



The sale's top lot was "Navajos" by Charles M. Russell (1864–1926), circa 1914, watercolor, gouache and graphite, 19¼ by 27¾ inches, \$625,000. One of the genre's top practitioners, Russell first visited the Southwest in 1913.

Annual Scottsdale Sale Wrangles \$14 Million



This 20-inch-high beer wagon of hand painted wood is from a set of eight horse-drawn wagons of different types that sold for \$52,650. The C.M. Russell Museum in Great Falls, Mont., and Rich Harvest Farms in Chicago have extensive selections of artist Dale Ford's work.



"Closing on the Herd" by Howard Terpning (b 1927), signed lower right and dated 1978, oil on canvas, 26 by 44 inches, \$497,250.



"Home is Where You Hang Your Hat" by Kyle Polzin (b 1974), oil on canvas, 24 by 36 inches, \$128,700.



"Shelter" by William Gollings (1878–1932), signed and dated 1929, oil on canvas, 30 by 40 inches, \$152,100.

Auction Action In Scottsdale, Ariz.

The Wilder Than Ever West

SCOTTSDALE, ARIZ. — If ever we needed proof that there are many art markets, Scottsdale Art Auction supplies it. The consortium's highly successful April 11 sale realized \$13,718,447 on 339 lots for a sell-through rate of 91 percent. More than 30 works surpassed the \$100,000 mark.

A generalist looking at these robust results is tempted to observe that the rise of the marketplace for the art of the West parallels trends for illustration art, a leader in recent auctions of pre-contemporary American painting. Of course, many of the pioneering Western artists began their careers as illustrators. Beyond that, both genres are nar-

rative based and often indifferent to the high-art preoccupations of Art Basel and its minions. Storytelling rules. The widespread popularity of Western art and country music's ascendance on the Billboard charts must be seen as related phenomena.

Scottsdale Art Auction is a joint venture among three longtime dealers in historic, modern and contemporary Western, wildlife and sporting art: Michael Frost of J.N. Bartfield Galleries in Manhattan, Jack A. Morris Jr of Morris & Whiteside Galleries in Hilton Head Island, S.C., and Brad Richardson, whose Legacy Gallery has addresses in Montana, Wyoming and Arizona. The

partners, who launched their first sale in 2005 and return to Scottsdale each April, have distinct clienteles and specialties. Richardson is perhaps the most closely aligned with contemporary cowboy art, successfully promoted by groups such as the Cowboy Artists of America and the National Academy of Western Art, and by museums like the Autry in Los Angeles.

Founded in 1937 by Michael Frost's uncle, Bartfield is the nation's oldest gallery specializing in historic art of the West. It shows paintings by Nineteenth Century explorer-artists such as Catlin, Bodmer and Bierstadt alongside works by the modern masters Remington and Russell.

About Scottsdale's April results, Frost told us, "We were thrilled. We surpassed our high estimate of \$13 million. It was our second best sale ever. We do morning and afternoon sessions with lunch in between, and have a great auction crew. It's a real event and draws hundreds of people from all over, from folks who've never been to an auction to seasoned collectors. We take the time to reach out to people and do a little explaining about differences in quality and price. We really put it on."

Classic West

The classics, as expected, did well. "Navajos," a circa 1914 watercolor, gouache and graphite on paper by Charles M. Russell, made \$625,000.

Recorded near the Wounded Knee battlefield, "At the Mouth of Rapid Creek," a pencil and ink drawing by Frederic Remington, reached \$128,700.

"There hasn't been a really great Remington at auction for years. If one were to come up, it would easily break \$10 million," Frost noted.

A handful of early Santa Fe and Taos colony paintings were also well received, with the oil on canvas "Evening on the Big Horn" by Taos founder Joseph H. Sharp fetching \$228,150 and "The Lookout" by Oscar Berninghaus realizing \$105,300.

At \$409,500, N.C. Wyeth's "The Departure of The Mayflower"



"Cape Buffalo" by Wilhelm Kuhnert (1865–1926), signed lower left and dated 1912, oil on canvas, 25 by 44 inches, \$245,700. Born in what is now Poland, the artist trained at the Royal Academy of Arts in Berlin with Paul Meyerheim and Ferdinand Bellermann and later traveled to German East Africa, inspiration for his paintings of people and animals.



"Canyon Exodus" by Gerard Curtis Delano (1890–1972), oil on canvas, 32 by 48 inches, \$175,500.



"Pasheepaho, Little Stabbing Chief" by John Coleman (b 1949), signed and dated 2010, from the Bodmer-Catlin series, a collection of ten bronzes, 33½ inches high, the set \$245,700.



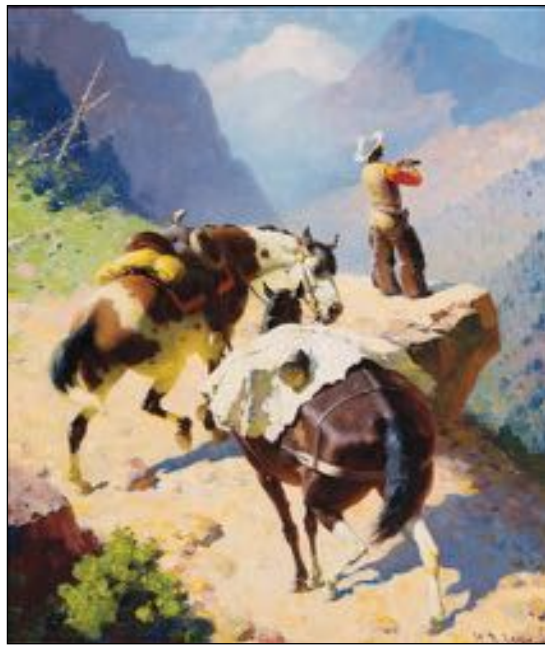
"The Departure Of The Mayflower" by N.C. Wyeth (1882–1945), oil on canvas, 40 by 30 inches, \$409,500. The artist reused this composition in 1941 in horizontal format for decorations for the Metropolitan Life Company.



Review by
Laura Beach, Managing Editor
Photos Courtesy Scottsdale Art Auction



“Desert Skies” by Edgar Payne (1883–1947), oil on canvas, 30 by 34 inches, \$292,500. Payne worked as a house, sign and theatrical scene painter before receiving some training in Chicago. He settled in Laguna Beach after a visiting California in 1909.



“Scouting the Crags” by William R. Leigh (1866–1955), signed lower right and dated 1948, oil on canvas, 40 by 34 inches, \$468,000. Leigh visited Arizona and New Mexico for the first time in 1906 at the encouragement of Thomas Moran.



“The Lookout” by Oscar Berninghaus (1874–1952), oil on canvas, 24 by 30 inches, \$105,300. A commission from Anheuser-Busch Brewing Company launched the career of this St Louis native, a founder of the Taos colony in New Mexico.

underscored the connection between East Coast illustrators and their Western brethren.

Best Of The Rest

Supporting this marquee talent was a solid core of artists who are less well known to general audiences. For the most part born after the Civil War and active in the first half of the Twentieth Century, they included William R. Leigh, the “Sagebrush Rembrandt,” whose 1948 “Scouting the Crags” fetched \$468,000.

Thought of as a California artist, Edgar Payne was distinguished by “Desert Skies,” \$292,500. Philip R. Goodwin, who studied with Brandywine teacher Howard Pyle and illustrated notable Western classics by Theodore Roosevelt and Jack London, contributed “Their Lucky Day,” an evocation of a sportsman and his guide that fetched \$198,900. Gerard Curtis Delano’s “Canyon Exodus” jumped to \$175,500, while “Shelter” by William Gollings brought \$152,100.



“Narcissus” by Bob Kuhn (1920–2007), signed upper left and dated ‘90, acrylic, 22 by 30 inches, \$175,500.



“History in the Making” by G. Harvey (b 1933), oil on canvas, 36 by 48 inches, \$409,500. The painting alludes to the passing of the torch in Texas from cowboys to oilmen.

The New West

For the uninitiated, the market for contemporary Western art is the most fascinating. The category is dominated by Tucson resident Howard Terpning, whose 1978 “Closing on the Herd” came in at \$497,250. Scottsdale Art Auction holds the auction record, set in 2012, for the octogenarian’s work: \$1,934,000.

Of Terpning, Frost says, “Howard has been one of the most individualistic artists of the century. He is a magnificent painter, much imitated. He limits his production. He’s not an artist who floods the market.”

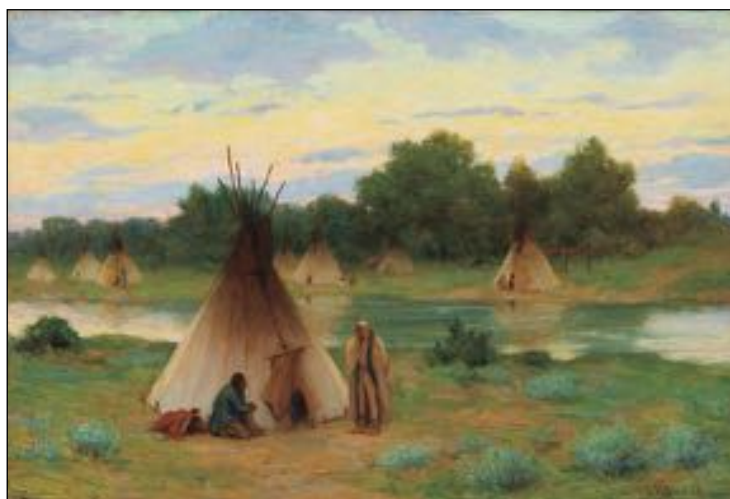
“History in the Making,” a moonlight view reflecting on the twilight of the cowboy, crossed the block at \$409,500. The work set an auction record for the Texas artist G. Harvey.

By another Texas painter, Martin Grelle, “Snake River Culture” garnered \$549,900. “We hold every record for Grelle’s work. He is very well collected and much in demand,” said Frost.

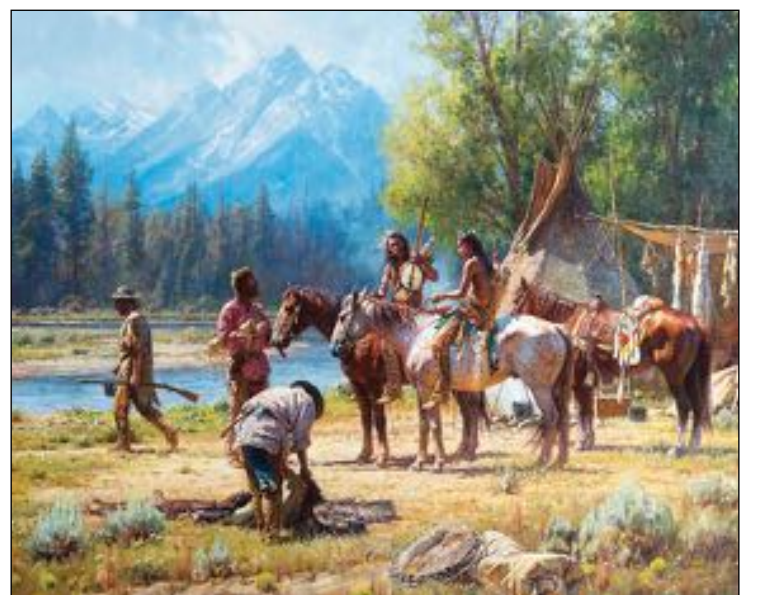
The third in a trio of Lone Star artists was Kyle Polzin, whose oil on canvas “Home is Where You Hang Your Hat” achieved \$128,700.

Frost said that he did not even check for records this round. The firm holds more than 150 of them. As for Scottsdale Art Auction’s great and growing success, he notes simply, “We filled a niche that was lacking.”

Prices include buyer’s premium. For additional information, www.scottsdaleartauction.com or 480-945-0225.



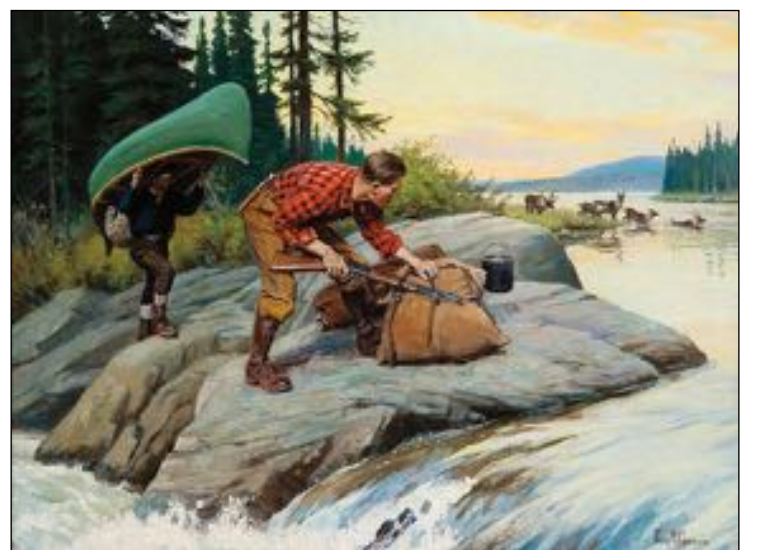
“Evening on the Big Horn” by Joseph H. Sharp (1859–1953), oil on canvas, 12 by 18 inches, \$228,150. Considered the father of the Taos School because he was the first of the founders to visit the area in 1893, Sharp also painted in the Northwest and Hawaii. This work stems from his lengthy stay with the Crow in Wyoming.



“Snake River Culture” by Martin Grelle (b 1954), signed and dated 2007, 48 by 60 inches, \$549,900.



“At the Mouth of Rapid Creek General Carr Receiving the Report of a Scout” by Frederic Remington (1861–1909), pencil and ink wash, 19½ by 27½ inches, signed lower right and inscribed “From sketch 6th cab. Camp Rapid Creek. Dec 23-1890,” \$128,700. Remington was almost on the spot at the Wounded Knee Massacre, which took place on December 28, 1890, five days after he did this painting.



“Their Lucky Day” by Philip R. Goodwin (1882–1935), oil on canvas, 24 by 33 inches, \$198,900. After a period of study with Howard Pyle at the Brandywine School, Goodwin began illustrating classic works such as Theodore Roosevelt’s *African Game Trails* and Jack London’s *Call of the Wild* for Scribner’s. A close friend of Charles Russell, Goodwin, a New York native, spent summers in the West, camping, hunting, fishing and gathering material for his oils.