

Isabel Porter Collins

Portrait of Maynard Dixon

Circa 1895

California Historical Society Photographs
from the Isabel Porter Collins Collection

(center)

Buena Vista Ranch, Oregon

1901

Mixed media

Collection of Gary Ernest Smith

Dixon and Edward Borein stopped at the Buena Vista Ranch while traveling through southeastern Oregon's Harney County. The Buena Vista was an auxiliary ranch of the 140,000-acre P Ranch, which was owned by California stockman Hugh Glen and operated by Peter French.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2254#

(right)

Buena Vista Ranch

1901

Graphite on paper

Collection of Bruce C. Paltenghi

This is a pencil sketch of the Buena Vista Ranch showing a distinctive mountain outcropping in the distance.

Compare this drawing to Dixon's mixed-media illustration (hanging to the left) that shows the same mountain from a different perspective.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2255#

Cowboy Gear [Long's Ranch, Lassen County, CA]

1901

Graphite on paper

Collection of Bruce C. Paltenghi

Dixon sketched this saddle room at Long's Ranch east of Susanville, California. A pair of wooly chaps, likely made from angora wool, hangs alongside a saddle.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2256#

P Ranch, Oregon

1901

Buena Vista Ranch, Oregon

1901

Trotting in Rope, P Ranch, Oregon

1901

Graphite on paper

Collection of Griff and Kathleen Durham

While visiting the P Ranch and Buena Vista Ranch in southeastern Oregon's Harney County, Dixon observed and sketched cowboys roping range horses after a roundup. His drawing of a saddle shows the typical style of gear used by buckaroos in the Great Basin.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2257#

Oregon Cowboy

1901

Graphite and pen and ink on paper

Private Collection

Dixon sketched this cowboy during his horseback trip through the northern Great Basin in 1901. Cowboys from this region were known as buckaroos, and their gear and equipment reflected their unique way of working. Their style was inherited from California cowboys, who were known as *vaqueros*.

Ranchmen [Coleman, Oregon]

1901

Graphite on paper

Collection of the A.P. Hays Family

Hill Camp, Oregon

1901

Graphite on paper

Collection of the A.P. Hays Family

Ranch at Hill Camp [Oregon]

1901

Graphite and chalk on paper

Collection of the A.P. Hays Family

Dixon and Borein stopped at Hill Camp during their horseback trip through Warner Valley in southeastern Oregon. Hill Camp was a high desert outpost, or “cow camp,” where cowboys would stay while driving cattle eastward. (Hill Camp was a part of the much larger MC Ranch, where the highly acclaimed writer William Kittredge was born and raised.)

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2258#

Mountains and Desert, [Keeler, CA]

1919

Oil on board

Collection of Bruce C. Paltenghi

When traveling via train to the Owens Valley, Dixon would have taken the Southern Pacific train from Carson City to Keeler, in Inyo County.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2267#

**Old Post Office,
Lone Pine, California
1919**

Oil on canvas

Collection of the Crocker Art Museum,
Gift in honor of John A. Russell,
Educator and art lover

Outskirts of Carson

1919

Oil on canvas

Michael J. and Kathleen A. Boyce
Boyce Family Trust

Autumn Cottonwoods
[near Carson City, NV]
1919

Oil on canvas board

Private Nevada Collection

Reno, Nevada

1919

Oil on canvas board

Collection of Michael and Karen Melarkey

This is a view of Mount Rose from the Truckee Meadows. A dark cloud shifts to reveal the makings of a sunny day, contradicting Dixon's written account of Reno as a place that was "dreary and of no account."

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2268#

Sunset in Nevada

1923

Oil on canvas

Courtesy of California State Parks,
Shasta State Historic Park

Storm on the Desert

1923

Oil on canvas

The Eugene B. Adkins Collection at the Fred Jones Jr. Museum of Art, the University of Oklahoma, Norman, OK, and the Philbrook Museum of Art, Tulsa, OK

Glacial Boulder, Templeton Meadow 1921

Oil on canvas board

Collection of Annette P. Cumming

In late summer 1921, Dixon traveled with his photographer-wife Dorothea Lange and her family on an extended trip to Inyo County, California. He arranged a two-week pack trip from Lone Pine to Templeton Meadow, south of Mount Whitney.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2269#

Inyo Range at Sunset [Lone Pine, CA]

1919

Oil on canvas board

Collection of Brian and Brenda McKeen
Bloomfield Hills, MI

Located south of Lone Pine, California, the Inyo Mountains separate the Owens Valley and Death Valley. Dixon loved the rugged outcroppings, eroded canyons, and dramatic shadows of this mountain range.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2270#

(center)

Prospector with Mules

1921

Oil on canvas board

Collection of Lynn Fey

(right)

Nevada Prospector

1921

Oil on canvas board

Collection of Naoma J. Tate

(left)

Cattle Herd

1921

Oil on canvas board

Collection of Naoma J. Tate

Tahoe Timber

1924

Graphite on paper

Collection of Brigham Young University
Museum of Art, 1937

Between 1860 and 1890, the majority of trees surrounding Lake Tahoe were clear-cut to support the mining infrastructure and development of Virginia City.

Dixon's sketches and drawings of towering, old-growth pines honored the trees remaining in the Lake Tahoe Basin by the time he visited in the early 1920s.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2272#

Tahoe Pines

1924

Pen and ink on paper

Raffealli Family Collection

Top of the Ridge

1933

Oil on canvas

Blanton Museum of Art

The University of Texas at Austin

Gift of C.R. Smith, 1976

In the 1930s, ranchers regularly grazed cattle in the Sierra during the summer months. Dixon painted *Top of the Ridge* in his San Francisco studio following his stay at Fallen Leaf Lake the previous year.

In this composition, Dixon emphasizes the arc of the horizon (rather than a traditional linear horizon line). The tree's canopy mimics the horizon's arc, suggesting Dixon's growing affinity for modernism.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2273#

Mountain Twilight

1933

Oil on canvas

Private Collection

While staying at Fallen Leaf Lake, Dixon would hike above the tree line in search of an open horizon. The peculiar composition of this twilight scene represents his willingness to diverge from conventional landscape portrayals, which would have been more balanced and symmetrical.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2274#

Jeffrey Pine

1932

Oil on canvas board

Collection of Bruce C. Paltenghi

Fallen Leaf

1933

Oil on canvas board

Collection of Naoma J. Tate

Fallen Leaf

1932

Pastel on paper

Collection of Dr. Richard Paltenghi

Mountain Juniper

1933

Oil on canvas

Collection of Bruce C. Paltenghi

Dixon painted the gnarled, asymmetrical branches and split trunk of this old-growth juniper during his stay at Fallen Leaf Lake in 1933.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2275#

Dorothea Lange

Photo Album: Lake Tahoe

1927

Gelatin silver print family album

Collection of The Oakland Museum of California
City of Oakland, Gift of Paul S. Taylor

Dixon and his photographer-wife, Dorothea Lange, enjoyed frequent visits to Lake Tahoe and Fallen Leaf Lake when their two boys were young. These pages are from Dorothea's family scrapbook.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2276#

Tallac on Lake Tahoe

1922

Brochure illustrated by Maynard Dixon

Private Collection

This brochure was commissioned by Anita Baldwin who owned a resort at Tallac on Lake Tahoe. Dixon likely illustrated the brochure before ever visiting Lake Tahoe.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2277#

Dorothea Lange

Maynard Dixon and Sons - Dan and John

Circa 1920s

The Dorothea Lange Collection,
The Oakland Museum of California,
Gift of Paul S. Taylor

Maynard Dixon's palette

Copper

Collection of the California State Library

**Letter from A.W. and
Effie Hildinger to
Maynard Dixon and Family**

1935

California State Library

(top right)

Tobin's Camp, Onion Valley, Nevada 1927

Pen and ink on paper

Collection of Linda Dufurrena

Dixon joined Frank Tobin, son of noted Nevada stockman Clement Tobin, during a four-month visit to northwestern Nevada in 1927. They often camped among the aspens while exploring rugged valleys and remote ranches in Humboldt County.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2278#

(bottom right)

Cowboy and Gear

Circa 1927

Ink on paper

Collection of Linda Dufurrena

**Northwest from Pine Forest
Range [Humboldt County, NV]
1927**

Oil on canvas board

Private Nevada Collection

Alder Creek Ranch

[Humboldt County, NV]

1927

Oil on canvas

Collection of the John and Geraldine Lilley
Museum of Art, University of Nevada, Reno

The 2,600-acre Alder Creek Ranch is a cattle ranch twenty miles south of the Oregon-Nevada border owned by Miller & Lux since 1892. The ranch was sold to Nevada Governor James G. Scrugham and two partners in 1927. They operated Alder Creek as a dude ranch, at the time when Dixon visited.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2279#

Bien Venido y Adios

1927

Oil on canvas

While staying in the bunkhouse at Alder Creek Ranch, Dixon was intrigued by a large interior blank wall. He tacked up a piece of tent canvas and painted himself as a buckaroo astride a rearing horse. In the upper left corner of the mural, Dixon inscribed the (misspelled) Spanish words “Bien Venido y Adios,” which translate to “Welcome and Goodbye.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2280#

Alder Creek Ranch

1927

Oil on canvas board

Collection of the A.P. Hays Family

Cow Puncher, Nevada

1927

Oil on canvas board

Private Collection

This painting of a cow puncher lacks the immediacy of Dixon's earlier cowboy sketches, which were made in the field. Completed in the studio, this scene feels more contrived and may have appealed to potential buyers who were not as familiar with ranch life. The term "cow puncher" refers to a cowboy from Texas or the Plains.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2281#

Onion Valley, Nevada

1927

Oil on canvas board

Courtesy of California State Parks
Shasta State Historic Park

Ancient Sea Levels [Virgin Valley, NV]

1927

Oil on canvas

Collection of Brigham Young University
Museum of Art, gift of J. Mark Sublette, 2001

In the title of this painting, Dixon reveals his knowledge of Nevada's geological history. Millions of years ago, Nevada was submerged beneath an ancient sea. Evidence of this is visible in how Dixon differentiates the layers of rock, indicating changing sea levels over time.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2283#

Thousand Creek Valley, NV

1927

Graphite on paper

Collection of the A.P. Hays Family

(left)

Rainbow Ridge

1927

Pen and ink

Collection of Jason Gailes

Courtesy of Joel Garzoli Fine Art

Mountains in Sunset Light [Humboldt County, NV]

1927

Oil on canvas board

Michael J. and Kathleen A. Boyce
Boyce Family Trust

Wild Horses of Nevada

1927-32

Oil on canvas

Collection of the William A. Karges
Family Trust

Dixon painted *Wild Horses of Nevada* in his San Francisco studio following a four-month visit to northwestern Nevada in 1927.

The bird's-eye view shows a band of wild horses galloping across a stark, desert alkali flat. Dixon's choice to emphasize the geometry of the distant mountains, incorporate dramatic shadows, and to eliminate all unnecessary details are evidence of his increasing embrace of modernism.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2284#

Wild Horse Country [Humboldt County, NV] 1927

Oil on canvas

Collection of the Society of California Pioneers

Set beneath a dramatic cloudy sky, Dixon painted a band of wild horses galloping across a sagebrush-studded valley in northeastern Nevada. In this modern composition, he also reduced the distant mountain ranges into simple geometric forms with little realistic detail.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2285#

Meadows [Onion Valley, NV]

1927

Oil on canvas board

Private Collection

Lonesome Camp

1927

Oil on canvas board

Raffealli Family Collection

Onion Valley, Nevada

1927

Oil on board

Sinai Family Collection

This up-close view of a large boulder in Onion Valley shows how Dixon increasingly experimented with a modern and abstracted view of the landscape. The background consists primarily of broad linear bands of color, while the foreground is painted with loosely applied brushstrokes. The centrally-placed boulder is reduced to its simplest geometric form.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2286#

Eagle's Roost, Nevada

1927

Oil on canvas board

National Museum of Wildlife Art
JKM Collection

Set against a receding horizon that takes on the appearance of an abstract painting, the distinctive rocks in *Eagle's Roost* dominate the foreground of this composition. Dixon chose a dynamic color palette emphasizing the blues and purples of the sky as it melds with the landscape.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2287#

Crags, Virgin Canyon, Nevada

1927

Conté crayon on paper

Collection of Bruce C. Paltenghi

Nevada Desert

Not dated

Graphite on paper

Collection of the A.P. Hays Family

Nevada

1927

Graphite on paper

Humphreys-King Family Trust

Volcanic Walls

1924

Oil on canvas

Collection of Mary Ingebrand-Pohlad

Volcanic Walls depicts a section of the Coso Range in Eastern California illuminated by the late afternoon sun. The rich coloring endows the canvas with a deep glow that is reminiscent of rich, red volcanic lava.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2288#

Home in the Desert, Lone Pine

1929

Oil on canvas board

Collection of David Dee Fine Arts
Salt Lake City, UT

Marguerite Skinner [Lone Pine, CA]

1929

Oil on canvas

Private Collection

This is a portrait of William “Bill” Skinner’s mother, Marguerite Skinner. Dixon often stayed with the Skinner family when visiting Lone Pine.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2289#

Old Bill (at Lone Pine)

1929

Oil on canvas board

Collection of Brigham Young University
Museum of Art, 1937

While in Lone Pine, Dixon would frequently stay with his friends William “Bill” Skinner and his artist-wife, Charlotte Skinner, both of whom had attended the Mark Hopkins Institute of Art and California School of Fine Arts in San Francisco.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2314#

Mexican Woman (at Lone Pine)

1929

Oil on canvas board

Collection of Brigham Young University
Museum of Art, 1937

Mexican Girl

1929

Oil on canvas board

Collection of Brigham Young University
Museum of Art, 1937

It is not known whether Dixon knew the women he invited to sit for this series of portraits made in Lone Pine, California. The Owens Valley was home to many Mexican migrant farmers and their families who were displaced after the construction of the Los Angeles Aqueduct.

Conflicts frequently arose between Anglo settlers and Mexican communities over water rights and mining claims, but by the time Dixon made these paintings in the 1920s, tensions had eased somewhat due to a trend in Anglo society to romanticize and assimilate Mexican culture and traditions.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2291#

Pai-Ute [Paiute] Indian, Inyo County, California 1929

Oil on canvas board

Collection of Brigham Young University
Museum of Art, 1937

It is not known how Dixon met this unnamed Native American man who posed for this portrait. Between 1870 and 1910, the Indigenous people of the Owens Valley region were in ongoing conflict with Anglo settlers over issues of land and water ownership. With the arrival of the Los Angeles Aqueduct, many Native American families were displaced and forced to relocate to areas north of Bishop.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2290#

Mexican Girl at Lone Pine

1929

Oil on canvas

Brigham Young University
Museum of Art, 1937

Fortification Butte, Boulder Dam

1934

Oil on canvas board

Brigham Young University
Museum of Art, 1937

Dixon painted a number of landscapes focusing on the geological features and topography of the area around the Boulder Dam site. Together, they suggest the harsh desert terrain workers faced during construction.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2293#

Calico Hills, Boulder, Nevada

1934

Oil on board

Collection of the Springville Museum of Art
Gift from Patty Lee Parmalee

Volcanic Hills [Boulder, NV]

1934

Oil on canvas board

Fred Jones Jr. Museum of Art
The University of Oklahoma, Norman
Gift of Mr. and Mrs. Jon R. Stuart, Tulsa, 1999

Volcanic Cones [Boulder, NV]

1934

Oil on canvas

Brigham Young University of Art, 1937

Brigham Young University
Museum of Art, 1937

Surveyor's Hill [Boulder, NV]

1934

Oil on canvas board

Collection of Robert and Julie Dickson

This mountain was given the name "Surveyor's Hill" because survey crews used it as a base for mapping the construction area near and around the Boulder Dam site.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2294#

Cowboy and Packhorse

1934

Oil on canvas

Ray and Kay Harvey Collection

While painting in the vicinity of the Boulder Dam, Dixon witnessed a cowboy and his packhorse carrying supplies to an outlying camp.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2295#

Signal Station at Gravel Pits [Boulder Dam Project]

1934

Oil on board

Collection of the John and Geraldine Lilley
Museum of Art. Gift from the estate of
Patricia Cunningham to the University of
Nevada, Reno Foundation

This painting shows a makeshift shelter erected by a worker to shield him from the hot sun in the harsh, barren desert. His red flag, limply held, reads like a flag of surrender after a long, hot day of work.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2296#

High Scalers [Boulder Dam]

1934

Oil on board

Collection of the John and Geraldine Lilley Museum of Art. Gift from the estate of Patricia Cunningham to the University of Nevada, Reno Foundation

During the construction of the Boulder Dam, men known as “high scalers” dangled down steep canyon walls to free loose or porous rock with drills and dynamite. Dixon wrote about these workers and what he saw: “high-scalers working on the faces of stupendous cliffs; men riding huge cement buckets in the middle of space, over canyons a thousand feet deep; flesh and blood men opposed to immutable rock. These are the things I tried to paint.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2297#

Untitled [Boulder Dam Project]

1934

Oil on board

Collection of the John and Geraldine Lilley
Museum of Art. Gift from the estate of
Patricia Cunningham to the University of
Nevada, Reno Foundation

Catwalk [Boulder Dam, NV]

1934

Mixed media on paper

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

In Catwalk, Dixon offers a disorienting view of a massive rock wall and the tunnels that workers bored through the cliff face.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2298#

Men Against Rock [Boulder Dam]

1934

Mixed media on paper

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

In *Men Against Rock*, Dixon shows tiny figures shovelling debris from the entrance to a massive tunnel that has just been blasted through the rock face.

“I found there a dramatic theme: Man versus Rock,” he explained. “It gave me an impression of concealed force—and of ultimate futility.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2299#

Men and Mountains

1933

Oil on canvas

Collection of Annette P. Cumming

Dixon originally painted *Men and Mountains* in Taos, New Mexico in 1931. Two years later, while on a road trip, he stopped briefly in Nevada to see the Boulder Dam construction site. Upon returning to his studio in San Francisco, Dixon decided to rework the canvas.

In the earlier version of the painting, Dixon included Native American people and horses in the bottom right corner. In the revised painting, he replaced those figures with construction workers and equipment. The figures are set against mountain ranges that recede into infinity.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2300#

Pouring Cement, Boulder Dam

1934

Reproduction of a painting

Dixon seldom depicted dam workers as strong and heroic; however, *Pouring Cement, Boulder Dam*, offers a rare celebratory view. The painting shows three brawny and confident workers coordinating the placement of a suspended, sixteen-ton concrete bucket. The painting was reproduced in the *San Francisco Examiner* with the heading “Industrial Grandeur.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2301#

Tired Men

1934

Oil on canvas

Private Collection

Tired Men, painted in flat light with a monochromatic palette, portrays a truckload of exhausted workers. None of the men appear to touch or make eye contact. Their slack faces, sunken eyes, and crumpled forms suggest the physically punishing and psychologically alienating nature of industrial labor.

“The men seemed like robots to me,” Dixon reported to one newspaper. “I didn’t have enough time to get near enough to them to know them. But there they worked in the blazing sun at 140 degrees.”

“It’s like war,” Dixon said of the workers. “They are fighting a great fight with bravery.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2302#

Cross on the Hill [Boulder City, NV]

1934

Oil on canvas board

Private Collection

Dixon painted this solitary cross on the crest of a hill not far from the Boulder Dam, perhaps alluding to the lives lost during construction

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2303#

Road to Nowhere [Indian Springs, NV]

1934

Oil on canvas board

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

This small oil painting depicts a desolate landscape about forty miles northwest of Las Vegas. Two figures walk along a lonely desert road toward an unknown destination, possibly on their way to employment at the Boulder Dam or perhaps refugees from the worsening conditions of the Great Depression. The “road to nowhere” was a recurring theme for Dixon, who often depicted isolated roads crisscrossing the desert.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2304#

**Hemingway Wash,
[Boulder, NV]**

1934

Oil on canvas

Collection of Michael and Karen Edson

Oasis, Beatty, NV

1935

Oil on canvas board

Collection of the A.P. Hays Family

Shifting Light on a Poplar

1930

Oil on canvas board

Private Collection

Sage and Cottonwoods [Carson, NV]

1932

Oil on canvas board

Collection of David Dee Fine Arts
Salt Lake City, UT

Summer Cottonwood [Carson City, NV]

1933

Watercolor

Collection of Brigham Young University
Museum of Art, gift of Lloyd W. Taggart,
1975

Last Leafage

1935

Oil on canvas board

Collection of Brigham Young University
Museum of Art, 1937

November in Nevada

1935

Oil on canvas mounted on hardboard

Fine Arts Museums of San Francisco
Bequest of E. Dixon Heise

**Cottonwoods of
Carson, Nevada**
1937

Graphite on paper

Michael J. and Kathleen A. Boyce
Boyce Family Trust

Lone Cottonwood
[Carson City, NV]

1937

Graphite on paper

Collection of the A.P. Hays Family

Poplars and Sunlight [Carson, NV]

1935

Oil on canvas

Collection of Southern Utah Museum of Art,
Southern Utah University; purchased with
state appropriations by Branch Agriculture
College, 1935

Empty House [Carson, NV]

1935

Oil on canvas

Collection of Brigham Young University
Museum of Art, 1935

Washoe Soirée

1933

Oil on canvas board

Fulstone Family Collection

It is not precisely known where Dixon encountered this group of *Wašišiw*/Washoe women. One story suggests that it was painted on the Mack Ranch near Gardnerville.

Unlike Dixon's highly stylized paintings of Native American people of the American Southwest, this painting is quieter and more subdued.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2307#

Virginia City

1933

Oil on canvas

Collection of the A.P. Hays Family

Where They Found It/Old Shaft at Ramsey, Nevada 1927

Oil on board

Private Collection

In the early 1900s, gold was discovered in the Virginia Range just north of Silver Springs, Nevada (and a short drive south of present-day USA Parkway). A town named Ramsey sprung to life in 1906, but was abandoned a year later.

Dixon visited the deserted town of Ramsey, but rather than painting the town's buildings, he painted the abandoned shaft where ore had been excavated. In another painting of Ramsey (hanging nearby), his focus is on the massive tailings pile that becomes a new mountain in its own right.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2308#

**Old Hoist, Ramsey Mine,
Ramsey, Nevada**
1927

Oil on board

Collection of the Nevada Museum of Art
Purchased with funds provided by the
E. L. Wiegand Foundation

Cottage in Carson

1935

Oil on canvas board

Collection of the A.P. Hays Family

Barn and Poplars [Carson City, NV]

1935

Oil on canvas board

Collection of the A.P. Hays Family

Shore-lines of Lahontan, also known as The Shores of Lahontan

1935

Oil on canvas

Collection of the Monterey Museum of Art
Gift of Renald L. Kocher and
June Kocher Carter, 1995.022

Located north of Fallon, Nevada, this empty alkalai playa is a remnant of ancient Lake Lahontan. The dramatic form of the mountain adjacent to the stark horizontal playa appealed to Dixon's modern aesthetic.

Dixon painted this lonely and desolate desert landscape within days or weeks of filing for divorce from his wife Dorothea Lange.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2309#

Ranch Windmill [Carson, NV]

1935

Oil on panel

Collection of Phil and Jennifer Satre

Lonesome Hills of Nevada

1935

Oil on canvas

Private Collection

Across Washoe Valley

1937

Oil on canvas board

Collection of Robert and Julie Dickson

Horizon

1937

Oil on canvas board

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

Steers to Market

1936

Oil on canvas

Private Collection

This painting depicts cowboys rounding up steers for market. Dixon painted it at his San Francisco studio, relying on sketches, drawings, and memories from his earlier Nevada trips.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2310#

Old Chinatown [Carson City, NV] 1937

Oil on canvas board

Michael J. and Kathleen A. Boyce
Boyce Family Trust

At its peak in 1880, Carson City's Chinatown was home to nearly 800 residents, most of whom worked in the Comstock mines, for the railroad, and in service industries. By the time Dixon made this painting in 1937, Chinatown's population had dwindled to just twenty people. The community burned to the ground three times, and by the 1950s the State of Nevada converted the land to office buildings.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2313#

Toward Death Valley

1935

Oil on panel

The Eugene B. Adkins Collection at
Philbrook Museum of Art, Tulsa, and
the Fred Jones Jr. Museum of Art
University of Oklahoma, Norman, Oklahoma

Amargosa Desert Hills

1937

Oil on canvas board

Collection of Annette P. Cumming

One Night Stand [Burrell Hot Spring, NV] 1937

Oil on canvas

Collection of the Crocker Art Museum
Gift of Anne Anderson

Following Dixon's marriage to Edith Hamlin in Carson City in 1937, the couple remained in Nevada to paint and sketch. Dixon, who suffered from asthma, fell ill during their stay and quickly departed for Southern California seeking medical care. On their way, Dixon painted *One Night Stand*, a rare nocturne showing the couple's Ford station wagon parked in front of a cabin at an auto campsite near Indian Springs, Nevada.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2311#

Buttes at Las Vegas Wash

1937

Oil on canvas board

Collection of Ed Mell

Smoky Morning **[Rainbow Ridge, NV]** 1927

Oil on canvas board

Collection of Ed Mell

Maynard Dixon's cane embossed with his thunderbird emblem

Ebony and silver

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

Maynard Dixon maintained a studio in San Francisco, which he used as a base for his explorations of the American West.

In the early 1920s, San Francisco residents caught glimpses of Dixon walking toward his Montgomery Street studio—a painting clutched under one arm, while his other hand carried a silver-headed, ebony cane embossed with his signature thunderbird design. The cane also concealed a sword, which was not uncommon for the time.

At ease in the city as well as in rural towns, Dixon took care to astutely fashion his personal identity as both a professional artist and an authentic cowboy.

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Calico Hills, Virgin Valley, Nevada

1927

Pencil and ink on paper

Collection of the Nevada Museum of Art
Gift of Doctor's Wives
Washoe Medical Center, Reno, NV

Butte at Evening

1935

Oil on canvas

Collection of Susan Longwood Countner

Old Homesite

1937

Oil on canvas

Collection of Brigham Young University
Museum of Art, gift of B. Darrel and
R. Reed Call, 1977

Desert Rocks and Hills
[Barrett Springs, Beatty, NV]
1937

Oil on canvas board

Collection Monterey Museum of Art
Bequest of Mr. and Mrs. W.R. Holman

Inyo Mountains

1944

Oil on board

Private Collection

Even after Dixon moved permanently to Tucson, Arizona in 1939, the Great Basin lingered in his memory.

In 1944, Dixon revisited sketches he'd made of the Inyo Mountains, which led to this major painting. While painting in the the quiet of his studio, he recalled the modern geometries of the mountains and their dramatic color at sunset.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2312#

Desert Horizon
[Indian Springs, NV]
1937

Oil on board

Private Collection

Traveling Storm

1937

Oil on canvas board

Collection of the A.P. Hays Family

Edge of Amargosa Desert

1927

Oil on canvas

Collection of the Nevada Museum of Art
Gift of the Houghton Family in memory of
Samuel G. Houghton

Maynard Dixon's easel

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

Mosquito, Oregon
1901

Untitled
Not dated

Graphite on paper

Collection of the McWilliams Family
In memory of Anne G. McWilliams

Ansel Adams

Portrait of Maynard Dixon

Not dated

Gelatin silver print

Stars of the Desert

1916

Handwritten poem by Maynard Dixon

Collection of Robert M. DeLapp

Maynard Dixon

Circa 1930

Photograph

Image courtesy of Mark Sublette
Medicine Man Gallery, Tucson, AZ

1. **Harper's Weekly**
1902

Cover by Maynard Dixon

Private Collection

After returning to San Francisco following his 1901 horseback trip, Dixon was paid by *Harper's Weekly* to use his renderings of P Ranch to illustrate a story titled "The Trials of a 'Bronco-Buster.'"

Dixon initially made the illustrations of cowboys roping and breaking range horses in the corral while visiting the P Ranch.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2260#

2. **Wild Range-Horses
in the Corral, interior
from Harper's Weekly**
1902

Interior illustration by Maynard Dixon

Collection of Griff and Kathleen Durham

3. **Visalia Stock Saddle
Company catalogue**
1904

Cover illustration by Maynard Dixon

Collection of Griff and Kathleen Durham

Dixon's studio in San Francisco was not far from the Visalia Stock Saddle Company headquarters. The firm sold gear to cowboys and ranchers throughout the West. Dixon's illustration from the P Ranch (which had already appeared on the cover of *Harper's Weekly* two years earlier), was used on the cover of the 1904 *Visalia Stock Saddle Company* catalogue.

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4. **Visalia Stock Saddle
Company catalogue**
1946

Cover illustration by Edward Borein

Collection of Griff and Kathleen Durham

The Visalia Stock Saddle Company used one of Edward Borein's illustrations on the cover of the 1946 catalogue.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2263#

5. **Edward Borein**
High, Wide, and Handsome
Circa 1920

Etching with pencil

T.J. Day Family Trust

Edward Borein was an accomplished artist who was raised on a ranch in Alameda County, California. He and Dixon traveled on horseback through the Great Basin in 1901.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2306#

6. **Maynard Dixon** **At Alturas** 1901

Graphite and pen and ink on paper

Private Collection

1. **The Loom of the Desert** 1907

Written by Idah Meacham Strobridge
Illustrated by Maynard Dixon

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

In 1907, Dixon was invited by Idah Meacham Strobridge to illustrate *The Loom of the Desert*, the second in her series of three books about Nevada's people and landscapes.

Strobridge was raised on a cattle ranch in Humboldt County, Nevada, and her writings were a mixture of fiction, folklore, personal stories, and accounts of nature.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2264#

2. **The Loom of the Desert** 1907

Written by Idah Meacham Strobridge
Illustrated by Maynard Dixon

Collection of Linda Dufurrena

3. **The Land of Purple Shadows** 1909

Written by Idah Meacham Strobridge
Illustrated by Maynard Dixon

Private Collection

Idah Meacham Strobridge's last book, *The Land of Purple Shadows*, appeared in 1909 and featured a series of full-page drawings as well as a cover design by Dixon.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2265#

4. **The Land of Purple Shadows** 1909

Written by Idah Meacham Strobridge
Illustrated by Maynard Dixon

Collection of Linda Dufurrena

5. **Portrait of Idah
Meacham Strobridge**
1875

Photograph on card

Collection of Linda Dufurrena

6. **In Miner's Mirage Land**
1904

Written by Idah Meacham Strobridge
Illustrated by Maynard Dixon

Collection of Linda Dufurrena

7. **Battle Mountain Bell,
published in Sunset**
1902

Written by John Vance Cheney
Illustrated by Maynard Dixon

Dixon illustrated a poem by John Vance Cheney titled “Battle Mountain Belle” that was published in the May 1902 edition of *Sunset* magazine.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2259#

8. **The Saga of the Comstock Lode:
Boom Days in Virginia City**
1934

Written by George D. Lyman
Illustrated by Maynard Dixon

Collection of the Nevada Museum of Art

9. **The Three Godfathers**
1913

Written by Peter B. Kyne
Illustrated by Maynard Dixon

Collection of Griff and Kathleen Durham

1. **Letter from Emmet D. Boyle to Maynard Dixon**
1925
California State Library

2. **Letter from Frank S. Tobin to Maynard Dixon**
1929

California State Library

3. **Letter from Frank S. Tobin to Maynard Dixon**
1935

California State Library

4. **Frontier Ballads**
1910

Written by Joseph Mills Hanson
Illustrated by Maynard Dixon

Private Collection

Dixon illustrated Joseph Mills Hanson's *Frontier Ballads*. Hanson was a pioneer and government employee stationed in the Dakota Territory (now Nebraska) in 1858. He wrote his poems in ballad form, which favors repeated or refrained lines. This may have influenced Dixon's own poetic interest in the ballad form.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2266#

5. ***Poems and Seven Drawings, with a variant binding imprinted by Dixon***
1923

Published in an edition of 250
by Grabhorn Press, San Francisco

Private Collection

6. **Maynard Dixon's personal copy of *Poems and Seven Drawings***
1923

Published in an edition of 250
by Grabhorn Press, San Francisco

Private Collection

7. **The Air Scout**

Handwritten poem by Maynard Dixon

Private Collection

1. **Standard Oil Bulletin**
1919

Cover illustrated by Maynard Dixon

California State Library

Dixon illustrated the September 1919 cover of the *Standard Oil Bulletin* showing a line of pack mules carrying fuel cans to the mining town of Darwin, not far from Lone Pine.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2271

2. **Standard Oil Bulletin**
1926

Cover illustrated by Maynard Dixon

Private Collection

3. **Across Death Valley
in a Ford Car**
1926

Cover illustrated by Maynard Dixon

Private Collection

4. **Standard Oil Bulletin**
1934

Cover illustrated by Maynard Dixon

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

5. **Hidden Water**
1910

Written by Dane Coolidge
Illustrated by Maynard Dixon

Collection of Steve and Mary Mizroch
Courtesy of Joel B. Garzoli Fine Art

6. **Maynard Dixon**
**Untitled from the collection of
Charlotte Skinner**
1919

Pastel on paper

Nevada Museum of Art,
Center for Art + Environment Collection
Bequest of John A. White, Jr.

7. **Letter from Maynard Dixon to Charles
"Pop" Lummis**
1919

California State Library

8. **Attributed to Charlotte Skinner**
Maynard Dixon painting in the desert
Not dated

Gelatin silver print

Collection of Steve and Mary Mizroch
Courtesy of Joel B. Garzoli Fine Art

1. **Industrial Center**
1934

Handwritten poem by Maynard Dixon

Private Collection

2. **1934**
1934

Handwritten poem by Maynard Dixon

Private Collection

3. **Standard Oil Bulletin**
1935

Cover illustration by Maynard Dixon

Private Collection

The January 1935 cover of the *Standard Oil Bulletin* featured Dixon's triumphant illustration of a crane lifting dam infrastructure into place. The Standard Oil Company chose this image to celebrate industrial progress over other images by Dixon that were more critical of workplace conditions.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2305#

4. **The Senator's Party**
1934

Illustrated by Maynard Dixon in the *San Francisco Examiner* article, "Artist Paints Boulder Scene"

1. **At Last**

1935

Handwritten poem by Maynard Dixon

Private collection

2. **Sanctuary**

1935

Handwritten poem by Maynard Dixon

Private collection

3. **Springtime Meditation**

1935

Handwritten poem by Maynard Dixon

Private collection

A Dialogue with Life: The Poems of Maynard Dixon

When the paint would not say what he wanted, or when he was distressed by personal challenges, Maynard Dixon used poetry to express his deeply held feelings and beliefs. In 1896, Dixon began writing poetry in the lofty, romantic style of the period with rhymed verse. Over time, his poems changed in terms of rhyme and diction, but his preoccupation with the Western landscape remained consistent. By the 1920s, Dixon was writing more prolifically, his poems revealing flashes of insight and an emotional depth that mirrored his tumultuous life and art.

Dixon's fondness for the ballad form of cowboy poetry is evident in much of his writing. However, unlike many cowboy poems or ballads, his writing isn't particularly narrative, even though it does emphasize the changing nature of the American West.

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Maynard Dixon's cane embossed with his thunderbird emblem

Ebony and silver

Collection of Mark Sublette
Medicine Man Gallery, Tucson, AZ

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