*Eagle’s Roost,* 1927

Oil on canvas board

Collection of the National Museum of Wildlife Art,

JKM Collection, W1996.081

The Paltenghi brothers were first introduced to Maynard Dixon when their father, Richard E. Paltenghi purchased the painting *Eagle’s Roost* in 1964. That first acquisition sparked their interest in Dixon and led them to begin collections of their own. For various reasons, the painting was sold at auction in 1996. It was acquired and is still owned by the National Museum of Wildlife Art in Jackson, Wyoming. It is on a special loan from that museum for this exhibition.



Maynard Dixon’s *Eagle’s Roost* hangs in the Paltenghi family home, 1968

Image courtesy Bruce C. Paltenghi



**Español:**

Para escuchar el texto en español, por favor

marque **775.546.1464** y presione **476#**

*Residence of Colonel John Dixon, Williamsburg, Virginia,* 1889

Pen and ink on paper

Bruce C. Paltenghi Collection

Dixon made this drawing at age fourteen based on a verbal description of his great-great-grandfather John Dixon’s

home in Williamsburg, Virginia. John Dixon helped start Williamsburg’s *Virginia Gazette*, the first newspaper in

that colony, but gave up his position to serve under

Generals George Washington and Light Horse Harry Lee

in the Revolutionary War.



**Español:**

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marque **775.546.1464** y presione **477#**

*Here Give In*

(illustrated for *Sunset* magazine), 1908

Gouache

Bruce C. Paltenghi Collection

Since 1893 Dixon had been illustrating for publications

including the *Overland Monthly*, *San Francisco Call*, and

*Harper’s Weekly*. He began work for *Sunset* magazine

in 1902 and published this illustration with them in 1908.



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marque **775.546.1464** y presione **478#**

*Sierra Pines,* 1892

Watercolor on paper

Dr. Richard Paltenghi Collection

Dixon painted this watercolor for the cover of a greeting

card he sent to his friend and fellow artist Carl Oscar

Borg. It has been disassembled to show both components.



Español:

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marque **775.546.1464** y presione **479#**

*Cottage on Hill, San Francisco, CA,* 1893

Pen and ink

Dr. Richard Paltenghi Collection

Dixon enrolled at the California School of Design (now

the San Francisco Art Institute) in 1893 when he was

eighteen years old. This sketch is of a cottage on a sand

dune made during his time spent in San Francisco.



**Español:**

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marque **775.546.1464** y presione **480#**

*Ranch House*, *California*, 1894

Pencil on paper

Bruce C. Paltenghi Collection

*Jackass Meadows, Yosemite*

*(Cabin in the Snowflake),* 1894

Pen and ink with watercolor and gouache

Dr. Richard Paltenghi Collection

In 1894, Dixon made a lengthy horseback sketching trip

through Yosemite National Park, camping with Portuguese

and Mono Indian sheepherders. This drawing from his trip

shows a ramshackle cabin at Jackass Meadows.

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**Español:**

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marque **775.546.1464** y presione **481#**

*Casa de las Palomas,*

*Monterey, California,* 1895

Conté crayon

Dr. Richard Paltenghi Collection

In late summer of 1895 Dixon and his friend, painter Xavier Martinez, visited Monterey, California. There he sketched

the landscape’s old adobes, camps, and people. It was at

this time that he began to mark his works with a thunder-

bird, which would become his trademark sign.



**Español:**

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marque **775.546.1464** y presione **482#**

*Barn and Eucalyptus,*

*San Francisco,* 1896

Pencil on paper

Bruce C. Paltenghi Collection

*Mexican Adobe, Tempe, Arizona,* 1900

Pencil on paper

Bruce C. Paltenghi Collection

Attracted by Arizona’s Hispanic and Indian cultures, Dixon

spent time in Phoenix and Tempe, Arizona in the summer

of 1900. Invited to stay with some Spanish residents, Dixon sketched wherever he went, making images of the people

and dwellings he encountered.



**Español:**

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marque **775.546.1464** y presione **483#**

*San Francisco Doorway*

*with Figure,* 1902

Pencil on paper

Bruce C. Paltenghi Collection

Bottom, left to right:

*Indian Rider,* 1902

Pencil on paper

Dr. Richard Paltenghi Collection

*Cow Pony,* 1915

Pencil on paper

Bruce C. Paltenghi Collection

*Corral Gate, St. Ignatius, Montana,* 1909

Pencil on paper

Bruce C. Paltenghi Collection

*Smiling Man with Dimple* (drawn on reverse of a Bohemian Club roster), 1904

Pencil on paper

Dr. Richard Paltenghi Collection

After exhibiting at San Francisco’s Bohemian Club in

1902, Dixon was invited to join the private men’s club the following year. This drawing of an unknown man is made

on the back of stationery listing the names of some of

the club’s members.

**Español:**

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marque **775.546.1464** y presione **484#**

*Profile of Man,* 1905

Conté crayon

Dr. Richard Paltenghi Collection

*Dawn, Coronado Island, California,* 1891

Watercolor on paper

Dr. Richard Paltenghi Collection

This watercolor sketch was made in 1891 when Dixon was fourteen years old and moved with his family to Coronado, California due to his father’s illness.

Dixon sketched his new surroundings and also wrote to

the artist Frederic Remington. After Remington encouraged

him to pursue art, Dixon decided to become an illustrator.



**Español:**

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marque **775.546.1464** y presione **486#**

Top row, from left to right:

*Running Ponies,* 1915

Pencil on paper

Bruce C. Paltenghi Collection

*Corral Stampede,* 1942

Graphite on paper

Dr. Richard Paltenghi Collection

*Sandhill Camp Steer,*

*Fresno, California,* 1921

Ink on paper

Bruce C. Paltenghi Collection

*Grazing Buffalo,* 1938

Pencil on paper

Bruce C. Paltenghi Collection

*I proudly began my collection in 1973 with the purchase*

*of this small drawing, Grazing Buffalo, from John Howell*

*Books located on Post Street in San Francisco—not far*

*from the original Gump’s Gallery where my father*

*purchased his first Dixon. The price for the drawing was*

*$75—not cheap in 1973—and I paid it off over time. Warren Howell always had a couple of boxes of Maynard Dixon*

*drawings on the shelves and oils hanging on the walls*

*above the antiquarian books. Most of them had come from Dixon’s third wife, Edith Hamlin, who was living in South*

*San Francisco at the time.*

--Bruce Paltenghi



**Español:**

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marque **775.546.1464** y presione **499#**

*Tree*, 1916

Pencil on paper

Dr. Richard Paltenghi Collection

Bottom, left to right

*Indian with Teepee,* 1922

Graphite on paper

Dr. Richard Paltenghi Collection

*Paiute,* 1935

Pen and ink on paper

Collection of the Nevada Museum of Art,

Gift of Laverne Bradley Rollins

*Kachina Maker, Walpi, Arizona,* 1933

Charcoal on paper

Bruce C. Paltenghi Collection

In 1923, Dixon and his second wife Dorothea Lange accompanied Anita Baldwin to Walpi, Arizona on the Hopi Indian Reservation. Baldwin, daughter of mining tycoon

E.J. Lucky Baldwin, had begun collecting Dixon’s works

and invited the couple on the all-expenses-paid trip. By

this time the community of Walpi was attracting artists

and tourists seeking to engage with Native American

cultures. Dixon was inspired by the rhythms of Walpi

culture, which influenced his depictions of Native

American peoples throughout his life.



**Español:**

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marque **775.546.1464** y presione **490#**

*Mountains and Desert,*

*Keeler, California,* 1919

Oil on board

Bruce C. Paltenghi Collection

*Erosian, Sandhill Camp,*

*San Joaquin Valley, California,* 1921

Oil on board

Bruce C. Paltenghi Collection

Many of Dixon’s drawings and sketches were made around

his boyhood home of Refuge, California in the San Joaquin Valley. That is the case with this painting of the route taken

by successive groups of cattle traversing the range in single

file and which the weather has further eroded. Dixon must

have had a true affinity for Sandhill Camp because he wrote

a poem of the same name. An excerpt follows:

Low against the brightness of the west

lies the long Coast Range, cut clear

from Diablo, faint in the north to the blue southward spur

that ending in mirage hides Coalinga.

There is bending prairie grass at that place, and swales where

little pools have dried, white-diamonded in rings of alkali, and

two good saddle horses I will have and a lean brown cowboy

there to ride with me…



**Español:**

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marque **775.546.1464** y presione **488#**

*Afternoon Nude Sunbathing #88,* 1922

Graphite on paper and Conté crayon

Dr. Richard Paltenghi Collection

In 1920, Maynard Dixon married the young portrait photographer Dorothea Lange. They lived for a time on

San Francisco’s Russian Hill and had two sons: Daniel (born

1920 and John (born 1928). Dixon was twenty-one years

older than Lange. Their younger son John once suggested

that this drawing depicted his mother, although nothing

further can be substantiated.



**Español:**

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marque **775.546.1464** y presione **489#**

*Bare Cottonwood,* 1923

Pencil on paper

Bruce C. Paltenghi Collection

*Nude, Bending Figure,* 1934

Charcoal on paper

Bruce C. Paltenghi Collection

*Trees*, 1924

Pencil on paper

Bruce C. Paltenghi Collection

*Two Naughty Nude Drawings,* 1925

Colored pencil

Dr. Richard Paltenghi Collection

To hone his figurative composition skills, Dixon drew

numerous images of the nude figure using live models in

his studio. These drawings could be of model Ola Carlson

who often posed for Dixon.

These particular drawings were stored in a manila envelope

by Dixon’s third wife Edith Hamlin for many years. The

envelope had a note indicating that the drawings were

not to be widely displayed. Edith thought the images to

be quite risqué and gave them to Dixon’s son John, who described them as his father’s “naughty nudes.”

**Español:**

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marque **775.546.1464** y presione **493#**

*Cloud Study,* 1925

Pastel on paper

Dr. Richard Paltenghi Collection

This pastel drawing titled *Cloud Study* was completed

the same year that Dixon made his famous painting *Cloud*

*World* (1925).



Maynard Dixon, *Cloud World,* 1925

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**Español:**

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marque **775.546.1464** y presione **494#**

*El Venido de los Gringos,* 1926

Gouache

Dr. Richard Paltenghi Collection

This illustration was commissioned by the University of California, Berkeley for the cover of their school yearbook

in 1926. The book is on view in a nearby display case.



**Español:**

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marque **775.546.1464** y presione **495#**

*Crags, Virgin Canyon, Nevada,* 1927

Conté crayon on paper

Bruce C. Paltenghi Collection

Virgin Creek is located north of the Black Rock Desert in Nevada. This small sketch was likely made on-site when

Dixon visited the area. He later completed two larger

paintings of that location in his studio: *Virgin Creek*

*Canyon* and *Virgin Creek Gorge.*

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwj77KTw2LjRAhXJwVQKHZIpA0oQjRwIBw&url=https://www.pinterest.com/pin/89509111320047627/&psig=AFQjCNFlQ_YGaPGMmCGKvxreB4BBpyhAUw&ust=1484176074766169) [](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjtuZP_2LjRAhUIr1QKHe_IAwsQjRwIBw&url=https://www.pinterest.com/ubuime/maynard-dixon/&psig=AFQjCNFrZbSeL57kjvAidoz3cMOEbypnKw&ust=1484176107410965)

Maynard Dixon, *Virgin Creek Canyon* Maynard Dixon, *Virgin Creek Gorge*



**Español:**

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marque **775.546.1464** y presione **496#**

Clockwise from upper left:

*Standing Nude,* 1927

Pen and ink

Dr. Richard Paltenghi Collection

*Fencing Study*, 1921

Ink on paper

Dr. Richard Paltenghi Collection

*Kneeling Nude,* 1933

Pen and ink on paper

Bruce C. Paltenghi Collection

*Art Deco Nude,* 1925

Pen and ink with pastel

Dr. Richard Paltenghi Collection

*Double Nude,* 1930

Pencil on paper

Dr. Richard Paltenghi Collection

*African American Nude,* 1938

Pencil on paper

Dr. Richard Paltenghi Collection

*Capitol Oak Tree,*

*California State Capitol Grounds, Sacramento, California,* 1928

Conté crayon

Dr. Richard Paltenghi Collection

*Study for Allegory,* 1930

Charcoal on paper

Dr. Richard Paltenghi Collection

*Study for Mural,* 1930

Pencil on paper

Bruce C. Paltenghi Collection

*Jeffrey Pine,* 1932

Oil on canvas board

Bruce C. Paltenghi Collection

*Fallen Leaf Tree Stump,* 1932

Pen and ink on paper

Bruce C. Paltenghi Collection

*Fallen Leaf,* 1932

Pastel on paper

Dr. Richard Paltenghi Collection

*Mountain Juniper,* 1933

Oil on canvas

Bruce C. Paltenghi Collection

*Chalk Hills, Utah,* 1933

Gouache, watercolor and pencil on paper

Dr. Richard Paltenghi Collection

Dixon and his second wife Dorothea Lange spent the

summer of 1933 in southeast Utah. They boarded the

boys with a Mormon family in Toquerville and explored

the surrounding area together, camping and boarding

with families along the way. On weekends the boys would

join them. Most of Dixon’s paintings from this time were

made after he returned to his studio in San Francisco.

Dixon and his third wife Edith Hamlin would later settle

in Mt. Carmel, also in southeast Utah.



**Español:**

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marque **775.546.1464** y presione **497#**

*Utah Landscape,* 1933

Pencil on paper

Bruce C. Paltenghi Collection

*Moonrise,* from the *Nvorczk* series, 1934

Gouache

Bruce C. Paltenghi Collection

Dixon is best known for his paintings of the American

West, but he was also a complex individual who

experimented with various styles of art throughout his

lifetime. Perhaps the best example of this can be found

in Dixon’s radically different *Nvorczk* series of cubist-

inspired paintings.

For over twenty years, Dixon experimented with various

types of modernism, such as expressionism, cubism, and abstraction. He signed the very personal artworks with

the pseudonym Nvorczk and he kept them secret for

many years.

*Dixon’s son John only learned of them from his step-*

*mother, Edith Hamlin. According to John Dixon, she*

*“pushed a large box from underneath a table that was*

*filled with my father’s works and told me they were mine*

*if I wanted them.” John speculated, that “Seeing modern*

*art in museums as he did, must have bitten Maynard in some way, he could do it as well as they could. It may have been*

*a way of saying to the art critics I can do this, what’s the*

*big deal…”*

--Bruce Paltenghi



**Español:**

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marque **775.546.1464** y presione **498#**

Edith Hamlin

*Santa Rosas in the Morning,* 1940

Oil on canvas board

Dr. Richard Paltenghi Collection

Dixon met the accomplished artist and muralist Edith

Hamlin in 1934. Hamlin was selected to paint murals in

San Francisco’s Coit Tower as part of the federal

government’s Public Works of Art Project. Hamlin and

Dixon were married in Carson City, Nevada in 1937

(following Dixon’s divorce from Dorothea Lange).

Hamlin continued painting throughout her life. This

landscape painting of the Santa Rosas was made not far

from where Dixon and Hamlin purchased five acres of an

alfalfa farm in Mt. Carmel, Utah in 1937. Eventually the

couple acquired twenty acres there where they built

their family home.



**Español:**

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marque **775.546.1464** y presione **500#**

*Self-Portrait,* 1940

Pencil on paper

Dr. Richard Paltenghi Collection

The self-portrait of Maynard Dixon is one of two known

to exist. The study was originally a Christmas gift to

Dixon’s son John. It undoubtedly held special meaning

for both father and son.



**Español:**

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marque **775.546.1464** y presione **501#**

*October Leafage,* 1941

Oil on canvas board

Bruce C. Paltenghi Collection

Middle row, left to right:

*Oregon Cowboy,* 1901

*Rancher,* 1901

*Prospector,* 1904

Pencil on paper

Dr. Richard Paltenghi Collection

*Resting Indian with Horse,* 1905

Pencil and Conté crayon on paper

Dr. Richard Paltenghi Collection

*Dude Ranch Horse,* 1944

Oil on canvas board

Dr. Richard Paltenghi Collection

*Nepperham Pony, New York,* 1910

Pen and ink on paper

Bruce C. Paltenghi Collection

Dixon married Lillian West Tobey in 1905. After traveling frequently and living around the country, they moved to

the quiet suburban village of Nepperham, near Yonkers,

New York in 1910, where Dixon continued to sketch.

Their daughter Constance was born that year, but despite efforts to maintain their marriage, they divorced seven

years later.



**Español:**

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marque **775.546.1464** y presione **485#**

Top, left to right:

*Sioux Warrior,* 1918

Pencil study and wash on paper

Bruce C. Paltenghi Collection

*Old Adobe at Florence,* 1926

Conté crayon

Bruce C. Paltenghi Collection

*Taos Indian in Blanket,* 1931

Pen and ink on paper

Bruce C. Paltenghi Collection

*Indians on Horseback,* 1942

Gouache over pencil on newspaper

Dr. Richard Paltenghi Collection

During Dixon’s travels, he would make hundreds of

sketches and small drawings. When he ran out of paper

he turned to discarded stationery, envelopes, or scrap

paper. This quick study was made on a scrap of newspaper dated 1942.



**Español:**

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marque **775.546.1464** y presione **503#**

*Blackfoot Indian Village*

*(Indian with Teepee),* 1942

Watercolor

Dr. Richard Paltenghi Collection

*Winter Cottonwood,* 1943

Oil on canvas board

Dr. Richard Paltenghi Collection

Dixon and his third wife Edith Hamlin would have

encountered many cottonwood groves while traveling

and camping throughout the American West. Dixon’s

portrait of a *Winter Cottonwood* honors the tree species

that is so often found shading the West’s creeks, rivers,

and springs. Not surprisingly, Dixon and Hamlin planted

a cottonwood tree to celebrate the completion of their

home at Mount Carmel, Utah in 1941.



**Español:**

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marque **775.546.1464** y presione **504#**

*Catalinas at Sundown,* 1944

Oil on canvas board

Dr. Richard Paltenghi Collection

In 1939, Dixon bought property on the north edge of

Tucson, Arizona. From his home he had an unobstructed

view of the Catalina Mountains. He painted the range

again and again during his lifetime.

**Español:**

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marque **775.546.1464** y presione **505#**

*Peak and Cloud #3,* 1944

Gouache on paper mounted on board

Dr. Richard Paltenghi Collection

*This painting has everything I look for in a Maynard Dixon.*

*The bold use of color, the striking compositional effect,*

*and the choice of subject that showcases the grandeur*

*of the American West.*

—Dr. Richard Paltenghi



**Español:**

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marque **775.546.1464** y presione **506#**

*Tortolita Range,* 1944

Oil on canvas board

Dr. Richard Paltenghi Collection

Dixon and his third wife Edith Hamlin loved throwing

bedrolls into their Ford station wagon and rambling

around the deserts of the Southwest during the winter

months. One of their favorite places to visit and camp

was the Tortolita Range, located northwest of Tucson,

Arizona. Trips such as these resulted in numerous sketches

and paintings.



**Español:**

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marque **775.546.1464** y presione **507#**

*Edge of Amargosa Desert,* 1927

Oil on canvas

Collection of the Nevada Museum of Art,

Gift of Houghton Foundation in memory of

Samuel G. Houghton

*Old Hoist, Ramsey Mine,*

*Ramsey, Nevada,* 1927

Oil on board

Collection of the Nevada Museum of Art,

Purchased with funds from the E.L. Wiegand Foundation

From left to right:

*Boulder Dam Project,* 1934

Oil on canvas

*Signal Station at Gravel Pits,* Not dated

Oil on canvas

*High Scalers,* Not dated

Oil on canvas

Special Collections, University of Nevada, Reno Libraries

*Sand Hill Camp,* 1921

Oil on canvas

Private collection

*Onion Valley Nevada,* July 1927

Oil on canvas

Private Collection

*Calico Hills, Virgin Valley, Nevada,* 1927

Pencil and ink on paper

Collection of the Nevada Museum of Art,

Gift of Doctors Wives, Washoe Medical Center, Reno, NV

*Mesa Formation Simulated*

*in Sand Pile,* 1920

Graphite on paper

Dr. Richard Paltenghi Collection

Xavier Martinez

*Portrait of Maynard Dixon,* 1920

Crayon on paper

Collection of the Nevada Museum of Art,

Gift of Jerry Read

*Two Riders in the Desert,* 1915

Watercolor on paper

Private collection

*Lava Topped Ridge,* 1933

Oil on board

Private collection

*Cross on a Hill,*

*Boulder City, Nevada,* April, 1934

Oil on canvas board

Private collection

*Drawing for Ghost Dance*

(aka *Ghost Rider*), 1924

Pen and ink on paper

Dr. Richard Paltenghi Collection

Dixon made a number of important pen and ink drawings depicting Native American figures. In the case of *Ghost*

*Rider,* Dixon portrays the unnamed figure as a spiritual

guide. The outline of the horse is etched in the backdrop

of clouds that convey a spirited forward movement.



**Español:**

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marque **775.546.1464** y presione **492#**

*Drawing for Ieska Wakan,* 1924

Pen and ink on paper

Dr. Richard Paltenghi Collection

Dixon drew hundreds of pencil, pen and ink, and charcoal sketches of Native American people during his lifetime.

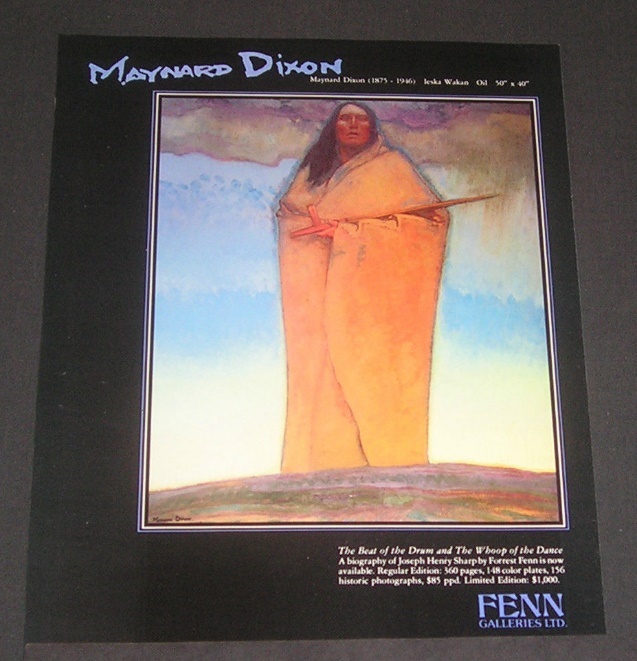
His depictions typically present Native American people

the way he saw them: standing as silent, mystical links to

the earth and deeply connected to the landscape.

This drawing is a study for a much larger painting, also

titled *Ieska Wakan.*



Maynard Dixon, *Ieska Wakan*



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marque **775.546.1464** y presione **491#**