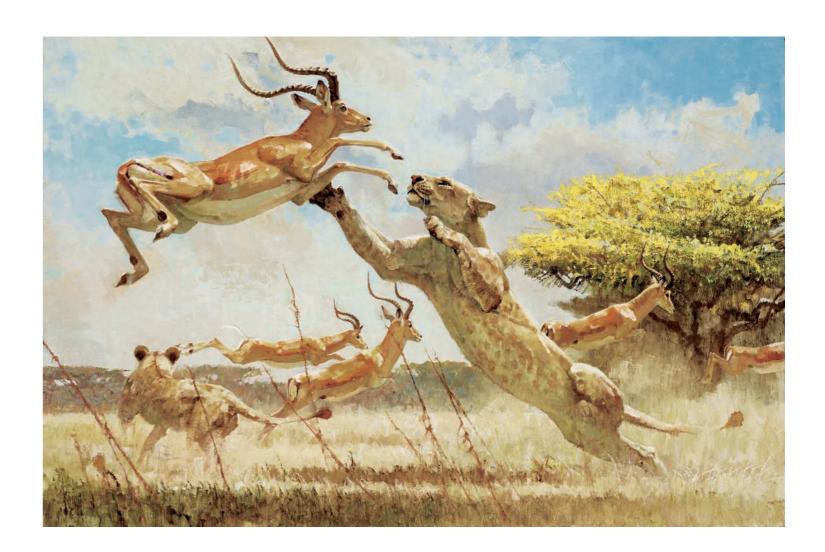
T. Davis, Wild Harvest: The Animal Art of Bob Kuhn, Columbia, South Carolina, 1997, p. 149, illustrated.

Rendered with exceptional color, form and detail, *Hit and Miss* is a testament to Bob Kuhn's unrivaled abilities to capture wildlife in motion. Depicting the climax of the hunt, Kuhn presents a female lion

and gazelle at the forefront of the composition. As the beast of prey veers upward towards its target, the gazelle, more limber than its hunter, gracefully leaps out of harm's way. Kuhn himself explained about the present work: "Painting action pieces is not for the faint-hearted. If ever the hours of study, of observation, of drawing, drawing are justified, it is in conjuring up a complex, action-filled composition with sufficient authority to stand as a finished work. I don't enjoy 'winging it,' or to put it another way, flying blind. When I take on this kind of challenge, it's always with trepidation. But when good things happen, as I feel they did while creating this piece, the sense of accomplishment is considerable." (as quoted in T. Davis, Wild Harvest: The Animal Art of Bob Kuhn, Columbia, South Carolina, 1997, p. 149)

"Painting action pieces is not for the faint-hearted...But when good things happen, as I feel they did while creating this piece, the sense of accomplishment is considerable."

- BOB KUHN ON HIT AND MISS



A Stillness by the Pool

(j

signed and dated 'Kuhn/81' (lower left)—signed again (on the reverse) acrylic on masonite 30 x 42 in. (76.2 x 106.7 cm.) Painted in 1981.

\$200,000-300,000

PROVENANCE:

The artist.

Game Conservation International Wildlife Exhibition, San Antonio, Texas.

Toddie Lee Wynne, Jr., Dallas, Texas, acquired from the above, *circa* 1981-82.

Private collection, by descent.

Sale: Collectors Covey, Dallas, Texas, November 2007, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Jackson, Wyoming, National Museum of Wildlife Art, *Bob Kuhn: Painting the Wild*, June 7-September 22, 2002, p. 38, pl. 15, illustrated.

LITERATURE:

T. Davis, *Wild Harvest: The Animal Art of Bob Kuhn*, Columbia, South Carolina, 1997, p. 92, illustrated.
T. Davis, "The Animal Art of Bob Kuhn: A Tribute to One of the World's Finest Wildlife Artists," *Sportsman's Journal*, March 2008, pp. S4-S5, illustrated.
A.D. Harris, *Bob Kuhn: Drawing on Instinct*, Norman, Oklahoma, 2012, p. 273, pl. 95, illustrated.

One of Bob Kuhn's most celebrated paintings, *A Stillness by the Pool* is a masterwork of the artist's wildlife imagery. With impeccable details, bold colors and impressive scale, Kuhn captures the fleeting moment just after a tiger has successfully captured its prey. Tired from the quest, the proud animal hovers over the fallen victim in a somber yet sensitive manner. Using an abstract, deep crimson background, Kuhn highlights the hunter and the hunted as the focal point of the composition.

For Kuhn, color was a pivotal factor when creating A Stillness by the Pool. The artist explained of the present work: "Among the silly taboos regarding color that I've heard over the years, one is 'don't mix orange and red.' The logical response would be: which orange and which red? One of the reasons I took on this project was that I wanted to place the orange tiger and his recently vanquished prey (a female guar) against a rich, dark-red background. I liked what happened, and so it stands today. It is one of the innumerable examples of a painter experimenting with new color and spatial relationships, deciding that the results are worth preserving, and then being credited with having profound theories regarding design and color." (as quoted in T. Davis, Wild Harvest: The Animal Art of Bob Kuhn, Columbia, South Carolina, 1997, p. 92)



Not This Time

signed 'Kuhn' and indistinctly dated '*1' (lower left) acrylic on masonite 20 x 30 in. (50.8 x 76.2 cm.)

\$120,000-180,000

PROVENANCE:

The artist.

Emerson Hall Publishers, Inc., New York, acquired from the above.

Safari Club International Foundation, Tucson, Arizona, gift from the above.

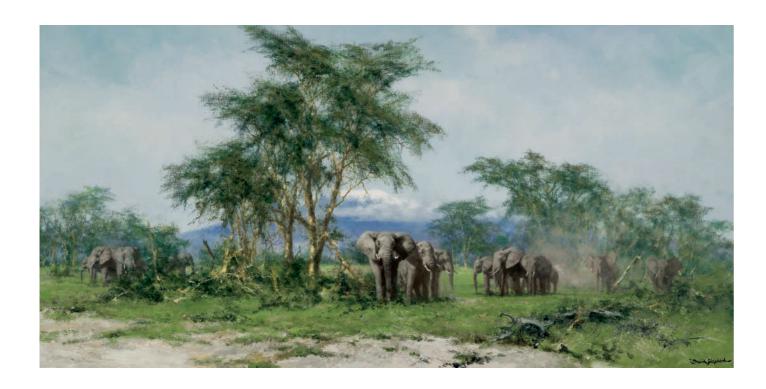
Coeur d'Alene, Reno, Nevada, 28 July 2007, lot 158. Private collection, Rancho Santa Fe, California. Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 83, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

San Francisco, California, *Mzuri Safari Inaugural Exhibition*, 1970.





54 DAVID SHEPHERD (1931-2017)

In the Shadow of Kilimanjaro-Amboseli



signed '-David Shepherd-' (lower right) oil on canvas 20 x 40 in. (50.8 x 101.6 cm.) Painted in 1999.

\$60,000-80,000

PROVENANCE:

Richard Green Galleries, London.

Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 73.

Acquired by the late owner from the above.

A passionate conservationist, David Shepherd dedicated his 60 year career to painting the world's most iconic and endangered animals and raising funds for conservation through the sale of his work. He is well known for his naturalistic renderings of elephants, tigers and the many other animals of Africa and Asia. The present painting encapsulates the artist's empathetic perspective towards the African landscape, depicting a herd of elephants in their natural habitat of Amboseli National Park in Kenya with Mount Kilimanjaro in the distance.



55 OSCAR EDMUND BERNINGHAUS (1874-1952)

Wild Horses



signed and dated 'O.E-Berninghaus/-51' (lower left) oil on canvas 20 x 24 in. (50.8 x 61 cm.) Painted in 1951.

\$40,000-60,000

PROVENANCE:

Closson's, Cincinnati, Ohio.
C.R. Smith, Annapolis, Maryland, by 1955.

Elizabeth Billhardt, Ltd., Locust Valley, New York. Herbert G. Wellington, Locust Valley, New York, acquired from the above.

Sotheby's, New York, 15 May 2009, lot 102, sold by the

Acquired by the late owner from the above.

EXHIBITED:

Department of State, Washington, D.C., on loan, n.d.

LITERATURE:

L.M. Bickerstaff, *Pioneer Artists of Taos*, Denver, Colorado, 1955, p. 20.

New York Graphic Society, Ltd., *Fine Art Reproductions: Old and Modern Masters,* Greenwich, Connecticut, 1968, p. 322, illustrated.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.

A previous owner of the present work, C.R. Smith, was the CEO of American Airlines from 1934-68 and later 1973-74. Smith was a noted collector of Berninghaus' work and owned seven paintings by the artist, including *Wild Horses*.







56 JOSEPH HENRY SHARP (1859-1953)

The Drummer



signed 'JH Sharp.' (lower left) oil on canvas 20 x 24 in. (50.8 x 60.9 cm.)

\$70,000-100,000

PROVENANCE:

Di Tommaso Galleries, Scottsdale, Arizona. Altermann Galleries & Auctioneers, Dallas, Texas, 18 May 2002, lot 36. Acquired by the late owner from the above.

57 ARNOLD FRIBERG (1913-2010)

One Down



signed '© A·Friberg/RSA' (lower left) signed again, inscribed with title and dated (on the reverse) oil on canvas 25 x 40 in. (63.5 x 101.6 cm.) Painted in 1971.

\$30,000-50,000

PROVENANCE:

Husberg Fine Arts, Scottsdale, Arizona.
Private collection, *circa* 1980s.
Coeur d'Alene, Reno, Nevada, 25 July 2009, lot 93, sold by the above.
Acquired by the late owner from the above.

LITERATURE:

T. Schwarz, *Arnold Friberg: The Passion of a Young Master*, Flagstaff, Arizona, 1985, p. 77, illustrated.

58 KENNETH RILEY (1919-2015)

Canyon Scout



signed 'Kenneth Riley/CA' (lower right) oil on canvas 40 x 34 in. (101.6 x 86.4 cm.)

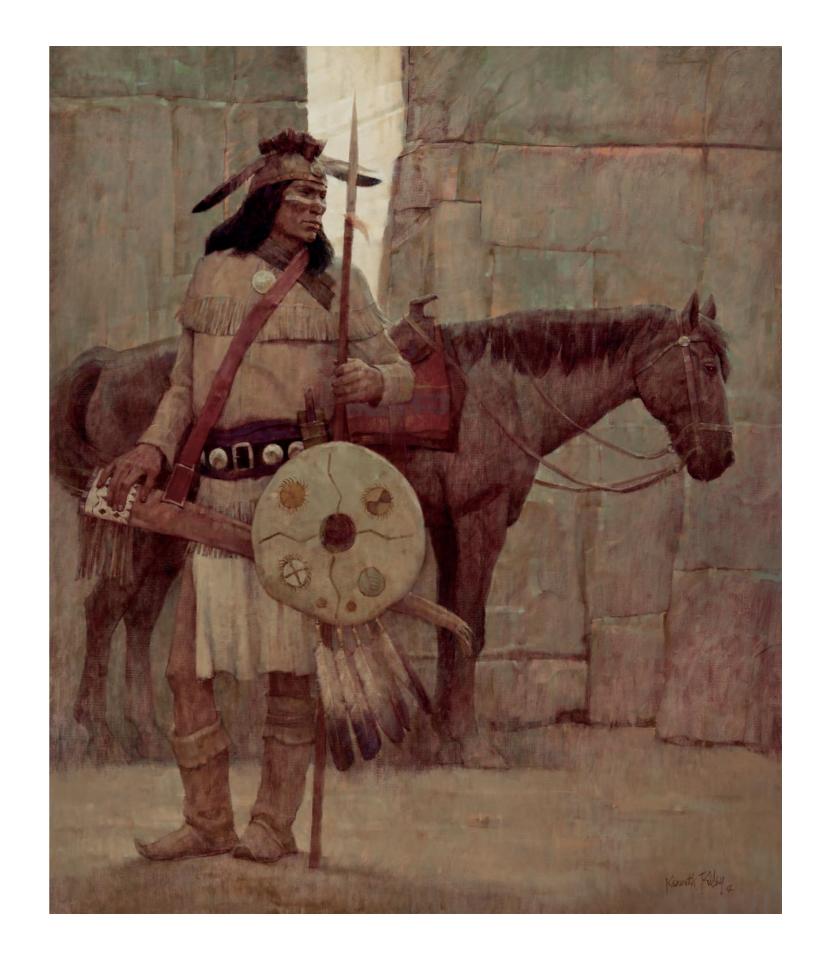
\$70,000-100,000

PROVENANCE:

Altermann Galleries & Auctioneers, Dallas, Texas, 18 May 2002, lot 87.

Acquired by the late owner from the above.

Born in Kansas, Kenneth Riley attended the Kansas City Art Institute, where he was a student of Thomas Hart Benton. He eventually became a highly successful illustrator and, in the late 1960s, was commissioned by the United States Park Service to create several paintings of Yellowstone and Grand Teton National Parks. "Those trips," he said, "convinced me that the West was where I wanted to live and work." This commission inspired Riley to become a realist painter of the Old West, concentrating mainly on Native American subjects. His works are included in the permanent collections of The White House and the Smithsonian Institution, Washington, D.C. (CowboyArtistsofAmerica. com)



59 WILLIAM ACHEFF (B. 1947)

Grandfather's Pots

signed and dated '©WM Acheff 2007' (lower left)—signed again and inscribed with title (on the stretcher) oil on canvas 54 x 40 in. (137.2 x 101.6 cm.) Painted in 2007.

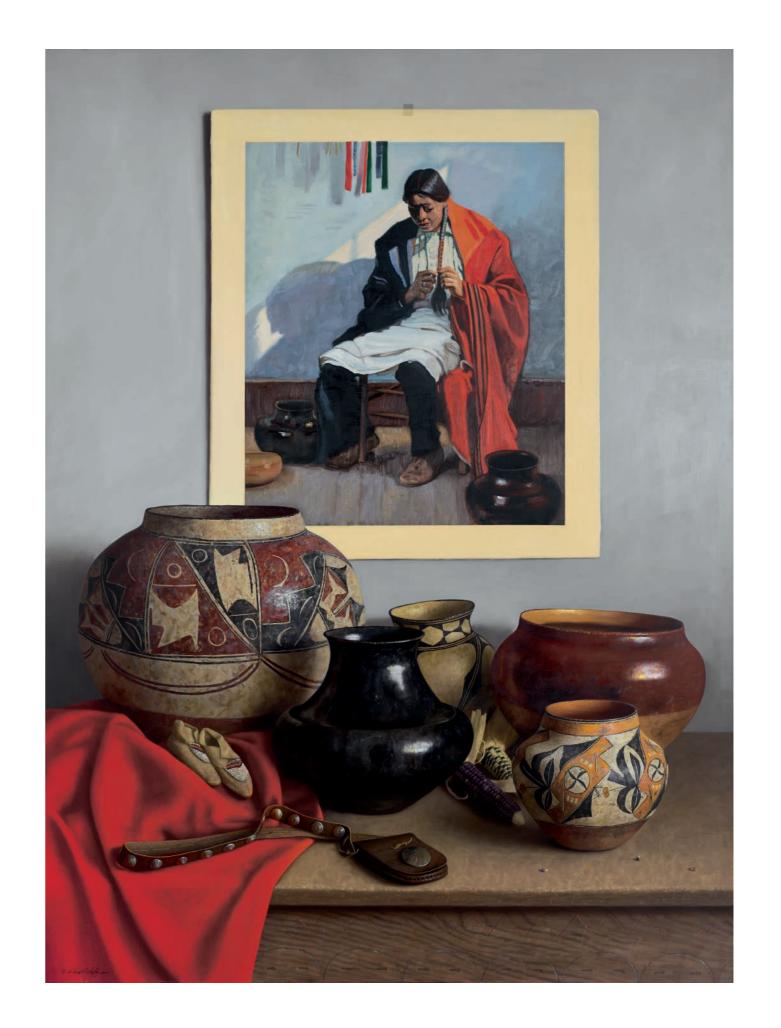
\$80,000-120,000

PROVENANCE:

Texas Art Gallery, Inc., Dallas, Texas, 3 November 2007, lot 71.

Acquired by the late owner from the above.

The present painting depicts several references to Pueblo Indian culture, including the pottery and artifacts in the foreground, with E. Martin Hennings' *Untitled* (*Portrait of Frank Samora*) (*circa* 1925, Private collection, Paradise Valley, Arizona) hanging in the background.



60 Z.S. LIANG (B. 1953)

Transferring the Bear Knife



signed 'Z.S. Liang' (lower right) oil on canvas 44 x 70 in. (111.7 x 177.8 cm.) Painted in 2007.

\$100,000-150,000

PROVENANCE:

Texas Art Gallery, Inc., Dallas, Texas, 8 November 2008, lot 80.

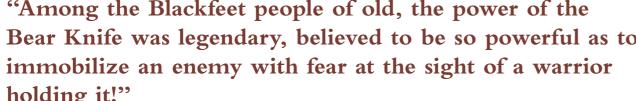
Acquired by the present owner from the above.

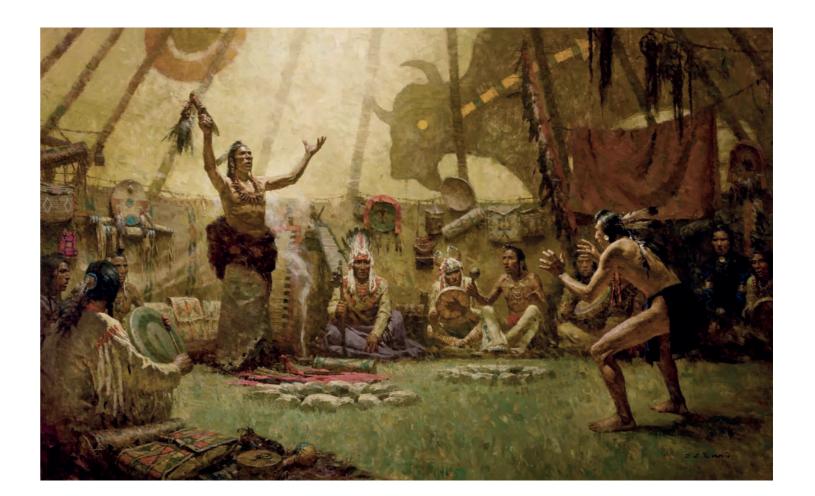
Although born in China, Z.S. Liang established himself among the ranks of the finest Western painters of the United States through his authentic and historically accurate narratives of Native American peoples. Each of his paintings are created with meticulous attention to detail and extensive research on the ways of life and unique cultures of tribes across the country. Inspired by the book The Blackfeet Artists of the Northern Plain by Bob Scriver, Transferring the Bear Knife represents a significant ceremony within the Blackfoot Indian tradition in which a sacred weapon is transferred from one warrior to another. Full of suspense and spirituality, the scene depicts the recipient at right waiting for his attempt to catch the bear knife. The artist said, "Among

the Blackfeet people of old, the power of the Bear Knife was legendary, believed to be so powerful as to immobilize an enemy with fear at the sight of a warrior holding it!"

American anthropologist Clark Wissler described the bear knife transfer ceremony: "The chief object was a large dagger-like knife to the handle of which was attached the jaws of a bear...the recipient must catch the knife thrown violently at him...he can use no other weapon...its power was thought to be very great, so great that its owner was seldom killed, for its appearance frightened everyone into submission, after the manner of bears...there are many songs in the ritual; all war songs, since the bear is a fighting animal." ("Ceremonial Bundles of the Blackfoot Indians, Anthropological Papers of the American Museum of Natural History, vol. VII, part 2, New York, 1912, pp. 132-34)

"Among the Blackfeet people of old, the power of the Bear Knife was legendary, believed to be so powerful as to holding it!"





61 MARTIN GRELLE (B. 1954)

The River's Gift

signed and dated 'Martin Grelle/© 2007/CA' with artist's cross device (lower right)— signed and dated again and inscribed with title (on the stretcher) oil on canvas 48 x 60 in. (121.9 x 152.4 cm.)
Painted in 2007.

\$200,000-300,000

PROVENANCE:

Coeur d'Alene, Reno, Nevada, 28 July 2007, lot 193. Earl & Karen Shultz Family Partnership, Ltd., Rancho Santa Fe, California.

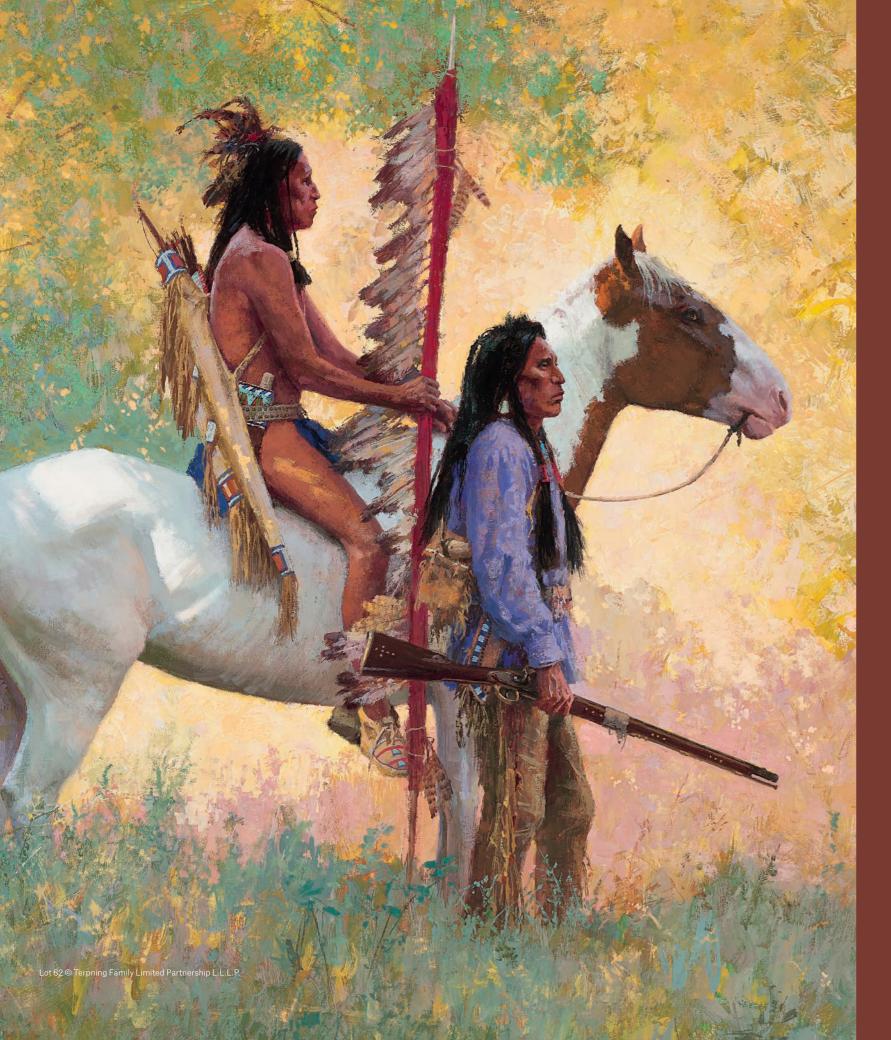
Acquired by the late owner from the above, 2013.

LITERATURE:

Western Art Collector, August 2007, cover illustration.

Texas-born Martin Grelle is known for his high-color images of Western life, from Native American subjects to cowboys. Grelle's paintings reveal the power of the American landscape through the use of dramatic light and shadow and by telling stories of the people who live off the land. The artist says of the present work, "Four Blackfeet have come upon a small trunk hung up in the branches of a fallen tree on the bank of a river near what is now Glacier National Park. One of them has dismounted and is using his lance to retrieve it. What treasures laying within the trunk are soon to be discovered - a trunk most likely lost in a hasty crossing by a startled trapper."





HOWARD TERPNING

Arguably the most celebrated Western American painter of the post-World War II era, Howard Terpning's technique is defined by intricate compositional design, deft brushwork and dramatic use of light. Terpning first came to fame in the 1960s as an accomplished illustrator, working for notable publications including *Time*, *Newsweek*, *Reader's Digest*, *Field and Stream* and *Cosmopolitan*. Terpning was also responsible for the posters for many influential Hollywood films, including *Cleopatra*, *The Sound of Music*, *Lawrence of Arabia*, *Gone with the Wind* and *Doctor Zhivago*. Through this experience, he learned the importance of not just rendering a story, but of immersing a viewer within a composition and creating emotional investment in the image's characters.

Eventually, the artist's passion for the American West, coupled with his success as an illustrator, allowed him to pursue easel painting full-time. In the mid-1970s, Terpning moved from New York to Arizona and shifted his focus to Western art. By 1979, he was elected to the Cowboy Artists of America, an exclusive group of painters dedicated to preserving and perpetuating American Western culture through art, a mission that would define Terpning's career.

A meticulous researcher and devoted historian, Terpning creates reverential images of the early inhabitants of the American West and their histories in a manner that embraces their own storytelling tradition. Following Terpning's experience documenting the Vietnam war, Elmer Kelton writes: "Out of that harrowing experience came...a much-diminished regard for material things and a heightened empathy with distressed and deprived people. That empathy would later carry over with much effect into his paintings of the Plains Indians." (E. Kelton, *The Art of Howard Terpning*, New York, 1992, p. 154)



Photo courtesy of Terpning Family Limited Partnership L.L.L.P

Indeed, Terpning himself writes about his approach to painting Native Americans, "I want to show them as people who were not always at battle but as people who raised children, made love, cooked meals, hunted buffalo. Theirs was a life on the move, always looking for fresh grass, for buffalo. Today we tend to romanticize it, but in reality it was a hard life. The thing that makes it appealing, however, is that it was such a free existence."

With a parallel appreciation for learning from the history and lifestyle of Native Americans, T. Boone Pickens collected Terpning's work in depth. The centerpiece of his Terpning collection, *Flags on the Frontier* (Lot 65), celebrates the history of the West in a dramatic image showing the banners of Native Americans, the U.S. Cavalry and General Custer's guidon proudly waving side by side. Terpning's *Guardians*, *Pursued* and *The Cache* (Lots 62-64) provide additional perspective on the many different valuable aspects of Native American life that both Terpning and Pickens sought to appreciate.



Guardians

signed and dated '@/Terpning/2002/CA' (lower left)—signed again 'Howard Terpning' (on a label affixed to the backing) gouache on paperboard 29 x 30¾ in. (73.7 x 78.1 cm.) Executed in 2002.

\$200,000-300,000

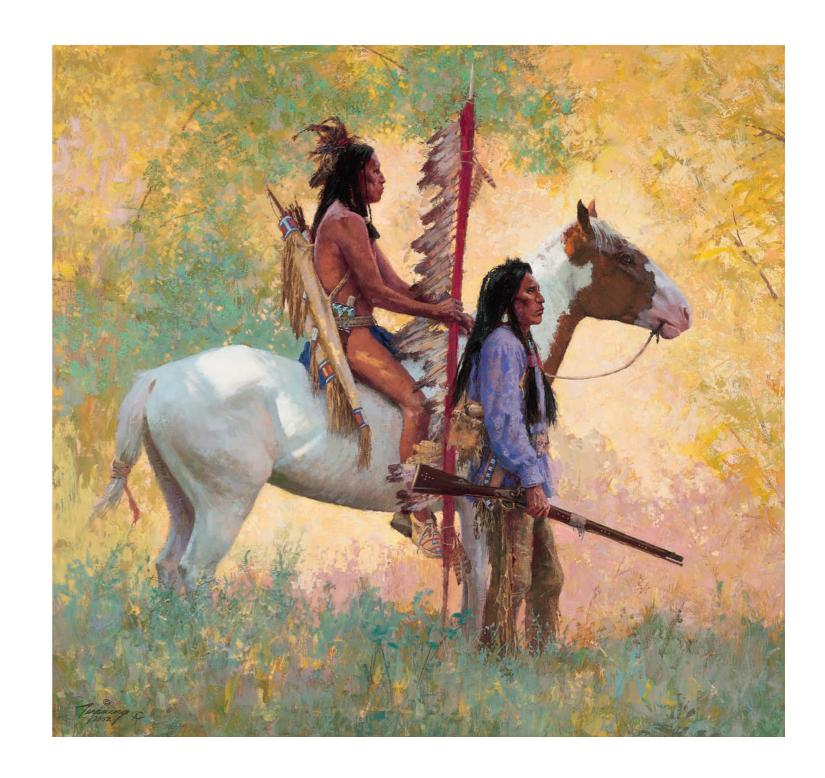
PROVENANCE:

The artist.

Phoenix Art Museum, Phoenix, Arizona, Cowboy Artists of America 37th Annual Sale and Exhibition, October 18-November 17, 2002, sold by the above. Coeur d'Alene, Reno, Nevada, 24 July 2004, lot 46. Acquired by the late owner from the above.

"We could have learned so much from the American Indians, if we had had the interest to listen to them and pay attention to them"

- HOWARD TERPNING



Pursued

signed and dated '©/Terpning/2001 CA' (lower left) oil on canvas 38 x 34¼ in. (96.5 x 87 cm.) Painted in 2001.

\$400,000-600,000

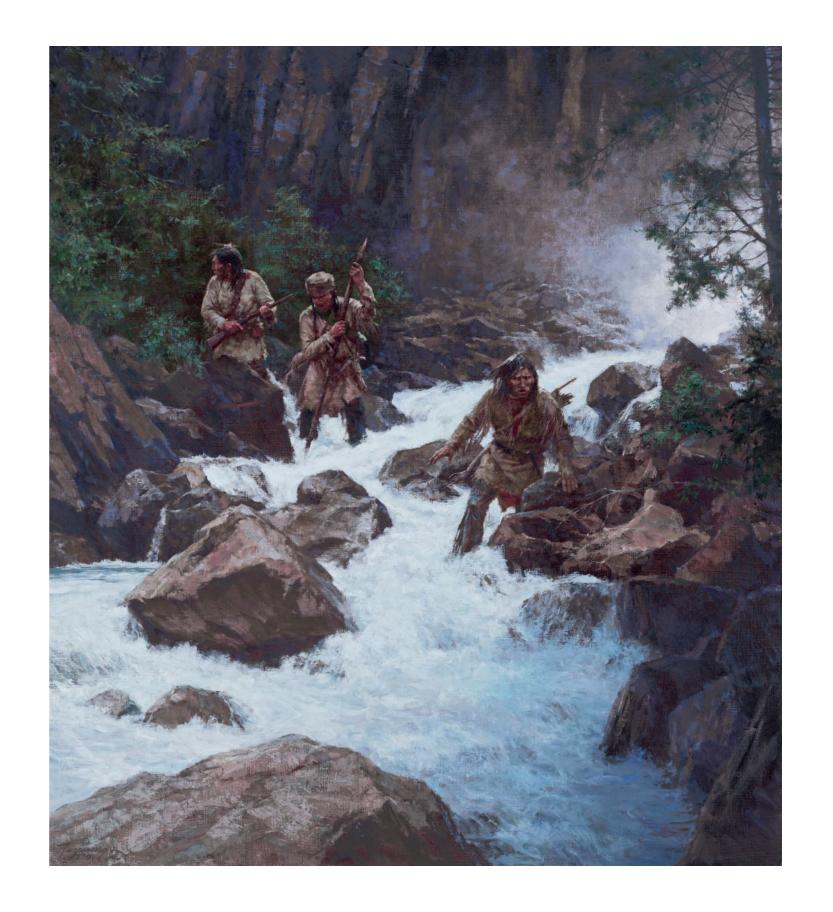
PROVENANCE:

The artist.

Oklahoma City, Oklahoma, National Cowboy & Western Heritage Museum, *Prix de West Invitational Art Exhibition & Sale*, 2001, sold by the above.

Altermann Galleries, Santa Fe, New Mexico. Acquired by the late owner from the above, 2002.

Brilliant in scale, composition and color, *Pursued* embodies all of the hallmark qualities which make Howard Terpning the premier living Western artist of the day. Set within a lush forest interior, Terpning depicts three Native Americans crossing a rushing river to flee an unknown enemy. With meticulous detail, Terpning breathes life into the rushing rapids and jagged edges of the rocky forest landscape. Elmer Kelton writes, "Landscape is often subdued in Howard Terpning paintings, but sometimes it is the most prominent feature. Frequently he sees a scene first, then decides how best to fit his Indian characters into it." (*The Art of Howard Terpning*, Bantam, New York, 1992, p. 64)





The Cache



signed and dated '©/Terpning/1982 CA' (lower left)—inscribed with title and signed again (on the backing board) oil on canvas 40 x 30 in. (101.6 x 76.2 cm.) Painted in 1982.

\$400,000-600,000

PROVENANCE:

Private collection, Texas.

Coeur d'Alene, Reno, Nevada, 22 July 2006, lot 111.

Acquired by the late owner from the above.

EXHIBITED:

Phoenix, Arizona, Phoenix Art Museum, Cowboy Artists of America: Seventeenth Annual Exhibition,
October 15-November 21, 1982.
Tulsa, Oklahoma, Thomas Gilcrease Institute of
American History and Art, Gilcrease Rendezvous '85:
Paintings by Howard Terpning, May 3-July 7, 1985,
pp. 22-23, illustrated.

LITERATURE:

D. Dedera, *Howard Terpning: The Storyteller*, Greenwich, Connecticut, 1989, pp. 19-20, illustrated.

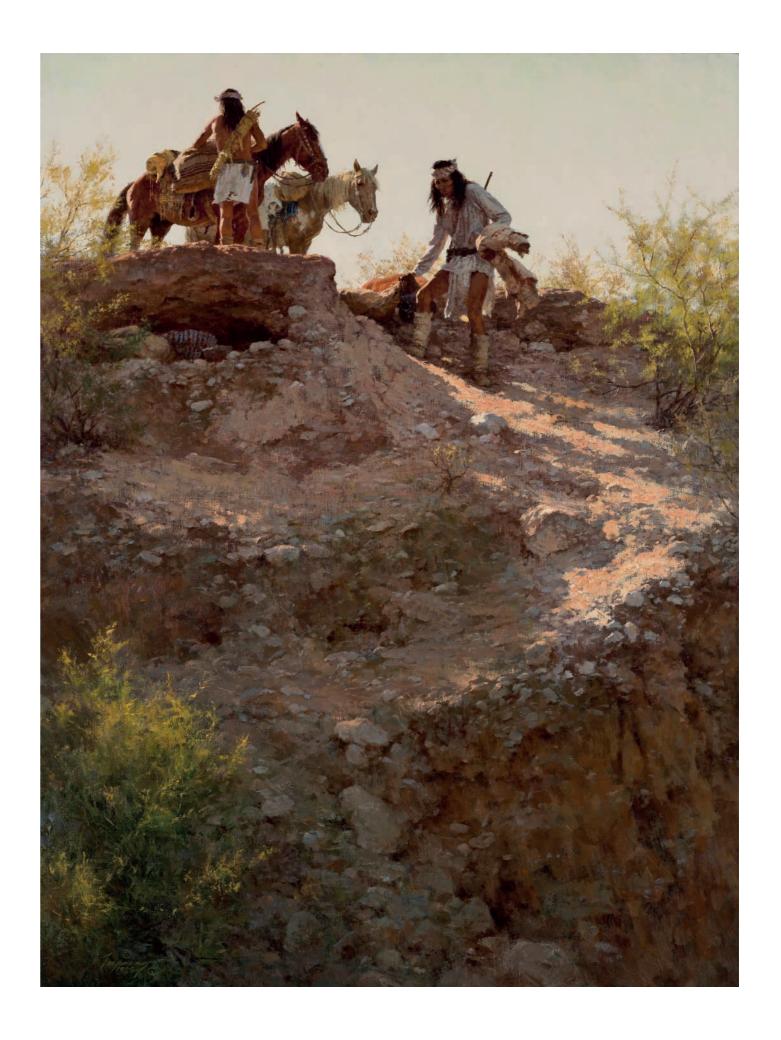
In *The Cache*, Native Americans descend a rocky cliff, preparing their horses to follow. As one begins to inch down, Terpning captures the moment just before the journey down, as the sun-dappled cliffs glow against

the sunlight. Impressive in scale, *The Cache* embodies Terpning's legacy as a master storyteller of Native Americans and the American West.

Terpning writes of the present work, "The land, always the land, was bountiful deity. You could even hide something in it, as have these Apaches. It's difficult for us moderns to conceive of the attitudes of the first Americans toward the land. They dwelt in, on, and above the land and were upon it always. It was a living divinity. One has to study and study a piece of ground to know it was that way. Maybe I came close to that understanding with the eroded bank of an Arizona arroya. Many times I rode horseback along this dry wash, and this pocked, rocky, slope of mud began to communicate with me. Little by little the idea came to mind, and I made a great many photographic studies of patterns of early and late light and shadow. And in time I visualized these two Apaches on the run, hiding their plunder in this embankment." (as quoted in D. Dedera, Howard Terpning: The Storyteller, Greenwich, Connecticut, 1989, p. 19)

"Many times I rode horseback along this dry wash, and this pocked, rocky, slope of mud began to communicate with me."

- HOWARD TERPNING ON THE CACHE



Flags on the Frontier

signed and dated '©/Terpning/2001/CA' (lower right)—inscribed with title and signed again (on the backing board) oil on canvas



\$700,000-1,000,000

PROVENANCE:

The artist.

Coeur d'Alene, Reno, Nevada, 28 July 2001, lot 100, sold by the above.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 2006.

"There was great pageantry on the plains with flags and feathers flying, so I decided to combine these symbols in one painting. This is the 1875 period with the Cavalry Guidon and Custer's personal guidon."

— HOWARD TERPNING ON FLAGS ON THE FRONTIER





General George Custer, Civil War photographs, 1861-1865, Library of Congress Prints and Photographs Division, Washington, D.C.

endered with vivid color and rigorous detail, Howard Terpning's Flags on the Frontier is a dynamic tour de force, embodying the artist's enduring passion of the American West. Inspired by the true story of General George Armstrong Custer, the artist imagines a historic scene underscoring cooperation, rather than conflict, between soldiers and Native Americans. Terpning explained of the present work: "There was great pageantry on the plains with flags and feathers flying, so I decided to combine these symbols in one painting. This is the 1875 period with the Cavalry Guidon and Custer's personal guidon. I had contemplated using the regimental flag, but decided the bold red and blue would be more striking in the painting. The banner staff with eagle feathers flying and the hooked lance with feathers and ribbon were flags of a different sort but very colorful and meaningful to the men who carried them. It was certainly in the realm of possibility that these Crow scouts could be galloping alongside the troopers heading for a long-ago conflict that we can only imagine."

LOT ESSAY





66 BILL ANTON (B. 1957)

Wild Wyoming

signed 'Bill Anton' (lower left)—signed again and dated '© '05' (on the reverse) oil on canvas laid down on board 48 x 60¼ in. (121.9 x 153 cm.) Painted in 2005.

\$30,000-50,000

PROVENANCE:

Texas Art Gallery, Inc., Dallas, Texas, 5 November 2005, lot 93. Acquired by the late owner from the above.



67 JIM NORTON (B. 1953)

Where Eagles Fly

signed 'Jim C. Norton/©/CA' (lower left)—signed again, inscribed with title and dated '1995' (on the reverse) oil on canvas 36 x 48 in. (91.4 x 121.9 cm.) Painted in 1995.

\$25,000-35,000

PROVENANCE:

Altermann Galleries & Auctioneers, Scottsdale, Arizona, 22 October 2005, lot 147. Texas Art Gallery, Inc., Dallas, Texas, 13 May 2006, lot 50.

Acquired by the late owner from the above.





The Lost Trail

signed 'Roy Anderson-/CA' (lower left)—signed again with initials 'R/A' (lower right) oil on canvas 30 x 40 in. (76.2 x 101.6 cm.)

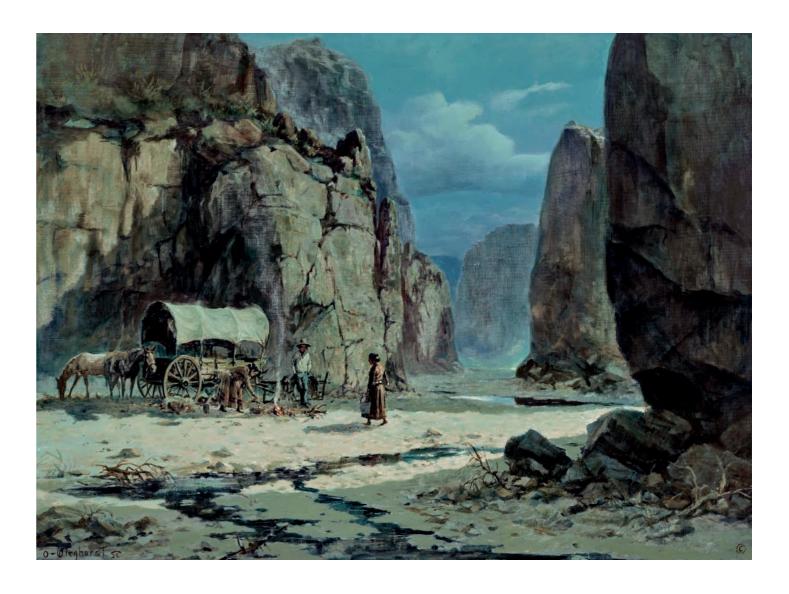
\$25,000-35,000

PROVENANCE:

R. Michael Kammerer, Jr., Albuquerque, New Mexico. Sotheby's, New York, 22 May 2008, lot 209, sold by the above.

Texas Art Gallery, Inc., Dallas, Texas, 8 November 2008, lot 64.

Acquired by the late owner from the above.



69 OLAF KARL WIEGHORST (1899-1988)

Moonlight and Shadows



signed 'O-Wieghorst' with artist's device (lower left)—inscribed '©' (lower right)—signed again, inscribed with title and dated '1957' (on the stretcher) oil on canvas

28 x 38 in. (71.1 x 96.5 cm.) Painted in 1957.

\$30,000-50,000

PROVENANCE:

Altermann Galleries & Auctioneers, Dallas, Texas, 18 May 2002, lot 71.

Acquired by the late owner from the above.



70 MICHAEL B. COLEMAN (B. 1946)

In the Rockies—Blackfeet

signed 'Michael Coleman/©' (lower left) oil on masonite 40 x 60 in. (101.6 x 152.4 cm.)

\$40,000-60,000

PROVENANCE:

The artist.

Acquired by the late owner from the above, 2006.



71 WILSON HURLEY (B. 1924)

Dusk at Mesa Vista

signed 'Wilson Hurley' (lower right)—signed again (on a label affixed to the reverse) oil on panel laid down on board 36 x 36 in. (91.4 x 91.4 cm.)
Painted in 2004.

\$25,000-35,000

PROVENANCE:

The artist.

Nedra Matteucci Galleries, Santa Fe, New Mexico. Acquired by the late owner from the above, 2005.

Wilson Hurley painted the present example following a visit to Mesa Vista Ranch, where he was inspired by the magnificent trees on the property.

72 WILSON HURLEY (B. 1924)

Ice Clouds Over the Palo Duro



signed 'Wilson Hurley' (lower right) oil on canvas 36 x 60 in. (91.4 x 152.4 cm.) Painted in 1985.

\$40,000-60,000

PROVENANCE:

The artist.

Sale: Rotary Club of Amarillo, Amarillo, Texas, *Rotary Club Art Annual*, 1985, sold by the above.

Acquired by the late owner from the above.





73 CLARK HULINGS (B. 1922)

Morning Delivery

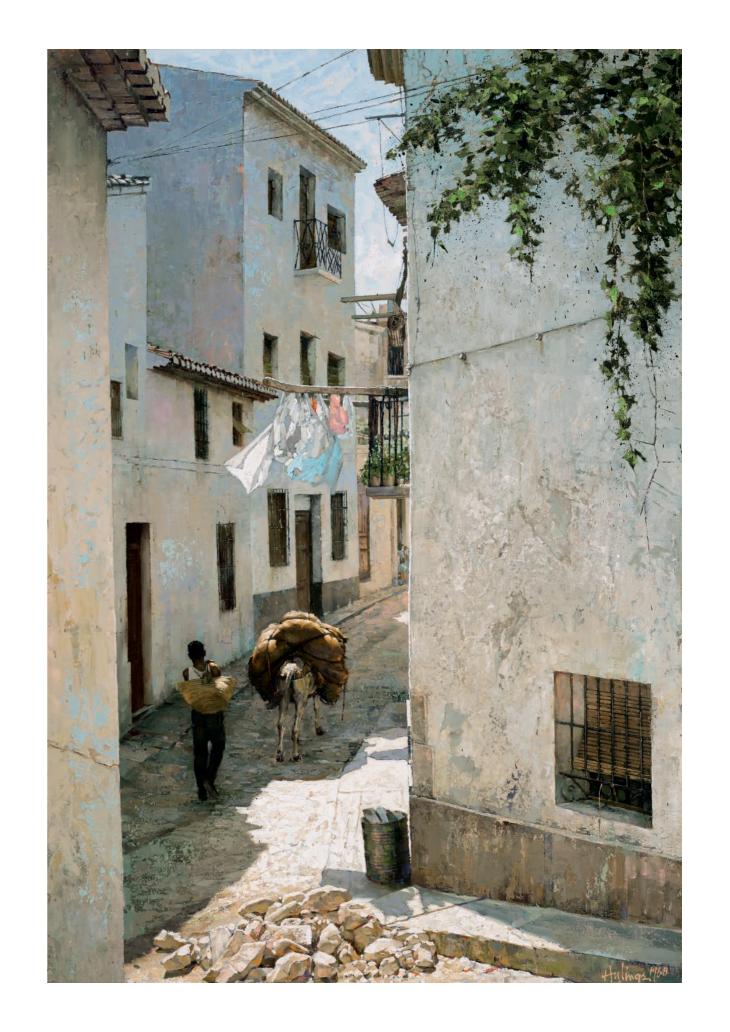
(i)

signed and dated 'Hulings 1968' (lower right) oil on masonite 30 x 20 in. (76.2 x 50.8 cm.) Painted in 1968.

\$50,000-70,000

PROVENANCE:

Grand Central Art Gallery, New York.
Private collection, Ontario, Canada.
Coeur d'Alene, Reno, Nevada, 22 July 2006, lot 74.
Acquired by the late owner from the above.



74 CLARK HULINGS (B. 1922)

European Houses by the River

signed and dated 'Hulings 1982/©' (lower left)—signed and dated again and inscribed 'Painted for my friends Bea and Boone/Feb. 4, 1982/-Clark' (on the reverse) oil on masonite 24 x 48 in. (60.1 x 121.9 cm.) Painted in 1982.

\$60,000-80,000

PROVENANCE:

The artist.

Acquired by the late owner from the above, 1982.

Pickens said of the artist, "I knew Clark and his wife well. They were good friends. He could paint anything, and that, even more than his use of color, is what drew me to him. The diversity of his subjects was incredible and the style difference from painting to painting was intriguing." ("Dallas Art Collectors Including T. Boone Pickens Really Dig the Paintings of the Late Clark Hulings," *The Dallas Morning News*, April 21, 2017)

"He could paint anything, and that, even more than his use of color, is what drew me to him."

- T. BOONE PICKENS ON CLARK HULINGS





75 GUY CARLETON WIGGINS (1883-1962)

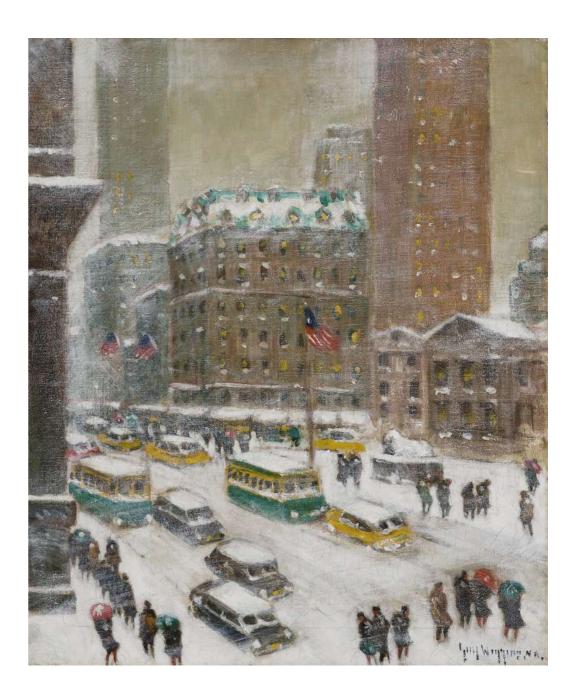
Midtown, 5th Avenue Looking South

signed 'Guy Wiggins NA' (lower right)—signed again and inscribed with title (on the reverse) oil on canvas 24 x 20 in. (60.9 x 50.8 cm.)

\$60,000-80,000

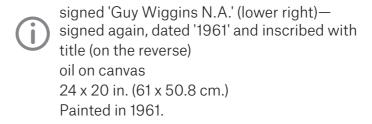
PROVENANCE:

Grand Central Art Galleries, Inc., New York.
Private collection, California.
Godel & Co. Fine Art, New York.
Acquired by the late owner from the above, 2006.



76 GUY CARLETON WIGGINS (1883-1962)

Midtown Manhattan



\$60,000-80,000

PROVENANCE:

Russ Antiques and Auction, Waterford, Connecticut, June 2002.

Private collection, acquired from the above. Sotheby's, New York, 24 May 2006, lot 182, sold by the above.

Acquired by the late owner from the above.

77 GUY CARLETON WIGGINS (1883-1962)

An Old Fashioned Christmas



signed 'Guy Wiggins N.A.' (lower right) oil on canvas 30 x 40 in. (76.3 x 101.6 cm.)

\$80,000-120,000

PROVENANCE:

Russ Antiques and Auction, Waterford, Connecticut, June 2002.

Private collection, acquired from the above. Sotheby's, New York, 24 May 2006, lot 186, sold by the above. Acquired by the late owner from the above.

The present work depicts Grand Army Plaza in Manhattan.





78 GUY CARLETON WIGGINS (1883-1962)

Winter Along 59th Street

signed 'Guy Wiggins' (lower right)—signed again and inscribed with title (on the reverse) oil on canvas 20 x 24 in. (50.8 x 61 cm.)

\$60,000-80,000

PROVENANCE:

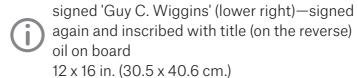
Private collection, Ranchos Palos Verdes, California. Christie's, New York, 25 May 2006, lot 18, sold by the above.

Acquired by the late owner from the above.



79 GUY CARLETON WIGGINS (1883-1962)

Winter on Wall Street, Trinity Church



\$20,000-30,000

PROVENANCE:

Grand Central Art Galleries, Inc., New York.
Altermann Galleries, Dallas, Texas,
Acquired by the late owner from the above, 2002.





TERMS AND CONDITIONS