

Bonhams



The Eddie Basha Collection:

A Selection of Western American Art

Los Angeles | November 25, 2019

TOM
LOVELL NAWA
© 1987









JOE BEELE



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A Selection of Western American Art

Los Angeles | Monday November 25, 2019 at 12pm

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The Eddie Basha Collection:

A Selection of Western American Art

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Los Angeles

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Leslie Wright
Deputy Chairman
Trusts & Estates

Sherri Cohen
Vice President,
Trusts & Estates

Acknowledgements

We wish to thank Tammy Fontaine, Director of The Eddie Basha Collection, for showing us how Eddie Basha built his collection with honor, respect and humor, for being a diligent custodian of his legacy, and for her indispensable help; Michael W. Duty, Principal of Michael Duty Fine Art and founding Executive Director of Eiteljorg Museum of American Indians and Western Art, for his scholarly insights into Eddie Basha as a collector and the context of the collection within CA history; Bill Rey of Claggett/Rey Gallery for being a champion of the CA and lending his unique perspective as a participant; Katherine Halligan, Principal of Halligan Fine Art Appraisals and Advising, for her rigorous eye with cataloging, writing, and editing; Cate Hurst, Head of Photography, California, and her team for their tireless efforts to accurately capture the life of these works; and Victoria Zaks, Project Coordinator, for her assistance with literature research and administration. We are grateful to the Basha Family and Mary Dinaburg, art advisor and Principal of DinaburgArts LLC, for their confidence and trust in us to bring selected works from The Eddie Basha Collection to market. Each sale requires the effort of many hands, and we appreciate the contributions of the seen and unseen actors. We are honored to present this collection at auction.



Foreword

Eddie Basha, the man who built what is arguably the finest collection of contemporary American Western Art in the world, was a successful businessman, a philanthropist, a civic leader, and devoted father, and someone who possessed a keen sense of humor. He was also a consummate collector who possessed an eye for artistic quality.

A history major at Stanford University, Basha had a deep and abiding interest in the history of the American West. He was fascinated by the grand sweep of American history and of the compelling individual stories that make up that history. He was naturally drawn to the art of the American West, particularly the work of members of the Cowboy Artists of America. He was a generous patron of established artists, as well as those who were just beginning their careers. He sustained the careers of many artists before other collectors discovered them.



He was, however, more than a patron of the arts, more than an avid collector, he was also a good friend to countless artists. In fact, it was those close personal relationships that he most treasured. He made it a point to get to know each artist in his collection, he knew their families and friends, and he was quick to help out in times of need. He visited artists in their studios and homes, listened to their stories and shared stories of his own. He was interested in them as artists, but he was primarily interested in them as individuals. It is no wonder that so many CAA members looked upon Eddie as more friend and partner than patron.

Those friendships played a pivotal role in the development of the Basha collection. While other collectors focused on historic artists, Basha concentrated solely on living artists; consequently his collection always looked to the future of western art rather than its past. Eddie was known to buy only the best, a fact that was well-known among artists and collectors. Having a work in the Basha collection was a high honor for any western artist.

—Michael W. Duty, Principal of Michael Duty Fine Art and founding Executive Director of Eiteljorg Museum of American Indians and Western Art



James Raymond
& NAVAJO

The Eddie Basha Collection:

A Selection of Western American Art

Lots 1 - 76





1



2

1

CHARLIE DYE (1906-1972)

Oil sketch of Shoeing the Line
 signed with initials 'CD' (lower right), signed again, titled and inscribed
 'CHARLIE DYE' (on the reverse)
 oil on paper laid down to Masonite
 6 1/8 x 8 1/8in

\$3,000 - 5,000

Provenance

Mr. and Mrs. Scott L. Libby Jr., Litchfield Park, Arizona.

2

CHARLIE DYE (1906-1972)

Oil sketch of Changing Night Guard
 signed with the artist's device 'Charlie Dye' (lower right)
 oil on illustration board
 10 x 16in
 Painted in 1969.

\$4,000 - 6,000

Provenance

Trailside Galleries, Scottsdale, Arizona and Jackson, Wyoming.
 Altermann & Morris, Santa Fe, New Mexico and Dallas, Texas.

Literature

C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, pp. 135, no. 206, final version referenced.



3

3

JOE NEIL BEELER (1931-2006)

Starting the Day
signed 'JOE BEELER' (lower right)
oil on Masonite
20 x 30in
Painted in 1967.

\$12,000 - 18,000

Provenance

The artist.
Trigg-C.M. Russell Foundation, Inc., Great Falls, Montana.

Exhibited

Scottsdale, Scottsdale Center for the Arts, *Romance of the Range: The Horse in Western Art*, October 27 - December 8, 1991.
Scottsdale, Western Spirit: Scottsdale's Museum of the West, *The Art of Joe Beeler: A Western Original*, January 16 - October 28, 2018.

Literature

J. Beeler, *Cowboys and Indians: Characters in Oil and Bronze*, Norman, University of Oklahoma Press, 1967, p. 4, full page color illustration.
M. Clawson, "Joe Beeler: The Cowboy Artist," *Western Art Collector*, January 2018, Issue 125, p. 51, color illustration.



4

JAMES ELWOOD REYNOLDS (1926-2010)

The Night Cowboy

signed and dated 'James Reynolds © 1987' (lower right)

oil on canvas

16 x 20in

Painted in 1987.

\$8,000 - 12,000



5

MELVIN WARREN (1920-1995)

Near the Rio Grande
signed and dated '© Mel Warren CA 1982' (lower left)
oil on canvas
12 x 18in
Painted in 1982.

\$4,000 - 6,000

Provenance

Sale, Altermann Galleries & Auctioneers, Gainey Ranch, Scottsdale,
2005 October Auction, October 22, 2005, lot 117, as 'The Navajo'.
Sale, Texas Art Gallery, Dallas, *Texas Art Gallery Auction*, November 4,
2006, lot 82.

BILL OWEN (1942-2013)

Roping at Sundown

signed and dated '© Bill Owen CA 1977' (lower right)

oil on canvas

22 x 30in

Painted in 1977.

\$15,000 - 20,000

Provenance

Trailside Galleries, Scottsdale, Arizona and Jackson, Wyoming.
 Altermann & Morris Galleries, Dallas and Houston, Texas, no. 103.

Artist Bill Owen was known among his peers as 'The Cowboy's Artist' and took this moniker very seriously in his life and his art. Working in a realist style, Owen's paintings and sculpture, including the present work, share a singular theme that focuses on the working cowboy. His work "depicts his own experiences on his and other cattle ranches in the Southwest from the daily activities of ranch and cowboy life."¹

Owen was destined to become a cowboy artist: he was born in Gila Bend, Arizona to a cowboy father and an artist mother. Beginning in elementary school Owen was drawing with pastels, and worked from a young age as a cowboy at various Arizona ranches while also competing in rodeos. As a professional artist, Owen's talent for painting was recognized early, and in 1973 at age 31, he joined the Cowboy Artists of America (where he would later serve as a three-time president). He became a member of the National Academy of Western Artists in 1991, and was the recipient of many awards in his career including: the Frederic Remington Award for Exceptional Artistic Merit from the Cowboy Hall of Fame in 1993, the Rendezvous Artist award by the Gilcrease Museum in Tulsa, Oklahoma in 1996, and Owen was the first recipient of the Express Ranches Great American Cowboy Award at the Prix de West Invitational Exhibition and Sale in 2003. In the early 1990s, Owen was a member and staff artist of the Rancheros Vistadores. Owen also received the prestigious CAA Award four times, an honor chosen by member peers to acknowledge the best overall exhibition entries.

In 1989, a roping accident caused Owen to lose sight in his right eye. The eyesight loss affected Owen's depth perception and he stopped working in three-dimensional sculpture mediums, but he continued to create award-winning paintings. Aside from actively working and exhibiting as an artist, running his own ranches in Globe and Kirkland, Arizona, and even participating in team roping activities post-accident, philanthropy was also important to the artist. In 1995, Owen established The Arizona Cowpuncher's Scholarship Organization to pay for higher education for young people from ranching families in Arizona.

Reflecting on Owen's approach, Michael Duty explains that Owen referred to cowboys as 'watchers' who 'always have to be aware of what is going on around them.' Duty saw Owen as 'a watcher, too, noting details of terrain, the muscle tone and temperaments of horses and cattle, the personalities of cowboys, and the inherent stories in seemingly ordinary activities. In the tradition of the working cowboy-artist, he then [turned] his careful observations into paintings."² In paintings like *Roping at Sundown*, Owen takes a seemingly ordinary moment in a working cowboy's day, and elevates it to high art. A fiery sunset sky casts the detailed foreground in a golden glow, as a mounted cowboy ropes a calf in the midst of a herd of Hereford beef cattle. From a position at the back of the herd, a second cowboy observes from his mount. The distant figure is set against shadowed foothills, whose diagonal swath of blue and purple hues cut across the composition, and provide a cool visual contrast to the orange and pink dominated tones emanating from the vibrant sky.

¹ M. Duty, *Cowboy Artists of America*, Shelton, The Greenwich Workshop, 2002, p. 94.

² *Ibid*, p. 94.





7

JIM NORTON (BORN 1953)

The Sacred Water
signed 'Jim C. Norton CA ©' (lower right), signed, titled, inscribed and
dated 'Jim C. Norton CA / 9727 / 1997' (on the reverse)
oil on canvas
36 x 24in
Painted in 1997.

\$20,000 - 30,000

Exhibited

Prescott, Phippen Museum, *Cool, Cool, Water*, March 3 - July 22,
2018.



8

JIM NORTON (BORN 1953)

Quiet Reflections

signed 'Jim C. Norton' (lower right), signed again, titled, inscribed and dated 'Jim C. Norton CA / #9515 © 1995' (on the reverse)

oil on canvas

24 x 32in

Painted in 1995.

\$20,000 - 30,000

Provenance

Trailside Americana Fine Art Galleries, Scottsdale, Arizona; Jackson, Wyoming; and Carmel, California.

9

ROY ANDERSEN (1930-2019)

Speak, Little Wise One

signed 'Roy Andersen- CA' (lower left); signed again with initials 'RA' (lower right)

oil on canvas

48 x 32in

\$25,000 - 35,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 37th Annual Sale & Exhibition*, October 18 - November 17, 2002.

Scottsdale, Scottsdale Museum of the West, *A Salute to Cowboy Artists of America and a Patron, the late Eddie Basha: 50 Years of Amazing Contributions to the American West*, November 6, 2015 – May 31, 2016.

It has been said that Roy Andersen worked with deliberation and supreme confidence. With a lifelong interest in American Indian art, his paintings reflected his affinity for animals and his belief in artistic authenticity. His primary subject matter included the Crow, Cheyenne and Apache Indians, and his knowledge of them was obtained through extensive research. Andersen's work has its own sense of composition and color harmony.

Roy Andersen's career as an illustrator spanned more than thirty years working for *National Geographic*, *Time* and *Sports Illustrated*. He also illustrated commemorative stamps for the U.S. Postal Service, numerous paperback novels and movie posters; two such posters were *The Outlaw* and *Josie Wales*. During his years as an illustrator, Andersen developed the discipline and capacity for hard work that was essential to those who strove for artistic success.

As an artist, Roy found a distinctive niche utilizing bold color choices and a dynamic style that continues to excite audiences today. Roy once commented, "Perhaps I see colors that others don't. I like to take chances with color because the creative process doesn't happen without risk."

Speak, Little Wise One exemplifies the respect that the artist bestows on the subject. A Kiowa owl prophet asks his screech owl to forecast the success of a horse capture party. Painted on a large canvas in a vertical format, the figure is imposing and proud. The present work is a sincere homage to the early Indian way of life.



10

TOM LOVELL (1909-1997)

Listening for the Drums; Study for Listening for the Drums (a group of two)

both signed and dated 'Tom Lovell NAWA © 1987' (lower right), signed again, titled and dated (on the backing)

oil on canvas; charcoal and graphite on paper

both 26 1/8 x 22 1/8in

Painted in 1987; Drawn in 1987.

\$40,000 - 60,000

Provenance

J.N. Bartfield Galleries, New York, New York.

Exhibited

Oklahoma City, National Cowboy Hall of Fame and Western Heritage Center, *Tom Lovell: An Invitation to History*, March 21 - June 7, 1992.

Prescott, Phippen Museum, *By the Light of the Moon*, March 4 - July 23, 2017.

Literature

D. Hedgpeth and W. Reed, *The Art of Tom Lovell: An Invitation To History*, Trumbull, The Greenwich Workshop, Inc., 1993, pp. 92-93, full page color illustration.

Like much of Tom Lovell's work, *Listening for the Drums* was inspired by a specific, historical event. 'On an early morning in November, 1864, several hundred Colorado volunteers attacked a peaceful band of Cheyennes at their camp on Sand Creek. Two hundred Indians were killed, most of them women and children. This massacre brought a swift and violent response from the Indians of the central Plains. Cheyenne, Sioux, and Arapaho war parties attacked and killed whites where and when they found them.'¹

In the present work, Lovell interpreted the event from the perspective of two scouts. 'Throughout the long, winter nights, drums throbbed in camps along the South Platte as warriors sang songs of revenge and put on war paint. The camps were moved frequently to avoid discovery by Army patrols. Scouts looking for the new locations of their camp would stop and listen from the hills for the sound of drums, which would guide them through the winter darkness.'²

Lovell elaborated further that since 'the Cheyennes were actively raiding along the Platte River with much success and defeating the U.S. Cavalry at every turn,' they were 'happy so there was much dancing (and drumming) every night.'³

The night sky is depicted with as much gravitas as his figures. With meticulous detail, Lovell conveyed the importance of the scouts' heightened senses and reliance on nature by recording the exact day and time of night in the constellations.⁴ Lovell's simplified composition of two figures silhouetted in moonlight dramatizes the responsibility that sometimes falls to a chosen few to lead many to safe passage.

¹ D. Hedgpeth and W. Reed, *The Art of Tom Lovell: An Invitation To History*, Trumbull, The Greenwich Workshop, Inc., 1993, p. 92.

² Ibid.

³ Lovell, handwritten note affixed to the reverse.

⁴ Ibid.



10 (study)



TOMI
LOVELL NANNA
© 1987

11

HOWARD TERPNING (BORN 1927)

My Medicine is Strong

signed and dated '© Terpning 2000 CA' (lower right)

oil on canvas

33 x 40in

Painted in 2000.

\$300,000 - 500,000

Exhibited

Phoenix, Phoenix Art Museum, Cowboy Artists of America 35th Annual Sale & Exhibition, October 20 – November 19, 2000.

Corning, The Rockwell Museum, *American Masterworks of Howard Terpning: Highlights from the Eddie Basha Collection*, June 24 – September 11, 2016.

Cartersville, Booth Western Art Museum, *Howard Terpning: 70 Years of Art*, December 15, 2016 – March 26, 2017.

Literature

D. Hedgpeth, *Spirit of the Plains People – Howard Terpning*, Shelton, The Greenwich Workshop, Inc., 2001, pp. 168-169, full page color illustration.

M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, p. 42, color illustration.

K. Buchanan, ed., *American Masterworks of Howard Terpning: Highlights from the Eddie Basha Collection* [exh. cat.], Corning, The Rockwell Museum, 2016, pp. 28-29, full page color illustration.

J.D. Balestrieri, "Howard Terpning At The Rockwell Museum: The Story Behind The Storyteller," *Antiques and The Arts Weekly*, July 22, 2016, p. 10C, color illustration.

S. Hopkins, *Howard Terpning: 70 Years of Art*, Cartersville, Booth Western Art Museum, 2016, p. 33.

Every Plains warrior had his own personal menagerie of medicine. It could have been a stuffed bird that he wore in his hair, a small bag of beads that he wore around his neck, or any object that he attached spiritual significance to. In *My Medicine is Strong*, the warrior has a small hoop with feathers and ribbons in his hand that represents the continuation of life. This represents his personal medicine and he is saying a prayer to the Sun, the giver of life, as it sets at the end of the day.

The present work represents a personal journey of epic proportions. Terpning masterfully captures the demanding physical, psychological, and spiritual dimensions of finding one's purpose and place in the universe. Terpning writes, 'Almost all the men came to a place like this at one time or another in their lives, either as a boy seeking his way in the world, alone and afraid, or as a battle-hardened warrior in search of spiritual renewal. Each came to his own secret place, high up and lonesome and apart from the People. He came on a quest, eager to embrace the deprivation that was demanded in order to communicate with the spirits who dwelled in silent isolation at the edge of reality. He came as a solitary spiritual traveler in need of guidance from the powers that prevailed.

The vision quest was an ordeal of endurance that challenged both the body and the soul of the seeker. Ordinary time ceased to have meaning as the sun rose and set on long days of fasting and prayer, and through the dark, sleepless nights in the company of coyotes and owls. To those whom the spirits favored, the vision finally came as the seeker reached the crossroads of oblivion and fell into a trance in which he would receive his revelations. And when he awoke, he was chastened and changed. His spirit soared within him, and he cried out in exhilaration.

He had communed with the spirit world and had been shown things that dealt with his destiny. He possessed new medicine and a heightened sense of himself. The knowledge gained through the vision would manifest itself in a variety of ways, from the practice of his own private medicine rituals to a renewed personal commitment to the welfare of the People. He may have seen future battles revealed in such precise detail that he know the horse he would ride and name of his enemy. He may also have been given a new spirit guide in the form of an animal or a bird, as well as a new pattern for his war paint and different symbols to decorate his shield. Visions and dreams were the portals through which power passed to the warrior from the world that lay beyond.'¹

¹ D. Hedgpeth, *Spirit of the Plains People – Howard Terpning*, Shelton, The Greenwich Workshop, Inc., 2001, p. 168.





12

JOHN FORD CLYMER (1907-1989)

Big Horn Sheep

signed 'John Clymer CA' (lower right), titled (on the reverse)

oil on Masonite

30 x 40in

\$70,000 - 90,000



13

JOHN FORD CLYMER (1907-1989)

The Big Long Tail

signed 'John Clymer' (lower right) and titled (on the stretcher bar and backing)

oil on canvas

24 x 40in

\$30,000 - 50,000



14

JAMES ELWOOD REYNOLDS (1926-2010)

Unwelcome Tracks

signed 'James Reynolds NAWA' (lower right)

oil on canvas

28 x 48in

Painted in 1991.

\$40,000 - 60,000

Provenance

O'Brien's Art Emporium, Scottsdale, Arizona.

Literature

D. Hedgpeth, *Traildust, Cowboys, Cattle and Country: The Art of James Reynolds*, Shelton, The Greenwich Workshop, Inc., 2003, p. 89, full page color illustration.

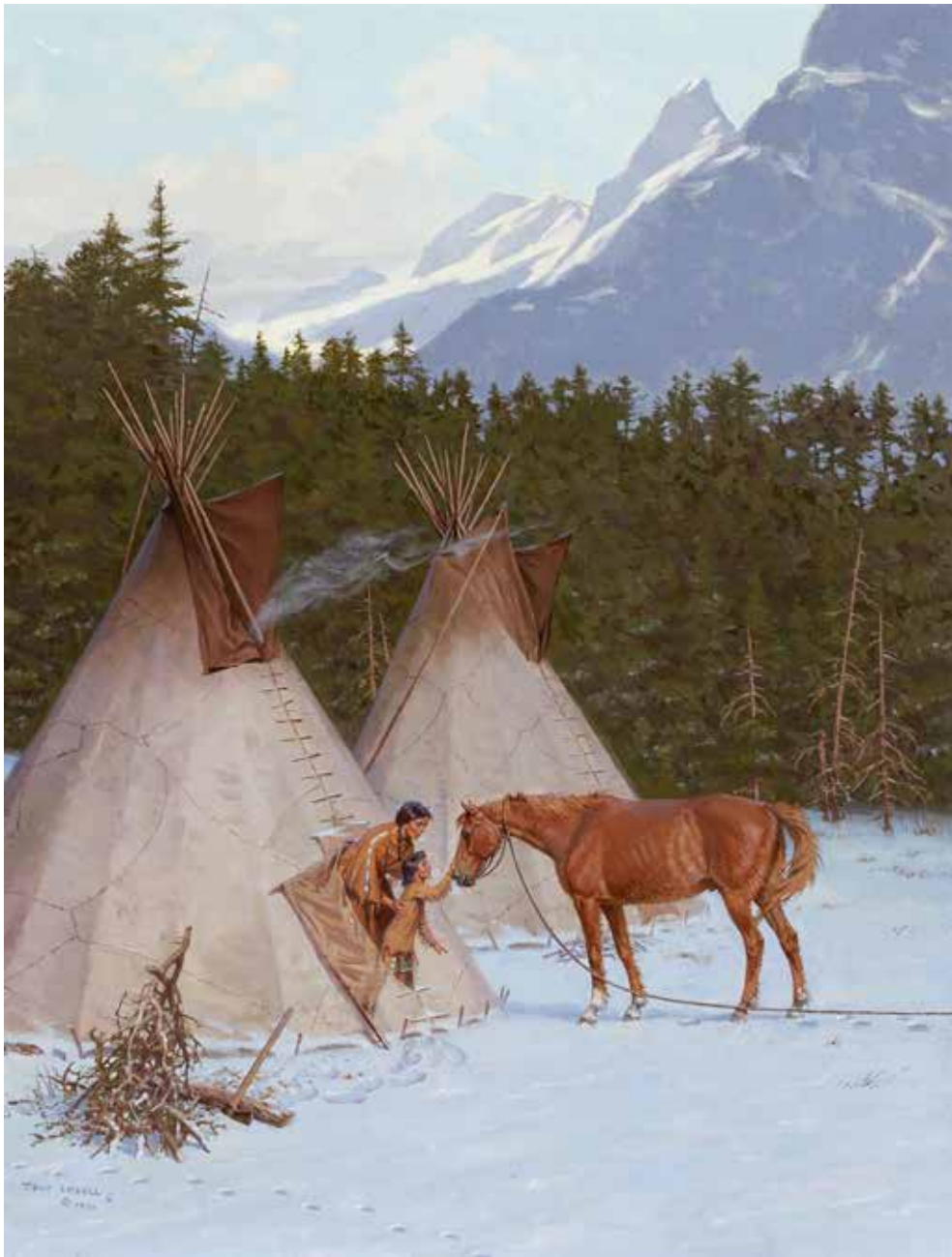
In 1967 Reynolds gave up a solid career in the film industry and chose instead the uncertainty of a fine art future on a piece of raw land outside Sedona, Arizona. His art came alive there with the colors of sunup and sundown among the rugged red rocks and beneath the royal blue midday skies. There was an eager audience for his work

through the galleries in Scottsdale, and the acceptance of his peers came with membership in the Cowboy Artists of America in 1968.

James Reynolds continued to paint from his heart and his love of landscapes remained a dominant force in his art. It was forever the places – wide open, wild and unscarred – that retained a fierce hold on James Reynolds' sensibilities and inspired his accomplished approach to painting.

The present work depicts Prairie warriors contemplating wagon tracks on the buffalo range. It foreshadows the demise of the buffalo and a traditional way of life. It also raises the spectre, as Don Hedgpeth notes, of an ambush. 'Shall the intruders be allowed to pass, or will their bones be left to bleach under the hot prairie sun?' ¹

¹ D. Hedgpeth, *Traildust, Cowboys, Cattle and Country: The Art of James Reynolds*, Shelton, The Greenwich Workshop, Inc., 2003, p. 88.



15

TOM LOVELL (1909-1997)

No Room at the Inn
signed and dated 'Tom Lovell CA © 1996' (lower left), signed again
'Tom Lovell' and titled (on labels affixed to the reverse)
oil on canvas
34 x 26in
Painted in 1996.

\$80,000 - 120,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 31st Annual Sale & Exhibition*, October 18 - November 17, 1996.

Literature

Phoenix Art Museum, *Cowboy Artists of America 31st Annual Sale & Exhibition*, [exh. cat.], Flagstaff, Northland Press, 1996, n.p., full page color illustration.

Of the present work, Lovell wrote, 'It is early morning at a Nez Perce camp, with a dust of snow on the ground. A wisp of smoke tells that one family is awake and a lonesome sorrel pony pulled his picket pin and walked over to push at the door flap for attention. A young mother and small boy appear and petting begins a happy day, not the first time nor the last.'



16

16
MARTIN GRELE (BORN 1954)
 Cold Mornin' Cowpony
 signed with the artist's device 'Martin Grelle ©'
 (lower right) and titled (on the stretcher bar)
 acrylic on canvas
 16 x 20in

\$7,000 - 9,000

Provenance
 Overland Gallery of Fine Art, Scottsdale, Arizona.



17

17
FRED FELLOWS (BORN 1934)
 Out to Pasture
 signed 'Fellows CA' (lower right)
 oil on canvas
 30 x 40in
 Painted in 2006.

\$4,000 - 6,000

Exhibited
 Phoenix, Phoenix Art Museum, *Cowboy Artists of America 41st Annual Sale & Exhibition*, October 21 - November 19, 2006.

Literature
 Phoenix, Phoenix Art Museum, *Cowboy Artists of America 41st Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, p. 11, full page color illustration.

The title of Fred Fellow's painting *Out to Pasture* has literal and figurative significance. A poignant depiction of getting older, the painting features a senior grey mare standing before a derelict 1920s Dodge pickup truck. The horse's shrunken frame, thinning mane and stiff posture suggest its age, while the truck, with brush growing in the now-empty wheel wells, sits rusting on blocks in the middle of a pasture. Bullet holes pepper the driver side door, and the extra wheel is flat, but the truck bed still holds timber planks, a reminder of the vehicle's once important function on the ranch.



18

JAMES ELWOOD REYNOLDS (1926-2010)

Rough Country

signed 'James Reynolds CA NAWA' (lower left)

oil on canvas

24 x 36in

Painted in 1992.

\$30,000 - 50,000

Provenance

O'Brien's Art Emporium, Scottsdale, Arizona.

Exhibited

Scottsdale, O'Brien's Art Emporium, *James Reynolds and Cyrus Afsary: A Major Exhibition of New Paintings*, October 24 - November 7, 1992.

According to the artist, 'A sun-bleached skull is a symbol of the hardship and the struggles that go with rough country ranching. Cowboys are charged with the welfare of cattle and it's a hard job in regions where grass and water are forever scarce.'

JOHN FORD CLYMER (1907-1989)

The Booshway

signed and dated 'John Clymer CA © 73' (lower left), titled (on the cross brace)
oil on canvas
24 x 40in
Painted in 1973.

\$200,000 - 300,000

Provenance

The artist.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 8th Annual Sale & Exhibition*, September 14 - November 4, 1973, no. 17, exhibition checklist.

Literature

Phoenix Art Museum, *Cowboy Artists of America 8th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1973, p. 69.

W. Reed, *John Clymer, An Artist's Rendezvous with the Frontier West*, Flagstaff, Northland Press, 1976, pp. 106-107, full page color illustration.

P. Weaver, *The Western Paintings of John Clymer*, New York, Bantam Books, 1977, pl. 31, full page color illustration.

John Ford Clymer was born and raised in Ellensburg, a small town in central Washington on the eastern slope of the Cascades, between the Columbia River and Mount Rainier National Park. This region provided many opportunities for the outdoor pursuits he loved as a child such as fishing, hiking and camping, but far fewer for art training and mentorship. His first exposure to art came vicariously through a magazine subscription salesman, where he saw illustrations by such artists as N.C. Wyeth and Frank Schoonover.¹

As an earnest and self-motivated art student, Clymer sought training through the Federal School of Applied Cartooning, a home correspondence program. This program offered a Fundamentals of Art course, which included instruction by such artists as Charles Marion Russell and Maxfield Parrish. The course provided Clymer with the feedback and confidence he needed to pursue commercial illustration work, first locally and then nationally—all while he was in high school.² Upon graduation, Clymer furthered his art education by attending night school in Vancouver, Canada, while working as a freelance sign painter and for several magazines in Winnipeg and Toronto.³

Clymer took two important trips during this period: the first to the Yukon River, which provided source material for later illustrations of the Pacific Northwest, and the second to the Brandywine River area to visit one of his artist-heroes, Frank Schoonover. Encouraged by Schoonover, Clymer continued his studies in 1930 at the Wilmington Academy of Art where he was influenced by N.C. Wyeth and his students. In 1936, Clymer was living in Westport, Connecticut while attending the Grand Central School of Art and taking private classes with Harvey Dunn. After serving in World War II, Clymer began a twenty year career on the East Coast as a commercial illustrator for publications such as *Field and Stream* and *The Saturday Evening Post* in the early 1940s. In the course of his career he painted more than seventy cover illustrations for the Post alone, many of them western in subject.

By the early 1960s, Clymer decided to pursue easel painting full-time, and his meticulous process of creating commercial illustration art turned instead toward compositions with a focus on Western History. Clymer moved to Jackson Hole, Wyoming in 1966 in order to be closer to the subjects of his work. He and his wife Alice “painstakingly research[ed] the subject of the painting, down to the smallest details of setting, climate, and historic period. After completing their research, they would then travel to the proposed site for the painting to get a firsthand feeling for the area.”⁴ From this level of intense preparation, Clymer produced paintings rich in accurate historical detail, and with

fidelity to the geographic setting, such as *The Booshway*. Clymer described his approach to his work: “I think it is the accumulation of all these experiences, the research and the old stories, the trips on the old trails to actual places, the visits to history museums, large and small, that make it possible to do pictures that are real and believable and have the feeling of the place and time.”⁵ Clymer was an active member of the Cowboy Artists of America and received First Prize in oils at the 1970 and 1972 Annual Exhibitions.

About *The Booshway* Clymer wrote: “The character of the Western fur trader was heavily influenced by its French origins. Techniques and terminology related to the business of trapping and trading were already well established by the time the first Yankee arrived in the far West. The Americans based their enterprise on the French pattern. Booshway was the corrupted pronunciation of the French term bourgeois. It was used to designate the man in each party of trappers who kept the records and accounts. In this scene, the Booshway is identifiable by the boxes carried on his packhorse, which contain the expedition's paperwork.

It was the French explorers Father Jacques Marquette (1637-1675) and Louis Jolliet (1645-1700) who discovered the Missouri River. They hoped that it would be the elusive water route through the continent to the Pacific Ocean and hence on to the Orient. Early in the eighteenth century, French expeditions ventured a few hundred miles up the lower portion of the river.

In 1727, Pierre Gaultier de Varennes, Sieur de la Verendrye (1685-1749) established a series of trading posts north of the present day border between Canada and Minnesota. He traded for the furs of the Crees and Assiniboins, sending as many as 30,000 beaver pelts back to Montreal in a single year.

La Verendrye sought to expand his trading activities further south and west in 1738. He sat out across country and found a new and plentiful supply of furs at the Mandan village on the banks of the upper Missouri near the site of present day Bismarck, North Dakota. French trappers now began to move on up the Missouri in search of beaver. Following the Louisiana Purchase in 1803, Americans would preempt the fur trade and the French were forced to withdraw back into Canada.⁶

In the present work, a beaver trapping party, likely comprised of men of French descent, navigates over Union Pass, Wyoming. The high mountain pass, located on the Continental Divide, connects three separate mountain ranges: the Wind River Range to the southeast, the Gros Ventre Range to the west and the Absaroka Range to the north. This favorable location was used by the Shoshone, Nez Perce, Crow and other local tribes for millennia, and by white men on exploration and hunting expeditions since 1811. The Booshway, the leader of the expedition, his mount, packhorse and donkey form the center figural vignette. “Each group of trappers had a leader in charge to keep the accounts with the men—number of pelts taken and the traps, powder, lead and supplies used.”⁷ The Booshway's record boxes sit on either side of the packhorse. A trail of mounted trappers and packhorses follow further down the hillside. Clymer creates a sense of the vastness of the landscape, and the high altitude location of the trapping party by aligning the mountain range with the Booshway, despite its great distance.

¹ W. Reed, *John Clymer: An Artist's Rendezvous with the Frontier West*, Flagstaff, Arizona, 1976, p. 2.

² Ibid, p. 2.

³ Ibid, p. 10.

⁴ M. Duty, *Cowboy Artists of America*, Shelton, The Greenwich Workshop, 2002, p. 156.

⁵ Reed, p. 32.

⁶ J. Clymer, artist's statement affixed to the painting

⁷ Reed, p. 106.





20

20

FRANK MCCARTHY (1924-2002)

Pursuit

signed and dated 'McCarthy '70' (lower right),
titled and numbered '#73' (on the reverse)

oil on canvas laid to board

15 x 16in

Painted in 1970.

\$5,000 - 7,000



21

21

MARTIN GRELE (BORN 1954)

The Challenge

signed with the artist's device and dated
'Martin Grelle CA © 03' (lower right), signed
again, titled, inscribed and dated 'Martin
Grelle CA © 2003' (on the reverse)

acrylic and charcoal on paper

28 x 20in

Executed in 2003.

\$4,000 - 6,000

Provenance

Altermann Galleries, Santa Fe, New Mexico.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy
Artists of America 38th Annual Sale &
Exhibition*, October 18 - November 16, 2003.



22

FRANK MCCARTHY (1924-2002)

Breaking Up the Herd
 signed 'McCarthy CA ©' (lower right), titled and inscribed (on the turnover edge)
 oil on canvas
 9 x 12in
 Painted in 1994.

\$6,000 - 8,000

Exhibited

Sedona, Sedona Arts Center, *Cowboy Artists of America: The 50-Year Roundup (A Commemorative Exhibition)*, July 18 - August 2, 2015.

In *Breaking Up the Herd*, Frank McCarthy showcases his knowledge of Plains Indian history, and his ability to capture intense action, movement and drama. A lone Plains Indian brave on horseback rides among a herd of galloping bison in this dramatic scene. Captured "at full throttle in a swirling cloud of dust, the bison plunge across the golden prairie covered with sage, grass, and rocks as the Indian brave waves a hide to cut three charging bison out of the larger herd."¹ McCarthy creates a heightened sense of movement, danger and unpredictability by focusing on the composition's center action, while keeping the landscape largely indistinct, in a uniformly golden hue, obscured by dust.

"Like other stages in the history of the West, the glory days of the free-roaming Indians on horseback were relatively short. For most, little more than a century and a half elapsed from their acquisition of the horse and transformation of their lifestyle until white expansion and the relentless military blew out the light of freedom."² McCarthy calls

attention to this historic period in *Breaking Up the Herd*, when horses were an essential part of the life of Plains Indians. "Suddenly the Indian could outrun the buffalo and even give the swift-legged pronghorn a good chase. Instead of hunger, he often enjoyed surplus. Because the horse could carry or drag far more than the dog and cover vastly more distance in a day, its owner could venture wherever he wanted across the plains and high into the mountains."³ This sense of power and control is evident in the confident pose of the brave, despite the acute danger of his situation.

Born and raised in New York, New York, McCarthy studied locally at the Pratt Institute and the Art Students League. After graduating, he worked for nearly three decades as a commercial illustrator for publications including *Colliers* and *Argosy*, as well as for paperback book publishers, movie studios and advertisers. Many of his illustrations were Western in subject.

In 1971, McCarthy left his illustration career and became a professional fine artist. Within two years had his first major exhibition at the Husburg Gallery in Scottsdale, a successful show featuring 23 Western paintings that sold out in just 20 minutes. Encouraged by this triumph, McCarthy moved west and settled permanently in Sedona, Arizona. McCarthy was elected a member of the Cowboy Artists of America as well as a member of the National Cowboy Hall of Fame, both in 1975 (he resigned from the CAA in 1998), and was inducted into the *Illustrators Hall of Fame* in 1998.

¹ <http://eddiebashacollection.com/collection/frank-mccarthy>

² E. Kelton, *The Art of Frank C. McCarthy*, The Greenwich Workshop, Inc., 1992, p. 17.

³ *Ibid*, p. 18.



23

JOE NEIL BEELER (1931-2006)

Dry Camp Tonight

signed 'JOE BEELER CA' (lower left)

oil on canvas

22 x 40in

\$15,000 - 25,000

Literature

D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Colorado, Diamond Tail Press, 2004, p. 62, half page color illustration.



24

DAN BODELSON (BORN 1949)

Friendly Encounter; Studies for Friendly Encounter (a group of three) signed with the artist's device 'Bodelson ©', signed again, titled and inscribed 'Bodelson ©' (on the reverse); Studies both signed 'Bodelson' (lower right) oil on canvas; Studies both graphite on paper 44 1/8 x 70in; Studies 14 x 17in and 17 x 14in, respectively Painted in 2000; Studies Drawn in 2000.

\$6,000 - 8,000



(studies)

HOWARD TERPNING (BORN 1927)

Crows in Yellowstone
signed and dated '© Terpning 1990 CA' (lower right), signed again and
titled (on the backing)
oil on canvas
44 1/8 x 32in
Painted in 1990.

\$400,000 - 600,000

Provenance

The Coeur d'Alene Art Auction, July 24, 2004, lot 133.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 25th Annual Sale & Exhibition*, October 19 – November 18, 1990 (Stetson Award).

Corning, The Rockwell Museum, *American Masterworks of Howard Terpning: Highlights from The Eddie Basha Collection*, June 24 – September 11, 2016.

Cartersville, Booth Western Art Museum, *Howard Terpning: 70 Years of Art*, December 15, 2016 – March 26, 2017.

Literature

M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, p. 42, color illustration.

K. Buchanan, ed., *American Masterworks of Howard Terpning: Highlights from the Eddie Basha Collection* [exh. cat.], Corning, The Rockwell Museum, 2016, pp. 24-25, full page color illustration.

J.D. Balestrieri, "Howard Terpning At The Rockwell Museum: The Story Behind The Storyteller," *Antiques and The Arts Weekly*, July 22, 2016, p. 10C, color illustration.

S. Hopkins, *Howard Terpning: 70 Years of Art*, Cartersville, Booth Western Art Museum, 2016, p. 33.

Born in Oak Park, Illinois, Howard Terpning is an extraordinary visual storyteller with a focus on historical depictions of the American Indian such as *Crows in Yellowstone*. From a very young age, Terpning began drawing and expressed interest in becoming an artist. Native Americans were a childhood interest as well, initiated after Terpning spent a summer at age 15 with cousins in Durango, Colorado. Terpning enlisted in the Marine Corps from 1945 to 1946 and served as an infantryman. Following his service, Terpning studied painting in Chicago at the Chicago Academy of Fine Art and the American Academy of Fine Art. After finishing art school, Terpning worked for more than two decades as a successful commercial illustrator, in New York, Chicago and Milwaukee. Terpning's commercial work appeared in and on the covers of a variety of magazines including *Time*, *Newsweek*, *Field & Stream*, *Ladies Home Journal*, and *Reader's Digest*, and he also worked for the motion picture industry and on national advertising campaigns.

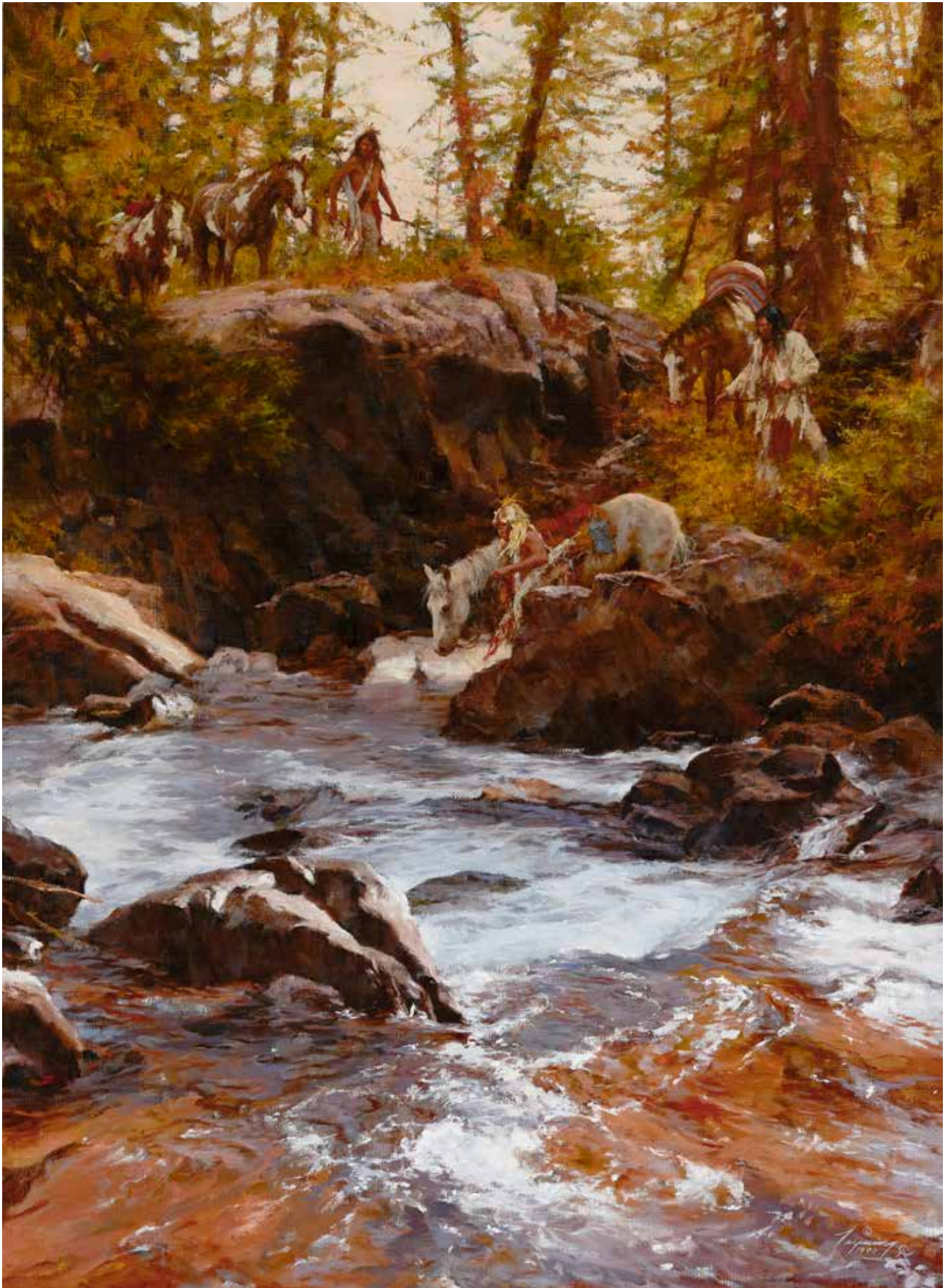
In 1967, Terpning was commissioned by the Marine Corps to paint a series of Vietnam War-themed works. Six major paintings from the series still hang in the Marine Corps Museum in Washington D.C. Winchester Firearms gave the artist a major Western-themed commission during this time period as well, which may have helped renew Terpning's interest in the Old West. By the 1970s, Terpning was extensively researching the Western and Indian cultures of the historic West, with a particular focus on 19th Century Plains Peoples, and was actively painting in preparation for gallery exhibition, while still working as an illustrator. By 1975, Terpning turned to painting full time and had his first sold out gallery consignment in Scottsdale.

Terpning moved to Tucson in 1977, where he continues to live and paint today. Since 1979 he has been a member of both the National Academy of Western Art and the Cowboy Artists of America (now Emeritus). His paintings have received numerous awards through the years and his works became headliners in annual fundraisers for museums such as the Autry Museum of the American West and the National Cowboy & Western Heritage Museum. Considered the premier living Western painter, Terpning was honored with a retrospective at the Eiteljorg Museum of American Indians and Western Art in 2001. Not only is the quality of Terpning's work extraordinary, but his attention to detail and his respect and sensitivity to Indian culture has become world-renowned.

"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."¹ This is likely the case in *Crows in Yellowstone*, where Crow warriors expertly guide their horses down a steep ravine to a rocky crossing point on the Yellowstone River, set within a rich, autumn forest.

Of the present work the artist writes, "There is a world of difference between recognizing the sacred nature, mystery and power of a place and being afraid of it. The Crow respected and revered what they called 'land of the burning ground' or 'land of vapors'. Although they lived primarily in the region to the east of what became Yellowstone National Park, the Crow camped and hunted throughout the region. The Crow were expert horsemen. They dubbed the horse 'Ichilay', meaning 'to search with', perhaps referring to the search for enemies and game. While other Plains tribes used the travois for hauling, the Crow, from children to elders, all rode and used packhorses that enabled them to travel fast no matter what the terrain. The Crow were regarded as premier horse thieves. One of the four military tests for an aspiring Crow warrior was to sneak into an enemy camp at night, capture a fine horse and bring it back successfully. It was then almost impossible to catch the Crow, especially if they took refuge behind the Absaroka Range in what is now Yellowstone."

¹ E. Kelton, *The Art of Howard Terpning*, Bantam, New York, New York, 1992, p. 64.





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26
CHARLIE DYE (1906-1972)

Apaches
 signed with the artist's device 'Charlie Dye' (lower left)
 oil on Masonite
 21 3/4 x 33 3/4 in
 Painted in 1966.

\$20,000 - 30,000

Provenance

Collection of Mary F. Dye, the artist's wife.

Literature

C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, pp. 29, 135, no. 166, full page color illustration.

Charlie Dye was born in the rural town of Canon City, Colorado and worked as a ranch hand from the time he was very young. At about age seven, Dye rode his first horse, Old Navajo, in a few local movie productions. He was a hit with audiences and eventually moved with his mother to California, where he spent downtime on set sketching his home and beloved horse from memory. Longing for ranch-life, by age 17, Dye was a top hand with colts, working at ranches across Southern California, Oregon and Arizona. He even tried rodeoing until a bronc fell on him.¹

While recovering from his relatively minor rodeo injuries, a fellow patient lent Dye a book of Charles M. Russell drawings, which sparked the

idea to become a professional artist.² In early 1926, Dye moved to Chicago to attend the Art Institute and American Academy of Art, where he studied under Felix G. Schmidt. Dye also began working as a freelance commercial illustrator. Schmidt moved his studio to New York City in 1935, and Dye followed, working first at a commercial studio, then in partnership with Schmidt in Schmidt Studios, painting illustrations and covers for publications such as *The Saturday Evening Post*.³ In 1947, Dye moved his family to Virginia to set up his own studio and continued illustrating for New York accounts, including *American Weekly* and *Argosy*.⁴

In 1956, when visiting his ailing sister out west, he was surprised to discover that Western art was selling well in galleries. The market for magazine illustrations was in decline and Dye had always wanted to return to the West so he began making plans for a permanent move, and started painting Western-themed works.⁵ Fortuitous connections led Dye to two of his longest-standing and successful gallery relationships: first in 1957 with Jane Hiatt at the Village Gallery in Taos, New Mexico; and in 1959 with Bill O'Brien and his O'Brien Art Emporium in Scottsdale, Arizona. Initially the artist split his time between painting and teaching at the Colorado Institute of Art, but by 1962, he was able to paint full-time, and moved permanently to Sedona, Arizona. Surrounded by cattle ranches and landscape, Dye produced some of his finest paintings from this studio, including the present painting, and solidified his legacy in Western art as one of the four founders of the Cowboy Artists of America.

Although cowboy scenes are Dye's most frequent subjects, the artist's interest in accurate depictions of the historic Old West extended to compositions featuring Indians as well. In *Apaches'* Sonoran Desert



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landscape setting, two mounted Apache scouts pause amidst stately saguaro cacti, while a third scout stands bent toward the ground closely investigating a trail. Scouts played an important and traditional role in Apache communities: they protected clans from enemies, found new campsites, and located and hunted game. In *Apaches*, Dye arms the scouts with rifles, but perhaps intentionally, he does not provide any further clues about the reason for their expedition. Are they tracking game or a foe?

Dye reminisced that while the real Old West days ended before he was born, he had a great time watching as Old Father Time pulled down the curtain.⁶ Yet his natural affinity from a young age to the West, and particularly to horses, gave Dye “an insider’s knowledge to his portraits of both the historic and contemporary cowboy [as well as other Western subjects].”⁷ *Apaches* is a nostalgic reminder of a traditional and important role within Apache society, and also features a Dye trademark element: a prominent roan horse. Dye had a particular affinity for roan horses, purportedly because these paintings sold the fastest, though this particular painting remained in the collection of the artist’s wife until it was purchased by Eddie Basha.⁸

¹ C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, p. 30.

² *Ibid*, p. 30.

³ *Ibid*, p. 36.

⁴ *Ibid*, p. 44.

⁵ *Ibid*, p. 49-50.

⁶ *Ibid*, p. 132.

⁷ M. Duty, *Cowboy Artists of America*, Shelton, Connecticut, 2002, p. 158.

⁸ Dye, p. 94.

27

JIM NORTON (BORN 1953)

In the Setting Sun
signed 'Jim C. Norton CA' (lower left), signed again, titled, inscribed and dated 'Jim C. Norton CA / 0116 © / 7/2001' (on the reverse)
oil on canvas

28 x 40in

Painted in 2001.

\$20,000 - 30,000

28

MARTIN GRELE (BORN 1954)

Warriors

signed with the artist's device and dated 'Martin Grelle © 96 CA' (lower right and on the stretcher bar)

oil on linen

40 1/8 x 60 1/8 in

Painted in 1996.

\$200,000 - 300,000

Martin Grelle lives on a ranch outside of Clifton, Texas, just a few miles from where he was born and raised. "His studio sits in the picturesque Meridian Creek Valley, surrounded by the oak & cedar-covered hills of Bosque County, just a short distance from his home."¹ Interested in art from a young age, Grelle met Cowboy Artists of America (CAA) artists James Boren and Melvin Warren in high school because they lived and worked in his hometown. Boren, in particular, was a strong influence and mentor to the young artist, and instrumental in helping him mount his first one-man show at a local gallery shortly after graduating from high school, in 1973.

In 1995, Grelle became a member of the CAA, and that same year he was asked to participate in the first Prix de West Invitational at the National Cowboy and Western Heritage Museum in Oklahoma City. In his over 40-year career, Grelle has exhibited widely in galleries and at important Western art shows, and has had 30 one-man exhibitions. He was awarded the Prix de West Purchase Award and the Nona Jean Hulseley Rumsey Buyers' Choice Award each twice, the CA People's Choice Award in 2002, the CA Ray Swanson Award in 2008, the CA Buyer's Choice Award in 2011 and 2012, the CA Silver Award for Water Solubles in 2012, and many others. Grelle actively participates in major invitational exhibitions as well, including The Masters at the Autry Museum and the Quest for the West at the Eiteljorg Museum in Indianapolis. He was awarded the Legacy Award for his impact on western art by The Briscoe Museum, San Antonio in 2012, and had a retrospective of his work, along with Cowboy Artist artist Herb Mignery, at the Gilcrease Museum's Rendezvous Show in 2013.

Grelle regularly teaches workshops (with fellow Cowboy Artist Bruce Greene) and gives demonstrations and critiques to aspiring art students. He served on the board of directors for the CAA twice, was President 2014-2015, and was Chairman of CAA 50th Anniversary Events during 2015. Grelle is also involved with The Joe Beeler Foundation, founded by the CAA to coincide with their mentoring program, which provides scholarship opportunities for artists seeking to improve their skills.

"Grelle often refers to his historic paintings as 'period pieces'. In them, he depicts small slices of Western and Native American history, which he has carefully researched to make sure that each detail is authentic, both literally and spiritually. For Grelle, the research leads directly to telling a story on canvas."² In *Warriors*, Grelle's careful attention to detail and symbolism abound, as three Plains Indian warriors ride across a painterly mountain landscape.

Despite a calm pace, the warriors are prepared for battle. Red paint, across the figure's eyes and used to mark the horses, represents war, blood, strength, energy and power. The horses are spiritually prepared for battle – white circles around their eyes and nostrils enhance their sense of sight and smell, and enable them to detect danger more readily. Red handprints on the flanks of the lead horses show that they have successfully accomplished combat missions already. A white snake symbol for medicine zigzagging down the right horse's front leg helps with speed, stealth and strength, and white spot marks nearby are prayers that hail will fall on the enemy. The red bars painted across the front horses' legs may represent the number of war parties the horse and rider have been in together.

The rich symbolism of the scene continues in the figures' dress and adornments: each warrior has a decorated war shield, intentionally small so as not to limit his range of motion when battling on horseback; the men wear a feather headdress and hair ornaments, and are dressed in fringed and bead-decorated buckskin leggings and shirt. In *Warriors*, Grelle reminds us at once of the often violent side to Native American tribal life, while also focusing attention on the rich imagery and beauty of Plains Indian decoration.

¹ https://cowboyartistsofamerica.com/active-members/active/martin_grelle

² M. Duty, *Cowboy Artists of America*, Shelton, Connecticut, The Greenwich Workshop, 2002, p. 50





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KENNETH RILEY (1919-2015)

Grasslands
signed 'Kenneth Riley CA' (lower left) and inscribed (on the reverse)
acrylic on Masonite
13 x 11 in

\$15,000 - 25,000

Provenance

Texas Art Gallery, Dallas, Texas.

Exhibited

Sedona, Sedona Art Center, *Cowboy Artists of America: The 50-Year Roundup (A Commemorative Exhibition)*, July 18 - August 2, 2015.

Literature

M. Duty, *Cowboy Artists of America*, Shelton, The Greenwich Workshop, Inc., 2002, p. 15, color illustration.
M. Duty and S. H. McGarry, *A Poetic Spirit: The Enduring Art of Kenneth Riley*, Oklahoma City, National Cowboy & Western Heritage Museum, 2003, p. 33, study illustrated.



30

KENNETH RILEY (1919-2015)

Apsaroke

signed 'Kenneth Riley CA' (lower right)

acrylic on Masonite

12 x 12in

\$20,000 - 30,000

Exhibited

Sedona, Sedona Art Center, *Cowboy Artists of America: The 50-Year Roundup (A Commemorative Exhibition)*, July 18 - August 2, 2015.

31

TOM LOVELL (1909-1997)

Quicksand - Horsehead Crossing

signed and dated 'Tom Lovell NAWA © 1976' (lower left), signed again (on the reverse and backing)

oil on Masonite

20 x 40in

Painted in 1976.

\$150,000 - 250,000

Exhibition

Kerrville, Texas, Cowboy Artists of America Museum, September 16, 1983 - January 15, 1984.

Prescott, Phippen Museum, *Cool, Cool, Water*, March 3 -July 22, 2018.

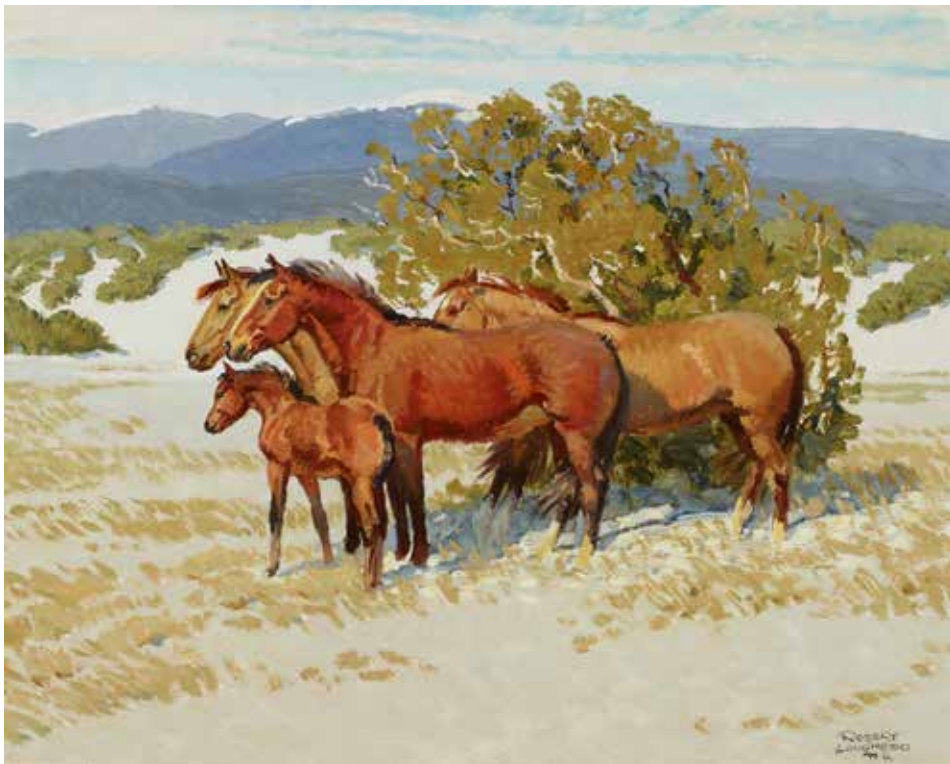
The present work depicts a band of Comanche Indians at the infamous Horsehead Crossing, one of the few fordable points on the Pecos River in Texas during the 19th Century. It was an important site in the Old West as a crossing on the Comanche Trail, a stop on the Butterfield Overland Mail route, and by the 1860s, an oasis for the first long-distance cattle drives across Texas to market in the Southwest. Horsehead Crossing was the closest watering hole within a sixty-mile radius of desert, but deadly for its quicksand, irregular currents, and periods of high salinity. It was named for the foreboding horse skulls that marked its banks. A Comanche leader is shown testing the river with the end of his lance and safeguarding the way for his party.

Tom Lovell proved in many of his paintings, including *Quicksand - Horsehead Crossing* that he was a master at depicting water realistically and capturing its many nuances. By devoting half of the canvas to the stream, the reflective qualities of the water and expertly-depicted ripples further the viewer's sense of what the warriors see and feel. As the Comanche travel toward the viewer in the foreground, the desert landscape behind of scrub trees and sage fades away to meet the cloud-filled, pale blue sky. The viewer's eye can take in the whole landscape at once, but his attention is focused on the lead cautiously making his way across the stream to solid ground. As always, Lovell's details of dress, weaponry, and the saddles and blankets are painted with historical accuracy and authentic detail.





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32

BILL OWEN (1942-2013)

The Ride Home
signed and dated '© Bill Owen CA 2008', signed again and titled (on
the reverse)

oil on canvas

18 x 34in

Painted in 2008.

\$5,000 - 7,000

According to the artist, 'A Saturday night dance at the little country school, the four cowboys riding these horses, will not have to worry about getting a DUI on the way home.'

33

ROBERT ELMER LOUGHEED (1910-1982)

Tesuque Winds

signed with the artist's device 'Robert Lougheed CA' (lower right),
signed again, titled and dated 'Robert Lougheed / 1971' (on the
reverse)

oil on Masonite

16 x 20in

Painted in 1971.

\$3,000 - 5,000

Provenance

Owens Art Gallery, Oklahoma City, Oklahoma.



34

TOM LOVELL (1909-1997)

Northern and Southern Cheyenne, Almost Strangers
signed and dated 'Tom Lovell CA © 1995' (lower right), signed again
and titled 'Tom Lovell' (on the frame)

oil on canvas

18 x 26in

Painted in 1995.

\$40,000 - 60,000

Provenance

Texas Art Gallery, Dallas, Texas, 1997.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 30th Annual Sale & Exhibition*, October 20 - November 19, 1995.

Literature

Phoenix Art Museum, *Cowboy Artists of America 30th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1995, n.p., half page color illustration.

Of the present work, Lovell wrote, 'Living hundreds of miles apart, the two branches of Cheyennes found that differences in dialects eventually made communication difficult. The Southerners had access to trade goods, firearms, blankets, knives, etc., while the more isolated Northerners were still armed with bows and arrows and dressed in buckskin. The man on the right is making the sign for 'cut finger'—sign language for 'Cheyenne,' as he strives to communicate with his Northern brother.'

35

JOHN FORD CLYMER (1907-1989)

The White Buffalo

signed 'John Clymer CA' (lower right) and titled (on the crossbrace)

oil on canvas

20 x 40in

Painted in 1972.

\$150,000 - 250,000

Literature

W. Reed, *John Clymer, An Artist's Rendezvous with the Frontier West*, Northland Press, 1976, pp. 68-69, full page color illustration.

P. Weaver, *The Western Paintings of John Clymer*, New York, Bantam Books, 1977, pl. 14, full page color illustration.

Clymer is well-known for his meticulous research behind each painting, whether reimagining a specific historical event or dramatizing a scene of everyday life. In the present work, Clymer set his sights on the Indian buffalo hunt. This subject was commonly depicted by Charles M. Russell as a symbol of the romance of the American frontier, but Clymer provided a fresh take on a traditional subject.

Clymer often used a panoramic format with an aspect ratio of 2:1 to achieve a great cinematic effect. This allowed for sweeping vistas with s-curves leading to a vanishing point. In the present work, Clymer's dramatic wide-angle perspective amplifies the massive scale of the white buffalo against the hunters and the rest of the herd, making him appear that much more mythic.

Of the legendary subject, Clymer wrote, 'The white buffalo was considered by most of the Indian tribes as a great medicine. Its appearance in a herd was very, very rare. The white buffalo hide was used by the Sioux and Mandans in some of their most important religious ceremonies and was valued as the greatest gift that could be offered to the Great Spirit. It was the most sought-after prize in a buffalo hunt. Here, a group of Sioux riding over the crest of a ridge have just spotted a herd led by a rare white buffalo bull.'¹

The White Buffalo is a prime example of Clymer's historical work that was inspired by his 144-mile float trip in 1966 with his wife Doris down the Missouri River. In retracing the steps of Lewis and Clark, George Catlin, and Karl Bodmer, among other explorers and artists, Clymer gained a sensitivity for Sioux terrain, seeing where 'great buffalo herds once roamed.'² Following this trip and commercial success, Clymer began to veer away from strictly wildlife subjects toward more historical ones that incorporated wildlife.³

¹ W. Reed, *John Clymer: An Artist's Rendezvous with the Frontier West*, Flagstaff, Northland Press, 1976, p. 69.

² Ibid, p. 28.

³ Ibid.





36

JAMES ELWOOD REYNOLDS (1926-2010)

Rim Country

signed 'James Reynolds- NAWA' (lower right)

oil on canvas

20 x 30in

Painted in 1991.

\$15,000 - 25,000

Provenance

O'Brien's Art Emporium, Scottsdale, Arizona.

Exhibited

Sedona, Sedona Arts Center, *Cowboy Artists of America: The 50-Year Roundup*, July 18 - August 2, 2015.



37

JOE NEIL BEELER (1931-2006)

Scattering the Riders (Rosebud County, Montana)
signed 'JOE BEELER CA ©' (lower right), signed again and titled (on a label affixed to the reverse)
oil on canvas
24 x 40in
Painted in 1995.

\$20,000 - 30,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 30th Annual Sale & Exhibition*, October 20 - November 19, 1995.
Scottsdale, Western Spirit: Scottsdale's Museum of the West, *The Art of Joe Beeler: A Western Original*, January 16 - October 28, 2018.

Literature

Phoenix Art Museum, *Cowboy Artists of America 30th Annual Sale & Exhibition* [exh. cat], Flagstaff, Northland Press, 1995.
D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Colorado, Diamond Tail Press, 2004, p. 182, full page color illustration.

The painting depicts a Spring roundup on the Rosebud Creek in Southeast Montana. Wally McRae is telling off the riders – giving each man an area to cover – to ride and gather. The early morning riders will have covered about fifteen to twenty miles by the time the cattle are in the branding corral.



38

38

BILL OWEN (1942-2013)

Back Tracking

signed and dated '© Bill Owen CA 1996'

(lower right)

oil on canvas

18 x 24in

Painted in 1996.

\$4,000 - 6,000

Exhibited

Prescott, Phippen Museum, *By the Light of the Moon*, March 4 - July 23, 2017.



39

39

FRED FELLOWS (BORN 1934)

Guarding the Winter Camp

signed 'Fellows CA' (lower left)

oil and graphite on Masonite

20 x 24in

Painted in 2002

\$3,000 - 5,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 37th Annual Sale & Exhibition*, October 19 - November 17, 2002.

Literature

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 37th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 2002, p. 13, full page color illustration.



40

MELVIN WARREN (1920-1995)

Rollin' His Own

signed and dated '© Melvin C. Warren CA 1978' (lower right)

oil on canvas

20 x 30in

Painted in 1978.

\$15,000 - 20,000

Provenance

Altermann Galleries, Santa Fe, New Mexico.

Literature

M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, pp. 44-45, color illustration.

HOWARD TERPNING (BORN 1927)

Find the Buffalo
signed and dated '© Terpning 1988 CA' (lower left), signed again and
titled (on the backing)
oil on canvas
36 x 32in
Painted in 1988.

\$300,000 - 500,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 23rd Annual Sale & Exhibition*, October 21 – November 20, 1988.
Sedona, Sedona Arts Center *Cowboy Artists of America: The 50-Year Roundup* (A Commemorative Exhibition), July 18 - August 2, 2015.
Corning, Rockwell Museum, *The Art of Howard Terpning from The Eddie Basha Collection*, June 24 – September 18, 2016.
Cartersville, Booth Western Art Museum, *Howard Terpning: 70 Years of Art*, December 15, 2016 – March 26, 2017.

Literature

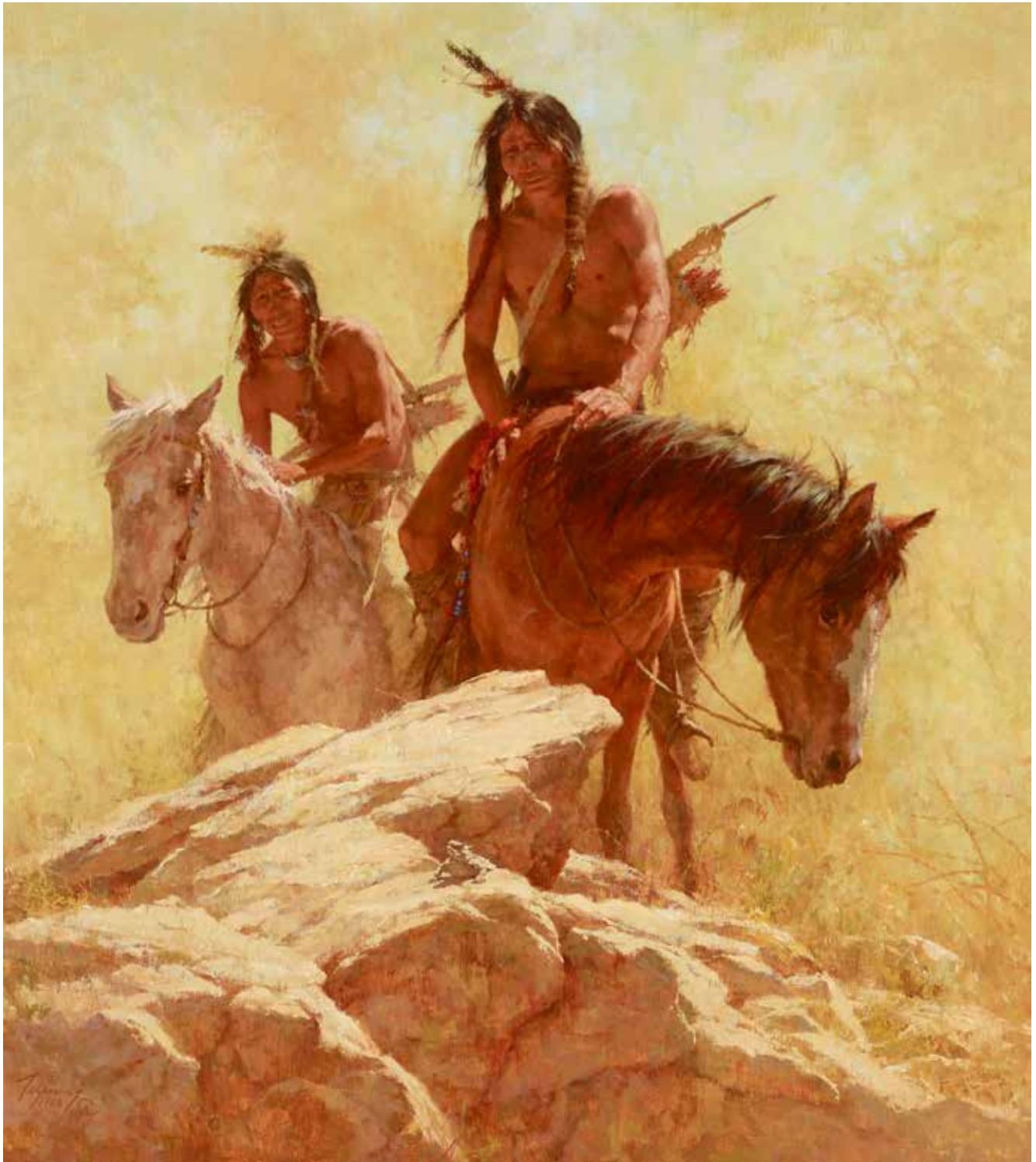
Phoenix Art Museum, *Cowboy Artists of America 23rd Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1988, n.p., full page color illustration.
D. Dederer, *Howard Terpning, The Storyteller: Paintings of the Native People of the West*, Trumbull, The Greenwich Workshop, Inc., 1989, pp. 32, 166, color illustration.
M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, p. 46, color illustration.
J.D. Balestrieri, "Howard Terpning At The Rockwell Museum: The Story Behind The Storyteller," *Antiques and The Arts Weekly*, July 22, 2016, p. 11C, color illustration.

According to the artist: 'There were times when the wandering buffalo herds could be found on the Southern plains. The Comanche Indians believed that if they asked the horned lizard to find the buffalo, he would always run in the direction of the buffalo. In this painting, two Comanche Scouts are intently watching a horned lizard to see which direction it will go, thus pointing the way towards the distant buffalo.'

The mastery of Howard Terpning's technique is the appearance of effortless restraint – his paintings never appear overworked and the artist always gives us enough information to understand the image. Utilizing a restrained palette *Find the Buffalo* accomplishes the same trick with the narrative. Terpning relies on carefully allocated passages of crisp focus. The facial expressions of the two Comanche are incredibly precise while their quivers are only loosely defined. Likewise, the entire background and much of the rocks in the foreground have a deliberate looseness. At first glance the horned lizard is by no means prominent. Much like the movement of an animal that draws one's eye, it is the gaze of the Scouts and their steeds that takes the viewer to the camouflaged focus of their attention. Terpning paints the indifferent horned lizard with an economy of strokes in tan colors.

In a detailed description of Terpning's technique, after the preliminary drawing the artist prepares a full-scale drawing on tracing paper. He applies a light gray chalk to the reverse and he then traces the composition onto a prepared canvas that has a thin wash of oil pigment in medium tones. The medium tones allow Terpning a wide degree of latitude with both light and dark as he works. "I like painting light on dark. It is much easier to establish the painting by starting with the medium tones, then you put down your lightest and your darkest colors. You have three values that quickly establish the form."¹ This technique is most apparent in *Find the Buffalo* in the rocks. Under close examination they are almost translucent. Their perceived solidity is crafted by the mauve and creamy yellow tones super imposed on the brown underpainting. The background in similar yellow tones to the rock is brighter with the sun above and behind the Scouts effectively halos them in light which funnels the eyes of the viewer to the center of the composition. Against this backdrop of browns and yellows the artist sprinkles a few tiny dots of bright blue in the form of beads near the right calf of the foremost Comanche. This contrasting spot sits at almost the exact center of the canvas – again centering the viewer. The only other place the color appears are some tiny hints of beadwork on the bow case of the foremost Scout and on the second scout's belt. The blue has even more impact due to the restrained tones of the rest of the painting. In *Find the Buffalo* the subtlety of tone and variable focus of the artist's technique convey the elongated moment of indecision. Terpning the storyteller invites us to experience the wait along with the Comanche Scouts to see which way the horned lizard will go.

¹ E. Kelton, *The Art of Howard Terpning*, New York, Bantam, 1992, p. 158.





42

JOHN MOYERS (BORN 1958)

White Man's Leftovers

signed and dated '-John Moyers- © CA 02' (lower left)

oil on canvas

20 x 38in

Painted in 2002.

\$10,000 - 15,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 37th Annual Sale & Exhibition*, October 18 - November 17, 2002 (Gold Medal and Artist's Choice Awards).

Literature

Phoenix, Phoenix Art Museum, *Cowboy Artist of America 38th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, pp. 59, 61, color illustrations.

Moyers grew up in Albuquerque, New Mexico, the son of Cowboy Artists of America painter, William Moyers. He had a natural affinity for art, and he grew up surrounded by paintings and sculpture during his formative years. He studied at the Laguna Beach School of Art and the California Institute for the Arts on a Walt Disney Studio scholarship. But it was in 1979 that Moyers was invited to attend a month-long workshop at the Okanagan Game Farm in British Columbia, led by another Cowboy Artist, Robert Lougheed. These workshops were one of few places where an artist could study traditional techniques for painting deer, musk ox, and other wild animals from real life. That workshop proved to be a turning point for Moyers and his art. The experience of painting 'plein air' day after day was a truly eye-opening experience in the way he approached a subject and in the way he captured it on canvas. The workshop was also where he met his future wife, Terri.

In the ensuing years Moyers' career has progressed steadily, earning him recognition at the Prix de West Show at the National Cowboy Hall of Fame, Oklahoma City, and at the Masters of the American West Show at the Autry Museum of Western Heritage, Los Angeles. Having been a member of the Cowboy Artists of America since 1994 and served as president of the group, he also exhibits at the annual Cowboy Artists of America show. He has received top awards for more than seven years running at the CAA exhibitions in both oil and water soluble media.



43

JOHN MOYERS (BORN 1958)

One with the Eagle
signed and dated '-JOHN MOYERS- © CA '03' (lower right), signed
again, dated, titled and inscribed 'JOHN MOYERS CA © 2003' (on the
turnover edge)
oil on canvas
50 1/8 X 40 1/4in
Painted in 2003.

\$20,000 - 30,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 38th Annual
Sale & Exhibition*, October 18 – November 16, 2003.

44

JOHN FORD CLYMER (1907-1989)

Lords of the Plains

signed and dated 'John Clymer CA © 1987' (lower right), titled (on the backing)

oil on canvas

15 x 30in

Painted in 1987.

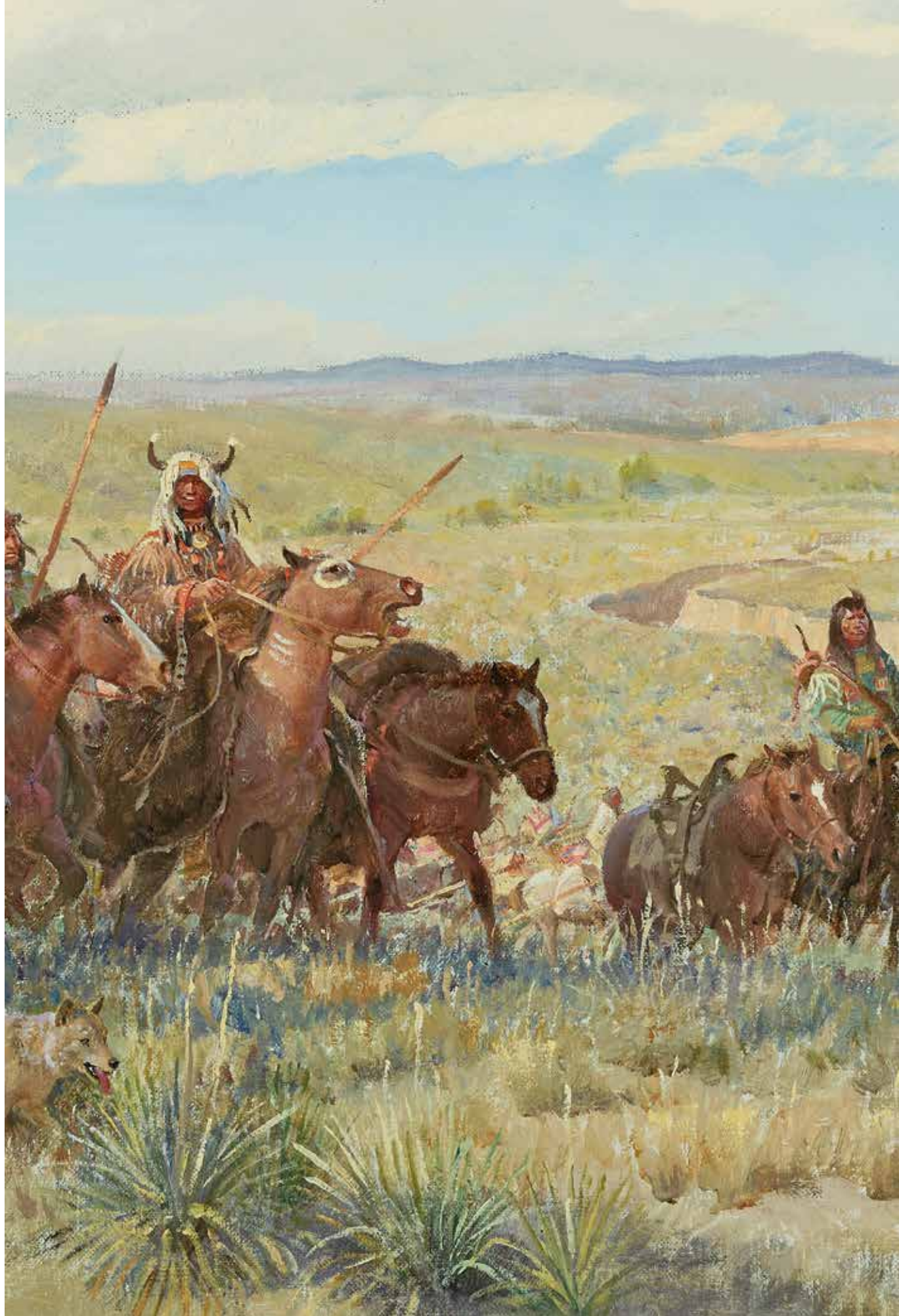
\$100,000 - 150,000

Of the present work, Clymer wrote, 'The White River Country of South Western South Dakota and North Western Nebraska was a real Indian Paradise in the early 1800s, full of good game for hunting and good camping places. With the acquisition of the horse the Sioux of the White River Country became the Lords of the Plains. In the picture a nomadic family group are moving across the plains in North Western Nebraska traveling in preparation for their fall hunt.'

Lords of the Plains is a moment often left undocumented by artists.

The Sioux led a life seeded with great drama but here Clymer paints a quiet moment of comradery. The four central figures are in conversation - the second from right is clearly speaking with his mouth open while the fourth figure in the horned headdress smiles in response. The horses are at ease moving at a comfortable pace while the dogs lope along in company. As is typical the men are unencumbered by baggage and their weapons at hand should the need arise to defend the column. The rest of the large family group trails off into the distance themselves dwarfed by the immense landscape. The scale of the figures within the composition renders the landscape as central to the moment as the Sioux and it affords the viewer the certain knowledge that nothing soon will disturb the group.

Once again, we see Clymer's composition is complimented by his considered use of color. Repeated tones link disparate parts of the picture. Purple and blue shadows beneath the horses are identical to the tones in the distant peaks on the right side of the horizon. Mustard yellow highlights are used in the grasses lower right and mixed into the greenery in the middle distance above the figures – successfully pulling the composition from upper left to lower right. The blue and white tones in the sky and clouds find their way into small reflections on the warriors' hair and faces and even the muzzles of a few of the horses. This use of color blends the Sioux into the landscape in a deliberate statement by the artist.





45

JOHN COLEMAN (BORN 1949)

The Greeter - Black Moccasin, Hidatsa Chief

inscribed 'JOHN COLEMAN CA / © 2006 10/35' (on the reverse)

bronze with mixed patina

22in high

Modeled and cast in 2006.

\$10,000 - 15,000



46

JOHN COLEMAN (BORN 1949)

Hisoosanchees, Little Spaniard, from the *Explorer Artists: Bodmer/Catlin Series*

inscribed 'JOHN COLEMAN CA © 2008 10/35' (on the base)

bronze with mixed patinas

32in high

Modeled and cast in 2008.

\$15,000 - 20,000



47

47

JOE NEIL BEELER (1931-2006)

Memories of Yesterday
 inscribed '1/25 1979 © JOE BEELER CA' with the
 'SS' foundry mark (along the base)
 bronze with dark brown patina
 16 1/4in high
 Modeled in 1979.

\$8,000 - 12,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 14th Annual Sale & Exhibition*, October 26 – November 25, 1979.

Literature

Phoenix Art Museum, *Cowboy Artists of America 14th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1979, n.p., full page color illustration (as 'Recalling Yesterday').
 D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Vail, Diamond Tail Press, 2004, p. 109, full page color illustration.



48

48

JOE NEIL BEELER (1931-2006)

The Challenge
 inscribed 'JOE BEELER CA / 1/35' with the
 'BRONZESMITH' foundry mark (along the base)
 bronze with dark brown patina
 10 1/2in

\$6,000 - 8,000

Exhibited

Scottsdale, Western Spirit: Scottsdale's Museum of the West, *The Art of Joe Beeler: A Western Original*, January 16 - October 28, 2018.



49

JOE NEIL BEELER (1931-2006)

Thanks for the Rain
inscribed '1/30 Joe Beeler CA' (along the base)
bronze with a black-brown patina
18in high

\$15,000 - 20,000



50

JAMES ELWOOD REYNOLDS (1926-2010)

His First Lesson

signed and dated 'James Reynolds CA 1977 ©' (lower right), signed again, titled and dated (on a label affixed to the reverse)

oil on Masonite

24 x 36in

Painted in 1977.

\$25,000 - 35,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artist of America 12th Annual Sale & Exhibition*, October 21 – November 20, 1977.

Literature

Phoenix Art Museum, *Cowboy Artist of America 12th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1977, n.p., exhibition checklist.

D. Hedgpath, *Traildust, Cowboys, Cattle and Country: The Art of James Reynolds*, Shelton, The Greenwich Workshop, Inc., 2003, p. 136, full page color illustration.

According to the artist, 'Springtime is the cowboy's favorite season. Scattered showers replenish scant grass on the Arizona desert and new calves are gathered in roundups to be worked and branded according to timeless Western tradition.'



51

JOE NEIL BEELER (1931-2006)

Spring Along the Verde

signed and dated 'JOE BEELER CA © 1975' (lower right)

oil on canvas

30 x 48in

Painted in 1975.

\$25,000 - 35,000

Exhibited

Phoenix, Phoenix Art Museum, Cowboy Artists of America 10th Annual Sale & Exhibition, October 24 – November 17, 1975.

Wickenburg, Desert Caballeros Western Museum, *Frank Polk and Friends*, January 19 - February 13, 1990.

Literature

Phoenix, Phoenix Art Museum, *Cowboy Artist of America 10th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1975, n.p., full page color illustration.

D. Hedgpeth, *Cowboy Artist: The Joe Beeler Story*, Flagstaff, Northland Press, 1979, p. 82, full page color illustration.

D. Hedgpeth, *Joe Beeler: In the Cradle of the Cattle Kingdom*, San Antonio, University of Texas Institute of Texan Cultures at San Antonio, 1985, no. 41, black and white full page illustration.

D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Vail, Diamond Tail Press, 2004, p. 75, full page color illustration.

52

HOWARD TERPNING (BORN 1927)

Apache Road Map

signed and dated '© Terpning 1978' (lower left), signed again, titled and inscribed 'H Terpning' (on the reverse)

oil on Masonite

21 x 24in

Painted in 1978.

\$150,000 - 250,000

Exhibited

Phoenix, Phoenix Art Museum, Cowboy Artists of America 28th Annual Sale & Exhibition, October 22 – November 21, 1993.

Corning, Rockwell Museum, *The Art of Howard Terpning from The Eddie Basha Collection*, June 24 – September 18, 2016.

Cartersville, Booth Western Art Museum, *Howard Terpning: 70 Years of Art*, December 15, 2016 – March 26, 2017.

Literature

"The Art of Howard Terpning: Highlight from The Eddie Basha Collection held at the Rockwell Museum, June 24 through September 11, 2016," *Antiques and The Arts Weekly*, July 22, 2016, illustration.

M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, p. 46, color illustration.





53



54

53

CARL HANTMAN (BORN 1935)

Hidden Spirits
signed 'CARL E. HANTMAN ©' (lower right)
oil on canvas
30 x 42in

\$3,000 - 5,000

Provenance

Trailside Galleries, Scottsdale, Arizona and Jackson, Wyoming.

54

CARL HANTMAN (BORN 1935)

Distant Lights
signed 'CARL HANTMAN' (lower right)
oil on canvas
24 x 38in

\$3,000 - 5,000

Provenance

Trailside Galleries, Scottsdale, Arizona and Jackson, Wyoming, 2005.



55

ROY ANDERSEN (1930-2019)

Warriors of the Twilight

signed 'Roy Andersen CA' (lower right), signed again with initials 'RA' (lower left)

oil on canvas

30 x 40in

\$25,000 - 35,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 29th Annual Sale & Exhibition*, October 21 – November 20, 1994.

Literature

Phoenix Art Museum, *Cowboy Artists of America 29th Annual Sale & Exhibition*, [exh. cat.], Flagstaff, Northland Press, 1994, n.p., full page color illustration.



56

KENNETH RILEY (1919-2015)

The Brave

signed 'Kenneth Riley CA' (lower right), signed again and titled (on a label affixed to the backing)

acrylic on Masonite

7 x 5 1/8in

\$7,000 - 9,000



57

KENNETH RILEY (1919-2015)

Evening Light

signed 'Kenneth Riley CA' (lower right), inscribed (on the reverse)

acrylic and graphite on Masonite

12 x 9in

\$15,000 - 25,000

Exhibited

Sedona, Sedona Art Center, *Cowboy Artists of America: The 50-Year Roundup (A Commemorative Exhibition)*, July 18 - August 2, 2015.



58

JOE NEIL BEELER (1931-2006)

Frosty Morning

signed 'JOE BEELER CA' (lower right)

oil on canvas

18 x 24in

\$10,000 - 15,000

Provenance

The artist.

Acquired by the late owner from the above.



59

MELVIN WARREN (1920-1995)

Valenciana, Mexico
 signed and dated 'Melvin C. Warren 1969' (lower right)
 oil on canvas
 24 x 36in
 Painted in 1969.

\$25,000 - 35,000

Provenance

Sale, Altermann & Morris Galleries, Houston, Texas Renaissance Sale, November 2, 1991, lot 91.

Literature

M. Clawson, "A Collector's Legacy," *Western Art Collector*, November 2015, Issue 99, p. 45, color illustration.

Melvin Warren created compositions faithful in their narrative and technical skill to the history of Mexico and the American West, particularly early Texas. He was adept at producing evocative nocturnal compositions that feature luminous moonlight, and the warm directed glow of candles and fire, such as in the present work. A full moon is

shown high in the sky above the small Mexican town of Valenciana located near Guanajuato, as a group of figures, donkeys and oxen head out of town. Moonlight illuminates the edges of the foreground stonewalls and cacti paddles, and reflects off the donkeys' packs and figures' sombreros. Rustic adobe architecture and a mission church form the village's inviting and warm central-square, populated with traditionally dressed figures. The painting's timeless, antique sensibility is broken only by Warren's humorous and likely authentic inclusion of a 20th Century advertisement for 'Ice Cold Coca Cola' painted on the old stonewall to the right.

Warren was born in California but grew up on ranches in Arizona and New Mexico, before moving with his family to Texas at age fourteen. Warren served in the Air Force during World War II, and received a fine art degree from Texas Christian University upon his return. Despite a desire to be a full time easel painter and sculptor, he worked as an illustrator early in his career in order to support his family, while creating his own work at night. By the early 1960s, Warren achieved sufficient success as a fine artist that he was able to leave the commercial art field. Warren joined the Cowboy Artists of America in 1968 and won the Memorial Award in his first exhibition with the CAA. President Lyndon B. Johnson was an avid collector of Warren's work, as was former Texas Governor John Connally Jr.

60

JOHN FORD CLYMER (1907-1989)

Onslaught

signed 'John Clymer CA' (lower right) and titled (on the reverse)

oil on Masonite

15 x 30in

\$100,000 - 150,000

Provenance

Mr. and Mrs. Joe Beeler, Sedona, Arizona.

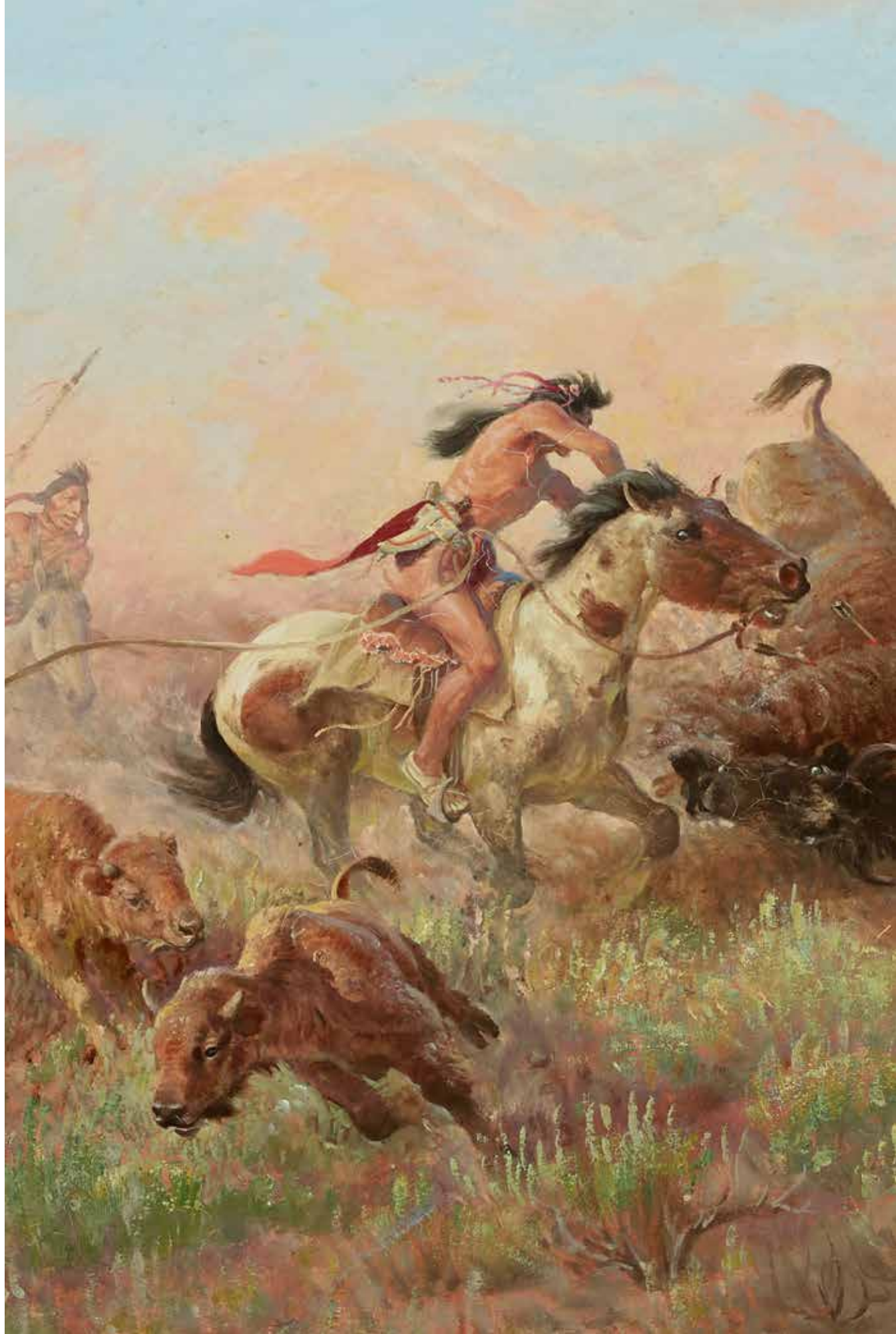
Exhibited

Wickenburg, Desert Caballeros Western Museum, *Frank Polk & Friends*, January 19 - February 13, 1990.

As an illustrator John Clymer's success was in no small part due to his ability to convey complex narratives. The *Onslaught* depicts a buffalo hunt in the red dust of western North Dakota. Through deliberate compositional decisions and brilliant use of color, Clymer captures this chaotic moment. Given time, a number of important details inform the viewer. The falling buffalo has two arrows in its side just behind the shoulder, one perhaps a bit high and the second perhaps too shallow. The hunter is preparing a third shot as the animal falls. Two calves break away from the herd lower left to the right of the hunter. Clymer conveys that the hunter's horse is in a difficult moment, its mouth is wide and the white of its eye is visible as it shifts in the same direction as the calves – out of the path of the buffalo falling midstride. One terrified animal center has raised the front of its body high — practically climbing his fellow herd member to his left as he breaks away from the fallen. Further to the right in the distance a similar scene is playing out as two other hunters attack the right flank of another group of the massive herd.

Color, like composition, is critical to the success of *Onslaught*. All the action is staged by Clymer amongst the season's green plants in the foreground. The sharply defined greens contrast with the loose and massive reddish cloud of dust kicked into the blue sky by the fleeing sea of buffalo. The red dust cloud emphasizes not just the size of the herd as it churns the land but also the speed at which they move. The reddish tone is already present in the shadows of the green plants, the hides of the buffalo and echoed in the pink highlights of the hills in the distance. The herd is massive but the landscape even more so. The unification of the scene via color is central to Clymer's technique, as he put it: "When I start to paint, I always keep in mind that my subject – person or animal – has to be influenced by the color and mood of the setting and atmosphere of the picture."¹

¹ W. Reed, *John Clymer: An Artist's Rendezvous With the Frontier* West, Flagstaff, Northland Press, 1976, p. 140.





61
DAN BODELSON (BORN 1949)
 War Council; Study for War Council (a group of two)
 signed with the artist's device 'Bodelson' (lower left), signed again,
 titled, dated and inscribed '© 00 Bodelson / DANIEL P. BODELSON'
 (on the reverse); *Study* signed, dated, titled and inscribed 'Bodelson ©
 00' (lower right)
 oil on canvas; *Study* water and felt tip marker on paper
 48 x 72in; *Study* 27 5/8 x 39in
 Painted in 2000; *Study* Drawn in 2000.

\$6,000 - 8,000



(study)



62

JOE NEIL BEELER (1931-2006)

Big Medicine
signed 'JOE BEELER CA © 1977' (lower right)
oil on canvas
18 x 30in
Painted in 1977.

\$15,000 - 25,000

Exhibited

Scottsdale, Western Spirit: Scottsdale's Museum of the West, *The Art of Joe Beeler: A Western Original*, January 16 - October 28, 2018.

Literature

D. Hedgpeth, *Cowboy Artist: The Joe Beeler Story*, Flagstaff, Northland Press, 1979, p. 94, full page color illustration.
D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Colorado, Diamond Tail Press, 2004, pp. 198-199, color illustration.

TOM LOVELL (1909-1997)

Into the Eye of the Sun
 signed and dated 'TOM LOVELL © 1996' (lower right)
 oil on canvas
 22 x 34in
 Painted in 1996.

\$100,000 - 150,000

Provenance

Altermann and Morris Galleries, Dallas and Houston, Texas; Santa Fe, New Mexico; and Hilton Head Island, South Carolina.
 Morris & Whiteside Galleries, Hilton Head Island, South Carolina.

Tom Lovell's endless fascination with the American Indian dates back some seventy years to his childhood. He translated his passion for the Old West into a career in painting. Along the way his work earned him numerous awards and a reputation as the 'Dean of Western Art'. Lovell considered himself 'a storyteller with a brush', having noted, 'I try to place myself back in imagined situations that would make interesting and appealing pictures. I am intent on producing paintings that relate to the human experience.'

Reflecting upon his career, Lovell wrote, "I enjoy recreating the past... As a boy, books of adventure in far off times and places were real. At seventeen, I shipped as a deckhand on the Leviathan and various other jobs followed. Enrollment in the College of Fine Arts at Syracuse University was the next step. At this time the newsstands were filled with 'pulp' magazines and I produced a cover in oils and eight or ten dry brush illustrations a month during my senior year. The message on the covers had to out-scream a hundred others. After graduation I continued to free-lance for the pulps for six years before tackling the 'slicks.' In 1944, I enlisted in the Marine Corps and was assigned to an easel. Illustration continued to flourish after the war."

His art appeared in such magazines such as *Life*, *McCall's*, *The American*, *Collier's* and *The Saturday Evening Post*. He began concentrating on Western art when he stopped illustrating for magazines in 1968. He was voted into the Society of Illustrators in 1974. He won two gold medals from that group as well as two more gold medals from the National Cowboy Hall of Fame. In 1992, both the National Academy of Western Art and the National Cowboy Hall of Fame honored Lovell with a Lifetime Achievement Award. He was also a two-time winner of the National Academy of Western Art's Prix de West.

Of the present work, Lovell wrote, 'One of the duties of the Sioux scouts was to keep track of the buffalo herds preparatory to organized hunts. Here two scouts have located a herd, and they shield their eyes as they look into the early morning sun, estimating number and direction of movement. A shield was ordinarily carried hanging down the back, but here it provides a convenient eye shade.'

On his historical research methods, Lovell explained, "When you're painting history, it always comes down to fundamentals. Reading is a help. But writers don't need the depth of information that a painter does. With a few well-chosen words, a writer can set the scene, whereas an artist must know the costumes, the weapons, what the interiors looked like, the horse tack – all the thousand things to make it come alive. I wasn't there when Alexander marched across India. But I was able to do a painting of what Alexander did by working like hell at it."





64

BILL OWEN (1942-2013)

Ropin' One In
signed and dated '© Bill Owen CA 1991' (lower right)

oil on canvas

18 x 24in

Painted in 1991.

\$7,000 - 10,000



65

JAMES ELWOOD REYNOLDS (1926-2010)

After the Storm
signed and dated 'James Reynolds CA 1976 ©' (lower right)
oil on Masonite
20 x 30in
Painted in 1976.

\$20,000 - 30,000

Provenance

Trailside Galleries, Scottsdale, Arizona and Jackson, Wyoming, 2006.

Literature

M. Clawson, "A Collector's Legacy," Western Art Collector, November 2015, Issue 99, p. 46, color illustration.



66

BILL OWEN (1942-2013)

Makin' a Deal

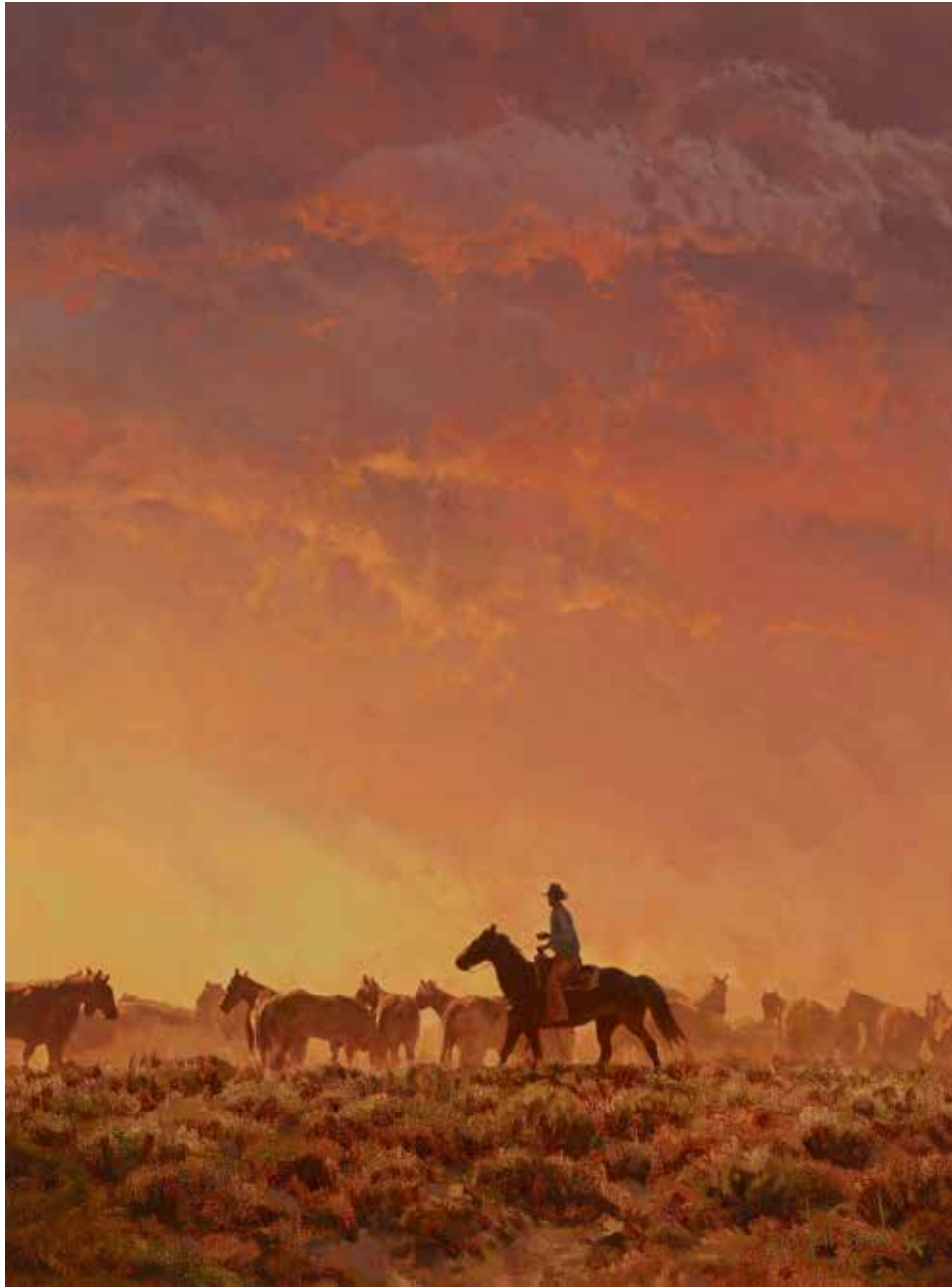
signed and dated '© Bill Owen CA 2002' (lower right)

oil on canvas

18 x 24in

Painted in 2002.

\$4,000 - 6,000



67

BILL OWEN (1942-2013)

Red Rock Cowboy
signed and dated '© Bill Owen CA 1995' (lower right)

oil on canvas

24 x 18in

Painted in 1995.

\$10,000 - 15,000

Exhibited

Sedona, Sedona Arts Center, *Cowboy Artists of America: The 50-Year Roundup*, July 18 - August 2, 2015.



68

JOE NEIL BEELER (1931-2006)

Apache Horse Thieves
signed 'JOE BEELER' (lower right)
oil on Masonite
24 x 36in

\$20,000 - 30,000

Exhibited

Scottsdale, Western Spirit: Scottsdale's Museum of the West, *The Art of Joe Beeler: A Western Original*, January 16 - October 28, 2018.



69

JIM NORTON (BORN 1953)

The Renegades
signed 'Jim C. Norton CA' (lower left), signed again, titled, inscribed
and dated 'Jim C. Norton CA / 0211 / 03/02' (on the reverse)
oil on canvas
24 x 36in
Painted in 2002.

\$20,000 - 30,000



70

CHARLIE DYE (1906-1972)

Meat for the Outfit
signed with the artist's device 'Charlie Dye' (lower right) and titled (on the reverse)

oil on Masonite

20 x 30in

Painted in 1965.

\$15,000 - 25,000

Provenance

O'Brien's Art Emporium, Scottsdale, Arizona.

Literature

C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*, Los Angeles, California, 1981, pp. 41, 135, no. 158, full page color illustration.

Fundamental to Cowboy Artists of America founding member Charlie Dye's western paintings is the artist's deep knowledge of the working cowboy, his understanding of the Old West, and his ability to translate that knowledge into his work in painstakingly accurate detail. Dye's cowboy artwork is largely depicted in two distinct manners – one illustrating quiet or reflective moments, such as the present work, and one action-driven.

Meat for the Outfit's composition features Dye's natural affinity toward horses in his focus on a mounted cowboy and packhorse returning from a successful deer hunting expedition. Positioned on a snowy hillside bluff, the figure turns his horses toward their distant ranch. Dye captures the muted sound sensation caused by blanketed snow and low clouds, and emphasizes the frigid temperature in the way the figure pockets his right hand, and ties a red scarf over his hat to protect his ears.



71

MELVIN WARREN (1920-1995)

Desert Home

signed and dated '© Melvin C. Warren CA 1973' (lower right)

oil on canvas

24 x 36in

Painted in 1973.

\$20,000 - 30,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 8th Annual Sale & Exhibition*, September 14 – November 4, 1973, no. 107 (Colt and Men's Art Council Awards: Work Most Typical of Arizona).

Sedona, Sedona Arts Center, *Cowboy Artists of America: The 50-Year Roundup* (A Commemorative Exhibition), July 18 - August 2, 2015.

Literature

Phoenix Art Museum, *Cowboy Artists of America 8th Annual Sale & Exhibition* [exh. cat.], Flagstaff, Northland Press, 1973, pp. 13, 73, half page black and white illustration.



72

JOE NEIL BEELER (1931-2006)

Apache Telegraph

inscribed 'JOE BEELER CA / 25/30' and stamped 'SS' (along the base)

bronze with dark brown patina

26 1/2in high

\$6,000 - 8,000

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 22nd Annual Sale & Exhibition*, October 30 - November 22, 1987.

Literature

Phoenix Art Museum, *Cowboy Artists of America 22nd Annual Sale & Exhibition* [exh. cat.], black and white illustration.

D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Vail, Diamond Tail Press, 2004, p. 226, full page black and white illustration.



73

JOE NEIL BEELER (1931-2006)

Quiet Passage

inscribed 'Joe Beeler CA 1/30' and stamped 'SS' (along the base)

bronze with brownish green patina

14in high

\$15,000 - 25,000

Literature

D. Hedgpeth, *Joe Beeler: Life of a Cowboy Artist*, Vail, Diamond Tail Press, p. 229, half page black and white illustration.



74

74

RICHARD GREEVES (BORN 1935)

Sacred Paint

inscribed 'RV GREEVES © 1992 #1' (on the base)
bronze with dark brown patina

11 1/2in high

Modeled and cast in 1992.

\$1,000 - 1,500



75

75

RICHARD GREEVES (BORN 1935)

Bird Woman

inscribed 'R.V. Greeves 6/20 2001' (on the base)
bronze with light brown patina

22 1/2in high

Modeled and cast in 2001.

\$2,000 - 3,000



76

RICHARD GREEVES (BORN 1935)

Eagle Chief

inscribed 'RV GREEVES / 2000 5/10' (on the base)

bronze with dark brown patina

24in high

Modeled and cast in 2000.

\$3,000 - 5,000

END OF SALE





Bill Owen ©
1977

Illustration credits

Foreword

Arizona Historical Society - Papago Park, Historical League, Inc.
collection, History Makers PPMS 264, Box 37, Folder 4.

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TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale (particularly paragraphs 7 and 8) and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(ARTIST)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

ATTRIBUTED TO (ARTIST)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

STUDIO OF (ARTIST)

In our best judgment a work by an unknown handworking in the artist's studio.

CIRCLE OF (ARTIST)

In our best judgment a work of the period of the artist and closely related to the artist's style.

FOLLOWER OF (ARTIST)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

MANNER OF (ARTIST)

In our best judgment a work in the style of the artist, possibly of a later date.

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

SIGNED

The signature is, in our opinion, the signature of the artist.

BEARS SIGNATURE

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

Bonhams

AUCTIONEERS SINCE 1793



Post-War & Contemporary Art

New York | November 13, 2019

PREVIEW

November 2 - 13

INQUIRIES

+1 (212) 644 9039

jacqueline.towers-perkins@bonhams.com

bonhams.com/contemporaryart

HANS HOFMANN (1880-1966)

Blue Vase, 1940

oil on panel

34 3/4 x 25 in. (88.3 x 63.5 cm.)

\$120,000 - 180,000

Bonhams

AUCTIONEERS SINCE 1793



Alexandre Noll

The Collection of Dominique T Noll

New York | December 13, 2019

INQUIRIES

+1 (212) 710 1306
design.us@bonhams.com

bonhams.com/design

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)
1964-65
ebony, carved 'ANOLL'
height 38 1/4in (97cm)

\$100,000 - 150,000

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any

late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's

risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be

conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

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EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

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Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25968 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

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A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

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Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

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If successful

- I will collect the purchases myself
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Please email or fax the completed Registration Form and requested information to:

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Los Angeles, California 90046
Tel +1 (323) 850 7500
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bids.us@bonhams.com

Sale title: The Eddie Basha Collection	Sale date: November 25, 2019 at 12pm
Sale no. 25968	Sale venue: Los Angeles
General Bid Increments:	
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
Customer Number	Title
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Company name (to be invoiced if applicable)	
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Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
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Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

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