



Bonhams

American Art

New York | November 19, 2018







# American Art

New York | Monday, November 19, 2018 at 4pm

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## **SALE NUMBER: 24975**

Lots 1 - 70

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Please see pages 95-98 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 97 will be transferred to offsite storage along with all other items purchased, if not removed by 5pm on November 26.

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## **ILLUSTRATIONS**

Front Cover: Lot 18  
Inside Front Cover: Lot 30  
Opposite: Lot 37  
Department Page: Lot 18  
Sale Page: Lot 14  
Inside Back Cover: Lot 35  
Back Cover: Lot 22 (detail)

## **Bonhams**

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# American Art at Bonhams

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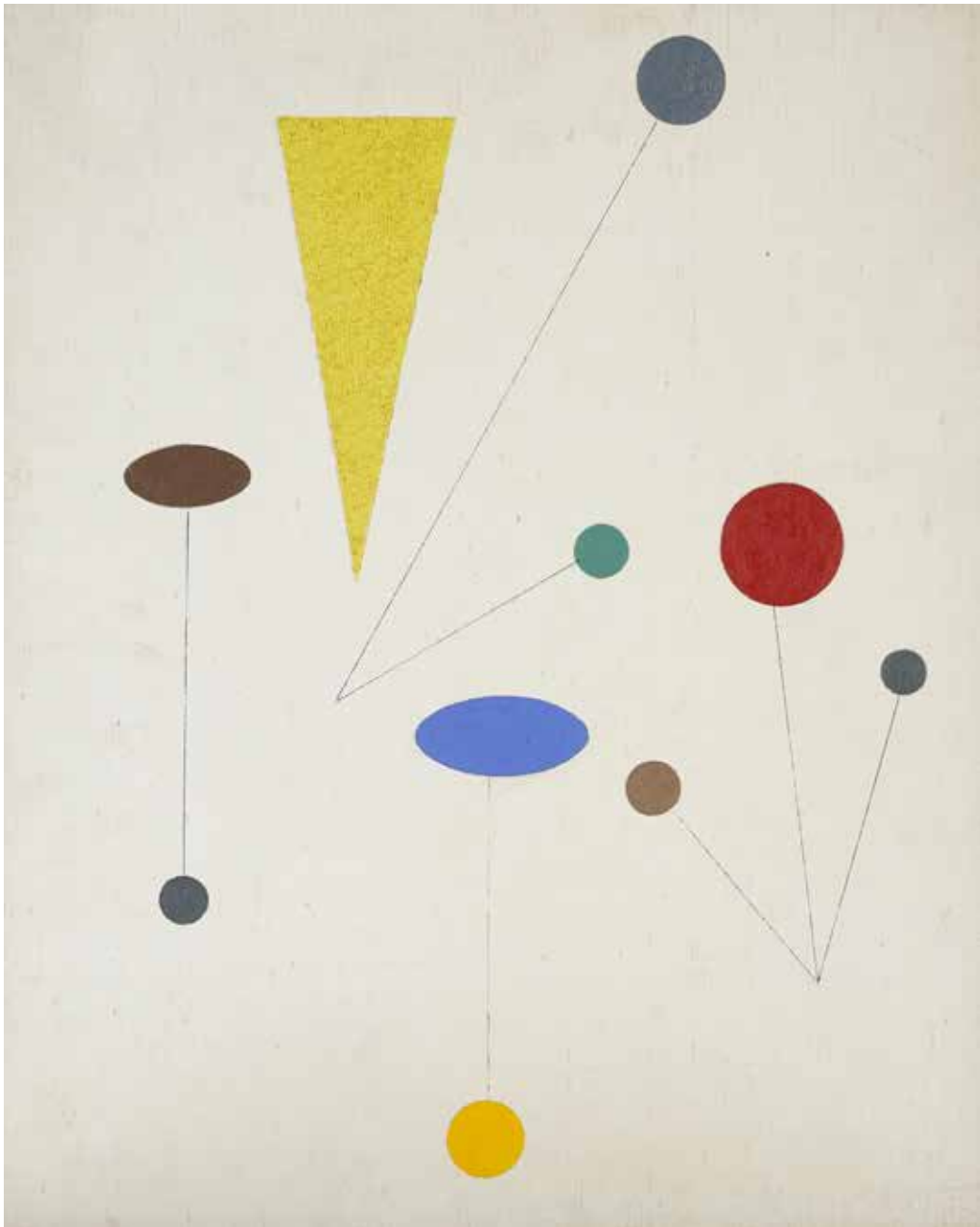
Aaron Bastian  
Director

# American Art

Lots 1 - 70







1

**CHARLES GREEN SHAW (1892-1974)**

Untitled (Abstract Circles, Ovals and Triangle)

signed 'Charles G. Shaw' (on the reverse)

oil on canvasboard

20 1/8 x 16 1/8in

**\$7,000 - 10,000**

**Provenance**

The artist.

Charles H. Carpenter, Jr., bequest from the above, 1974.

Gift to the present owner from the above.



2

**CHARLES GREEN SHAW (1892-1974)**

Untitled (Abstract Trapezoid)

signed 'Charles G. Shaw' (on the reverse)

oil on paperboard

11 1/8 x 8 1/2in

**\$5,000 - 7,000**

**Provenance**

The artist.

Charles H. Carpenter, Jr., bequest from the above, 1974.

Gift to the present owner from the above.



3

**CHARLES GREEN SHAW (1892-1974)**

Untitled (City Skyline)  
signed 'Shaw' (lower left)  
oil on canvasboard  
20 x 16in  
Painted *circa* 1930s.

**\$12,000 - 18,000**

**Provenance**

The artist.  
Charles H. Carpenter, Jr., bequest from the above, 1974.  
Gift to the present owner from the above.



4<sup>W</sup>

**GARY ERBE (BORN 1944)**

We Deliver

signed 'Erbe' (on paper box at center right), signed again and dated 'G.T. Erbe / 1986' (lower right)

oil on canvas

39 x 49in

Painted in 1986.

**\$5,000 - 7,000**

**Provenance**

The artist.

Private collection, acquired from the above, by 1988.

By descent to the present owner.

**Exhibited**

Montclair, New Jersey, Monclair Art Museum, and elsewhere, *Gary T. Erbe: Trompe L'Oeil Paintings and Dimensional Compositions*, January 31-November 6, 1988, pp. 29, 37, no. 33, illustrated. Youngstown, Ohio, The Butler Institute of American Art, and elsewhere, *Gary T. Erbe: 25 Years in Retrospect*, January 21-December 10, 1995, no. 41.



5

**GARY ERBE (BORN 1944)**

76" Special  
signed and dated 'G.T. Erbe / 75' (on the bun)  
painted bronze and wood  
5 1/4in high on a 2 3/4in carved wood base  
Executed in 1975.

**\$4,000 - 6,000**

**Provenance**

The artist.  
Private collection, acquired from the above.  
By descent to the present owner.

**Exhibited**

Montclair, New Jersey, Monclair Art Museum, and elsewhere, *Gary T. Erbe: Trompe L'Oeil Paintings and Dimensional Compositions*, January 31-November 6, 1988, p. 37, no. 39.  
Allentown, Pennsylvania, The Baum School of Art, *Mystery & Magic: The Trompe L'Oeil Vision of Gary T. Erbe*, September 16-October 17, 2015.  
Huntington, New York, Heckscher Museum of Art, *Master of Illusion: The Magical Art of Gary Erbe*, May 21-August 28, 2016.

**Literature**

M.W. Schantz, "Gary Erbe's Sculptural Illusions," *Antiques and the Arts Weekly*, Spring 2016, p. 6, illustrated.



6

**CHARLES BURCHFIELD (1893-1967)**

Untitled (Childhood)  
signed 'C. Burchfield' (lower right)  
gouache, watercolor and pencil on paper laid down on board  
12 x 22 1/2in  
Executed circa 1912-16.

**\$12,000 - 18,000**

**Provenance**

The artist.  
Estate of the above.  
Private collection, New York.  
By descent to the present owner, 1999.

Accompanying this work is a research report completed by Nancy Weekly of the Burchfield Penney Art Center, Buffalo, New York. We wish to thank her for her assistance cataloguing this lot.

According to Nancy Weekly, the present lot is represented in slide documentation of the artist's estate, in the Charles Burchfield Foundation Archives, as no. 427. Weekly states, "*Untitled (Childhood)* is similar in subject, medium, palette, and size to other works he produced while studying at the Cleveland School of Art in 1912-1916." The work bears resemblance to a work from 1915, possibly executed as a school assignment, to illustrate a poem, *The Forest of Wild Thyme* by Alfred Noyes. She continues, "Burchfield often referenced subject ideas and motifs from his earlier works when he designed wallpapers and coordinating fabrics, known as cretonnes, for the M.H. Birge & Sons Company in Buffalo, New York, from 1921-1929. The milkweed motif in *Untitled (Childhood)* can be seen in the original gouache cretonne design for *Milkweed*, 1929, which is in the Burchfield Penney Art Center's collection (object no. 1975.087.000.222)." (unpublished letter, 5 October 2018)



**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

7

**PHOEBE BEASLEY (BORN 1943)**

Recapturing Rainbows: A Double Sided Work  
signed 'Phoebe Beasley' (lower left)  
collage and mixed media on plexiglass  
31 5/8 x 25 3/8 in  
Executed in 1998.

**\$5,000 - 7,000**

**Provenance**

The artist.  
M. Hanks Gallery, Santa Monica, California.  
Acquired by the present owner from the above.



(verso)



**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

8

**ELDZIER CORTOR (1916-2015)**

Classical Study No. 38

signed 'E. Cortor' (lower right), signed again and titled (on the stretcher)

oil on canvas

12 1/2 x 8 1/8 in

Painted in 1985.

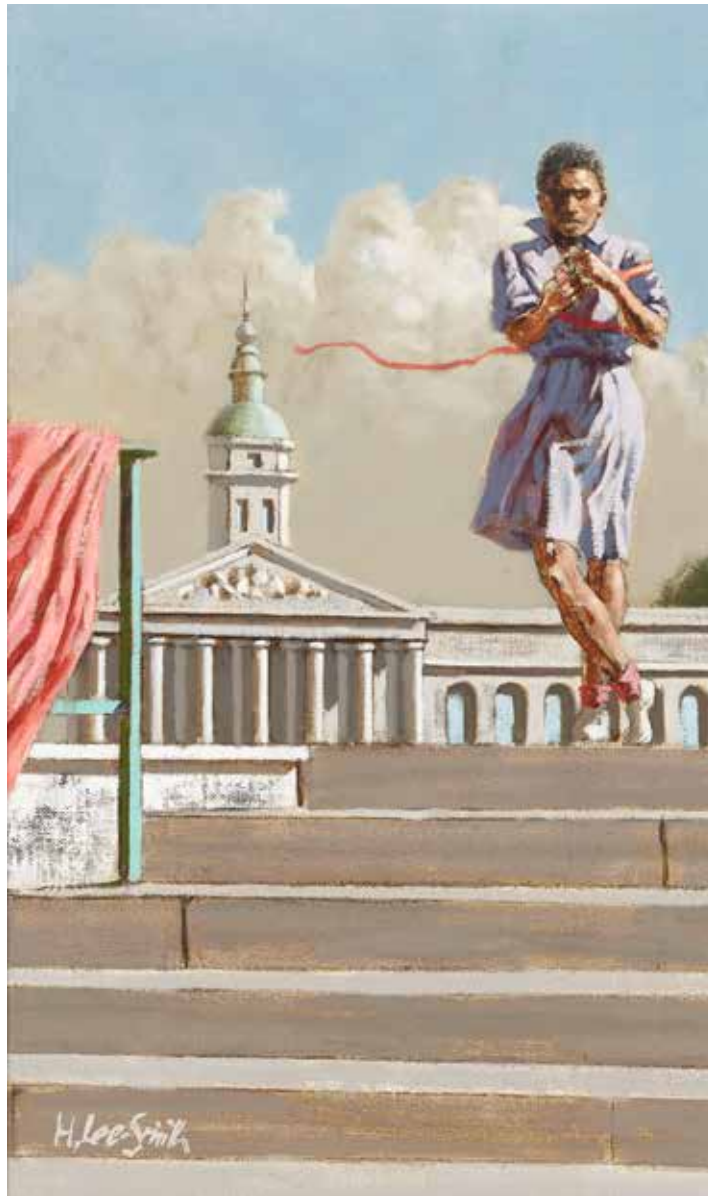
**\$10,000 - 15,000**

**Provenance**

Michael Rosenfeld Gallery, New York.

Acquired by the present owner from the above, 1999.





**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

9  
**HUGHIE LEE-SMITH (1915-1999)**

Girl in Lavender  
signed 'H. Lee-Smith' (lower left)  
oil on canvas  
20 x 12in  
Painted in 1988.

**\$20,000 - 30,000**

**Provenance**

June Kelly Gallery, New York.  
Acquired by the present owner from the above, 1999.

**Exhibited**

Hampton, Virginia, Hampton University, *Faithful Voices: Five Decades of African American Art*, 1998.

**Literature**

J. Zeidler, "Faithful Voices: Five Decades of African American Art," *The International Review of African American Art*, vol. 15, issue 3, Santa Monica, California, 1998, p. 7.



**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

10  
**RICHARD MAYHEW (BORN 1924)**  
Prelude  
signed 'Mayhew' (lower left)  
oil on canvas  
36 x 38in  
Painted *circa* 1993-94.

**\$10,000 - 15,000**

**Provenance**  
ACA Galleries, New York.  
Bomani Gallery, San Francisco, California.  
Acquired by the present owner from the above, 1998.



**PROPERTY FROM A PRIVATE TEXAS COLLECTION**

11  
**JOHN BIGGERS (1924-2001)**  
Mother and Three Children  
signed 'John Biggers' (lower center)  
conté crayon on paper  
24 x 36in  
Executed in 1947.

**\$15,000 - 25,000**

**Provenance**

The artist.  
Private collection, Texas, (probably) acquired from the above, circa 1960.  
By descent to the present owner.

**Exhibited**

Houston, Texas, Museum of Fine Arts, and elsewhere, *The Art of John Biggers: View from the Upper Room*, April 2-August 28, 1995, p. 150, no. 9, illustrated.



**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

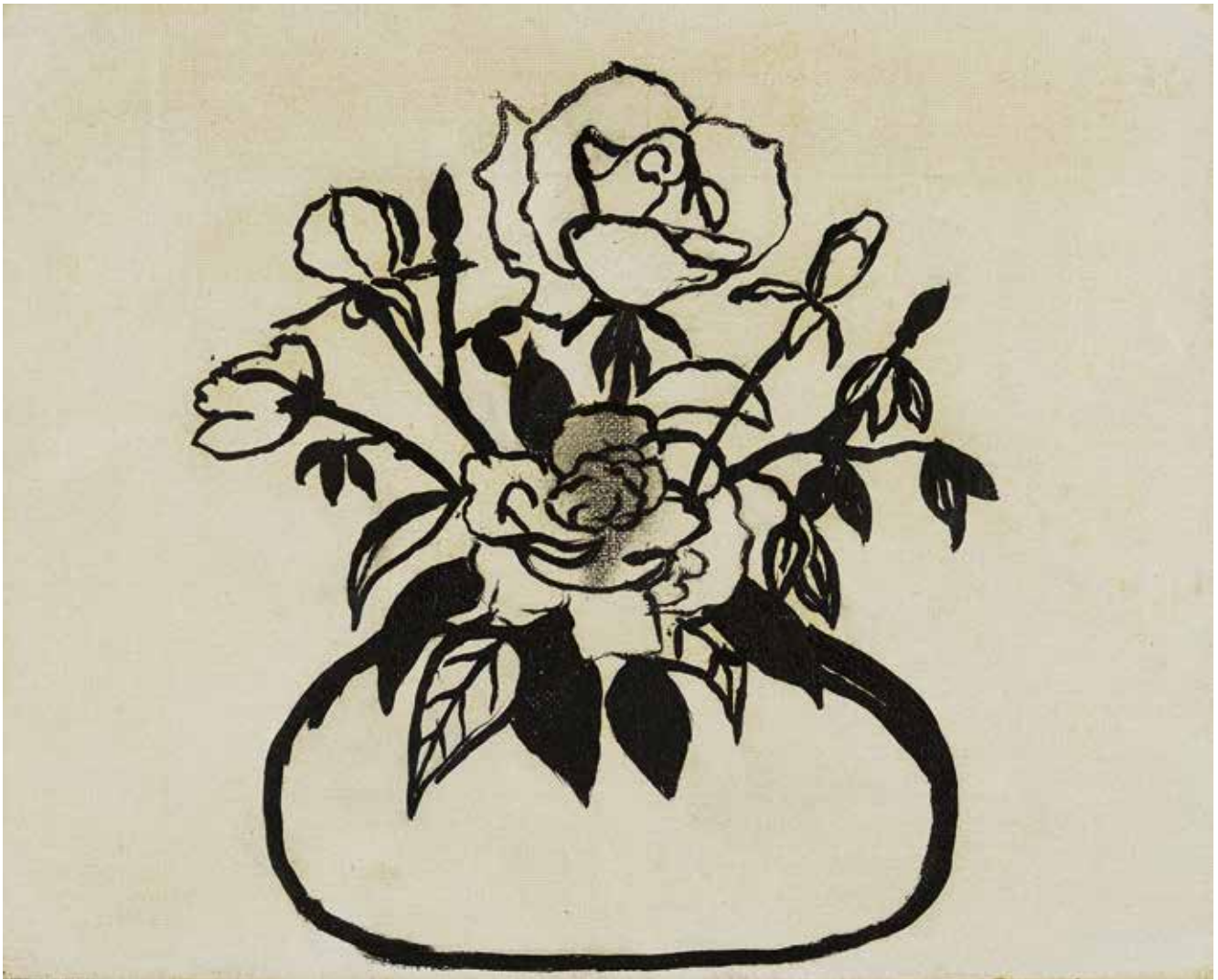
12  
**CLEMENTINE HUNTER (1887-1988)**

Wash Day  
signed with conjoined initials 'CH' (lower right)  
oil on board  
16 x 23 3/4in

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

**Provenance**

Sherry Washington Gallery, Detroit, Michigan.  
Sale, Southside Community Center, Chicago, Illinois, 2000.  
Acquired by the present owner from the above.



13

**HORACE PIPPIN (1888-1946)**

Flowers

oil on canvas

8 1/4 x 10in

Painted in 1946.

**\$15,000 - 25,000**

**Provenance**

The artist.

Estate of the above.

Carlen Galleries, Philadelphia, Pennsylvania, 1946.

Mr. and Mrs. David Flood, Philadelphia, Pennsylvania, acquired from the above, 1946.

By descent to the present owner.

**Literature**

S. Rodman, *Horace Pippin: A Negro Painter in America*, New York, 1947, p. 88, no. 120.

J.E. Stein, *I Tell My Heart: The Art of Horace Pippin*, Philadelphia, Pennsylvania, 1993, p. 203.

14 ▲

**CHARLES SHEELER (1883-1965)**

Tulips-Suspended Forms

signed and dated 'Sheeler / 1922' (lower right)

tempera and conté crayon on paper

20 x 15 1/2in

Executed in 1922.

**\$150,000 - 250,000**

**Provenance**

The artist.

Dr. and Mrs. William Carlos Williams, Rutherford, New Jersey, gift from the above, 1925.

with Salander-O'Reilly Galleries, New York.

Katherine and Robert Steinberg, New York, until 1944.

Mr. and Mrs. Carl D. Lobell, New York, by 1987.

Hirschl & Adler Galleries, New York.

Private collection, acquired from the above, 1997.

Sale, Christie's, New York, December 4, 2008, lot 13.

Acquired by the present owner from the above.

**Exhibited**

New York, The Daniel Gallery, *Charles Sheeler: Paintings, Drawings, Photographs*, 1922.

New York, The Museum of Modern Art, *Charles Sheeler: Paintings, Drawings, Photographs*, 1939, p. 49, no. 53 (as *Still Life*).

New Haven, Connecticut, Yale University, Yale University Art Gallery, *Charles Sheeler: American Interiors*, April 1-May 31, 1987, no. 8 (as *Still Life*).

Boston, Massachusetts, Museum of Fine Arts, and elsewhere, *Charles Sheeler: Painter-Photographer*, October 13, 1987-January 3, 1988, no. 21.

New York, Driscoll Babcock Galleries, *Suspended Forms: American Modernism 1908-1928*, January 31-February 16, 2013.

**Literature**

"Paintings and Drawings by Charles Sheeler," *American Art News*, April 1, 1922, p. 6.

T. Craven, "Charles Sheeler," *Shadowland*, March 1923, vol. VII, pp. 11, 71, no. 1.

F. Watson, "Charles Sheeler," *The Arts Magazine*, May 1923, vol. 3, p. 334, no. 5, illustrated.

L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, vol. I, Ph.D. dissertation, State University of Iowa, 1963, p. 234, no. 22.086 (as *Still Life*).

S. Fillin-Yeh, *Charles Sheeler: American Interiors*, New Haven, Connecticut, 1987, pp. 30-31, no. 8, illustrated (as *Still Life*).

C. Troyen, E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, pp. 85-86, 89, no. 21, illustrated.

Charles Sheeler is one of the central and most profoundly significant figures in the development of modern art in America. As a painter, draftsman and photographer, he was a defining figure in the development of Precisionism and straight photography. In a career that spanned little more than fifty years, he meticulously created a small but iconic body of approximately four hundred works, destroying all that did not meet his exacting standards.

"It is a lush picture, emphasizing the voluptuous contours of the Etruscan vase and the provocative red petals of the overripe tulips."

– Carol Troyen and Erica E. Hirshler, 1987

*Tulips-Suspended Forms*, is one of a small group of six still life works on paper that Sheeler exhibited in his 1922 one person show of paintings, drawings and photographs at The Daniel Gallery, New York. These were executed with tempera paint, conté crayon and graphite. The significance of these works, beyond their aesthetic success, is indicated by the list of original owners and the impressive published critical acclaim they received. One of the works, *Tulips and Etruscan Vase*, 1922, was acquired by Abby Aldrich Rockefeller and later gifted to the Museum of Modern Art, New York. Alfred Stieglitz acquired *Still Life, Pitcher*, 1922, which later became part of the Stieglitz Collection at Fisk University. *Tulip*, 1922, went to Susan Watts Street and became a 1957 bequest to Williams College Museum of Art, Williamstown, Massachusetts. *Suspended Forms (Still Life)*, 1922, was acquired by Marie Setz Hertslet and later went to The St. Louis Art Museum, Missouri. Sheeler retained *Leaves, Flower and Glass*, 1922, for his own collection until his death. Sheeler's 1922 Daniel Gallery exhibition was also reviewed by Forbes Watson in *The Arts Magazine*, where *Tulips-Suspended Forms* was illustrated.

This present work, *Tulips-Suspended Forms*, is arguably the most lavish and sensuous of the group, having been referenced as, "a lush picture, emphasizing the voluptuous contours of the Etruscan vase and the provocative red petals of the overripe tulips."

(C. Troyen, E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 86) In 1925, Sheeler presented the present work as a gift to his friend, the acclaimed poet William Carlos Williams, who owned the work for the rest of his life. Sheeler admired Williams' writing and when they met at a dinner party at Matthew Josephson's home, he shook the poet's hand and said "Here is the man I've been looking for all my life." They remained lifelong friends, both went on to brilliant careers and in 1939 Williams wrote the introduction for Sheeler's one person retrospective at the Museum of Modern Art, New York.

Sheeler's intent with this body of works was to create "The absolute beauty we are accustomed to associate with objects suspended in a vacuum" (T. Craven, "Charles Sheeler", *Shadowland*, March 1923, p. 71) which meant he intended to remove all "superfluous ornamentation" to focus interest on the forms and the relationships of forms without anything extraneous. This distillation, this economy of means, was key to his work throughout his career, it is what attracted the attention of important figures like the Arensbergs, John Quinn, Alfred Stieglitz and Marius De Zayas, and probably accounts for the fact that when the great sculptor Constantine Brancusi came for his first American exhibition he "almost lived at the Sheelers'."

*Tulips-Suspended Forms* remains one of the iconic still lifes of Charles Sheeler's career and among the most important of these works remaining in private collections.





**PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI**

15

**BESSIE POTTER VONNOH (1872-1955)**

Alicia

inscribed 'Bessie Potter Vonnoh / No. V' (on the base) and

'Roman Bronze Works N-Y-' (along the base)

bronze with dark brown patina

10in high

Modeled *circa* 1921.

**\$8,000 - 12,000**

**Provenance**

Sale, Sotheby's, New York, December 1, 1989, lot 166.

(probably) Acquired by the late owner from the above.



**PROPERTY FROM THE COLLECTION OF GLORIA AND RICHARD MANNEY**

16

**ROBERT FREDERICK BLUM (1857-1903)**

Japanese Girl with Fan

signed with artist's device 'Blum' (lower right)

pastel on paper

14 x 4in, image; 14 1/4 x 7 1/2in, sheet

**\$20,000 - 30,000**

**Provenance**

Thomas Colville Fine Art, New York.

Hirschl & Adler Galleries, New York, acquired from the above, 1978.

Acquired by the present owners from the above, 1979.

Robert Frederick Blum's interest in Japanese art likely began when he visited the Japanese Pavilion at the Philadelphia Centennial Exhibition of 1876. In 1890, he became one of the first American artists to visit Japan. He spent two years in the country and during this period executed a group of elegant portraits of Japanese women. *Japanese Girl with Fan* exhibits the Impressionist and Tonalist influences of James McNeill Whistler (1834-1903), whom Blum had met through his teacher, Frank Duveneck (1848-1919). Whistler, who was also captivated with Japanese culture, introduced Blum to the pastel medium. Blum would later become president of the Society of Painters of Pastel and some of the most highly regarded works from his *oeuvre* are in this medium.



17

**CHILDE HASSAM (1859-1935)**

Appledore Island, Isle of Shoals, Maine  
signed and dated 'Childe Hassam 1906' (lower left)  
watercolor on paper  
14 x 19 7/8in  
Executed in 1906.

**\$60,000 - 80,000**

**Provenance**

Private collection, San Francisco, California, by 1958.  
Private collection, Ireland, by descent from the above, 1963.  
By descent to the present owners.

**Exhibited**

(possibly) San Francisco, California, California Palace of the Legion of Honor, February 1958.

This painting will be included in Stuart P. Feld and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

We wish to thank the *catalogue raisonné* committee for their assistance cataloguing this lot.

The Isles of Shoals off the coast of Maine, including the island of Appledore, were for thirty-five years a source of inspiration and refuge for the American Impressionist painter Childe Hassam. Hassam returned to the islands on a regular basis to paint the natural garden of Celia Thaxter and the craggy rock outcroppings that punctuated the islands' shores. *Appledore Island, Isle of Shoals, Maine*, executed in 1906, is from a prime period of Hassam's work on the islands. The present work depicts the brilliant midday light, clear sky, and calm waters of Maine, which the artist captured in energetic, fluent brushwork, maximizing the fluidity of the watercolor medium.

Hassam was initially invited to the islands by Celia Thaxter, a poet, essayist and gardener who was the doyenne of Appledore. She conducted a summer salon for artists and writers, Hassam was one among the major figures who frequented the location. On the island of Appledore, Hassam found a natural haven and muse where he could create his paeans to the natural beauty of the surroundings. Hassam was particularly drawn to the rugged coastal rock formations seen in the present work. Another Appledore watercolor, of the same size and a similar coastline subject, is *The Gorge, Appledore*, 1912, in the collection of the Brooklyn Museum of Art, Brooklyn, New York. For Hassam, the isolation, primitive natural surroundings, colorful rock formations, and reflected light off the ocean inspired some of his most innovative seascapes.



**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

18

**THEODORE EARL BUTLER (1861-1936)**

Flag Day

signed and dated 'T.E. Butler / Oct. 1918' (lower left) and signed again (on the reverse)

oil on canvas

39 1/2 x 31 1/2in

Painted in 1918.

**\$500,000 - 700,000**

**Provenance**

The artist.

(probably) Schwartz Gallery, New York, 1921.

Tom Snyder Collection, New York.

R.H. Love Galleries, Inc., Chicago, Illinois.

Private collection, acquired from the above.

Sale, Sotheby's, New York, May 19, 2011, lot 30.

Acquired by the present owner from the above.

**Exhibited**

(probably) New York, Schwartz Gallery, *Exhibition of Paintings by Theodore E. Butler*, February 28-March 19, 1921, no. 1 (as *The Avenue of the Allies*).

Chicago, Illinois, R.H. Love Galleries, and elsewhere, *Theodore Earl Butler: Emergence from Monet's Shadow*, January 14, 1984-February 2, 1986, pp. 389-90, pl. 87-88, illustrated on cover.

New York, Grand Central Art Galleries, *Impressionism and Post-Impressionism: Transformations in the Modern American Mode 1885-1945*, March 29-May 14, 1988, pp. 33, 102, no. 36, illustrated.

**Literature**

(probably) "The World of Art: The Society of Independent Artists," *New York Times*, March 6, 1921, p. 21 (as *The Avenue of the Allies*).

I.S. Fort, *The Flag Paintings of Childe Hassam*, Los Angeles, California, 1988, pp. 24-25, fig. 25, illustrated.

This painting will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler. We wish to thank him for his assistance cataloguing this lot

**This work has been requested for inclusion in an exhibition of Theodore Earl Butler's work at the Columbus Museum of Art, Columbus, Ohio, scheduled for September 2021.**



Western Newspaper Union. Photograph of sailors marching on Fifth Avenue during Fourth Liberty Loan Drive, 1918. The National Archives, Washington, D.C.





George Luks (1867-1933), *Armistice Night*, 1918. Whitney Museum of American Art, New York; gift of an anonymous donor 54.58. Digital Image © Whitney Museum, N.Y.

Theodore Earl Butler's *Flag Day* is an emblematic representation of the patriotic atmosphere in New York that coincided with the Allies' push towards the end of World War I. Painted in October 1918, weeks before the Armistice, *Flag Day* depicts a spirited Fourth Liberty Loan drive parade along Fifth Avenue in New York, which in the autumn of 1918 was coined the "Avenue of the Allies" due to the spectacular international displays of flags. To raise both funds and morale, the United States Government sold Liberty Bonds—effectively loans from citizens to the state to be repaid with interest once the war was over. The large-scale composition in the present work focuses on the strikingly colorful flags of the Allies, which were interspersed with dazzling red Liberty Loan banners, soaring down the Avenue. The parades inspired American painters—including famously Childe Hassam (1859-1935), George Luks (1867-1933), and Gifford Beal (1879-1956)—to record the historic moment and Butler's portrayal in *Flag Day* is among his strongest works.

Butler was born in Columbus, Ohio and began his artistic training under William Merritt Chase at the Art Students League in New York. He set off for Paris in 1886 where he studied at the Académie Julian. He moved to Giverny in 1888 and became closely associated with the group of Americans who worked in the artists' colony there. Giverny was famously home to Claude Monet, who was the expatriates' greatest influence. Butler formed a close personal relationship with Monet, who became his father-in-law after Butler married Suzanne Hodseché in 1892. Following Suzanne's death, in 1900, Butler married her sister, Marthe Hoschedé. Butler travelled back to New York in 1913 for a mural commission and participated in the landmark Armory show of that year. World War I prevented his return to France for eight years and it was during this period in New York that Butler witnessed the spirited parades that inspired *Flag Day*.

According to Patrick Bertrand, author of the forthcoming *catalogue raisonné* on the artist, "*Flag Day*, an iconic painting, heralds the one hundredth anniversary of the armistice of World War I. Butler herein depicts a scene from the fourth Liberty Loan parade led by President Woodrow Wilson in October 1918. Like a photograph, Butler captures the moment in real time. The flags of the twenty-two allies festoon New York City's Fifth Avenue. The tumultuous crowd, the careening vehicles, the energy of the Allies, is almost palpable. The American flag is actively commandeering the canvas as its centerpiece, with fluttering red flags framing it from above. The vivid primary colors of the flags juxtapose those of somber New York City, symbolizing the hope and promise of the people as the end of the war approaches. The flags, like sails, are unfurled above the crowds, guiding them all to victory. Despite the wind and chaos of the street, most of the flags are seen in their entirety, illustrating the individual strength and resilience of the allies in the face of war. Compared to the flag scenes of those like Manet or Van Gogh, Butler's is full of heartfelt enthusiasm."

In 1918, New York was a bustling industrial city. The spires of St. Patrick's Cathedral are seen in the background of *Flag Day*, placing the viewpoint at 53rd street and 5th Avenue looking South. In addition to the patriotic themes evident in the present work, Butler also focuses on capturing a moment in modern city life. The rise of the automobile's popularity had a profound impact on modernizing New York structurally and societally with a newfound ease of mobility. In *Flag Day* several cars are the focal point of the lower register. While dwarfed compositionally by the largescale flags, the emphasis given to the automobiles sets this flag depiction apart from the artist's contemporaries, including Hassam's as well as Butler's own *Flags*, 1918, in the collection of the Birmingham Museum of Art, Birmingham, Alabama, includes less clearly defined cars.

“Although other American cities were decorated during this drive, none of them attained the lavishness of New York. The city’s decorations of Allied flags came to represent the entire national war effort.”

- Ilene S. Fort, 1988



Theodore Earl Butler (1860-1936), *Flags*, 1918. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Marlene and Crawford Taylor in honor of Margaret G. Livingston, Thomas N. Carruthers, Jr. and William M. Spencer, III for their long years of service to this Museum, our community at large, and for their personal examples of servant leadership at its best.

While other noteworthy American artists also captured the patriotic heraldry of the parades along the Avenue of Allies, there are only two works of this magnitude that Butler painted on the flag subject. The other previously mentioned example entitled *Flags* of 1918 features a similar composition and is in the collection of the Birmingham Art Museum (Birmingham, Alabama). The present work was likely exhibited under an earlier title, *The Avenue of the Allies*, in New York in 1921, when a reviewer for *The New York Times* wrote, “‘The Avenue of the Allies’ is a flag picture, interesting to compare with those of Mr. Hassam. Mr. Butler flings his scarfs to a more jocund breeze, and uses a free and large design.” (“The World of Art: The Society of Independent Artists,” *The New York Times*, March 6, 1921, p. 21) Childe Hassam’s famous series of flag paintings including some 30 oil paintings were exhibited together days after the Armistice at Durand-Ruell Galleries in New York. The present work depicts the view as seen from the opposite direction as Hassam’s *Avenue of the Allies: Brazil, Belgium, 1918* (1918, Los Angeles County Museum of Art, Los Angeles, California). Hassam’s scene, donated to the Los Angeles Museum of History, Science and Art in 1929, became one of the first flag paintings from this period to enter a public institution. Now most of these works, including flag scenes by Butler himself, Hassam, Luks, and Beal, are held in museum collections.

*Flag Day* is an important work of art from an internationally historic period and is part of a tradition of urban flag paintings by both European and American masters. American Art curator and scholar Ilene S. Fort wrote on New York’s Fourth Liberty Loan parade that, “Although other American cities were decorated during this drive, none of them attained the lavishness of New York. The city’s decorations of Allied flags came to represent the entire national war effort.” (*The Flag Paintings of Childe Hassam*, Los Angeles, California, 1988, p. 24) Butler’s superb handling of energetic brushwork and movement in the composition conveys the liveliness of this parade. The artist’s unique Impressionistic style was perfectly fitting to capture the momentous, spirited nationalism in *Flag Day*.



Childe Hassam (1859-1935), *Avenue of the Allies: Brazil, Belgium, 1918*. Los Angeles, County Museum of Art, Los Angeles, California. Digital Image © 2018 Museum Associates/ LACMA. Licensed by Art Resource, NY



**PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI**

19

**ABASTENIA ST. LEGER EBERLE (1878-1942)**

Old Woman Picking Up Coal  
inscribed 'A St L Eberle' (along the base)  
bronze with dark brown patina  
11 1/4 in high  
Modeled by 1908.

**\$10,000 - 15,000**

**Literature**

L. Mechlin, "The National Sculpture Society's Exhibition at Baltimore - II. Imaginative Work," *International Studio*, vol. XXXV, no. 138, August 1908, p. XLVIII, another example illustrated.  
*Abastenia St. Leger Eberle: Sculptor (1878-1942)*, Des Moines, Iowa, 1980, n.p., no. 44, another example listed.  
C.S. Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p. 215.

While the exact size of the edition of *Old Woman Picking Up Coal* sculptures is unknown, an exhibition catalogue produced by the Des Moines Art Center, the author notes that Eberle's genre figures were believed to be cast in relatively limited numbers. (*Abastenia St. Leger Eberle: Sculptor (1878-1942)*, Des Moines, Iowa, 1980, n.p.) Another example of *Old Woman Picking Up Coal* can be found in the collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.





**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

20

**COLIN CAMPBELL COOPER (1856-1937)**

A Snowy Day, Chicago Art Institute  
signed 'Colin Campbell Cooper' (lower left)  
oil on board  
20 1/8 x 24in  
Painted circa 1920s.

**\$20,000 - 30,000**

**Provenance**

Sale, Leslie Hindman Auctioneers, Chicago, Illinois, December 10, 2006, lot 13.  
R.H. Love Galleries, Chicago, Illinois.  
Acquired by the present owner from the above, 2007.

**Exhibited**

(possibly) Chester Springs, Pennsylvania, Pennsylvania Academy of the Fine Arts, Academy Country School, n.d.

21

**ANDREW WYETH (1917-2009)**

Stair Window

signed 'Andrew Wyeth' (upper right)

gouache, watercolor and pencil on paper

27 7/8 x 21in

Painted in 1954.

**\$50,000 - 70,000**

**Provenance**

The artist.

Private collection, San Francisco, California, acquired from the above, *circa* 1954.

Private collection, Ireland, by descent from the above, 1963.

By descent to the present owner.

**Exhibited**

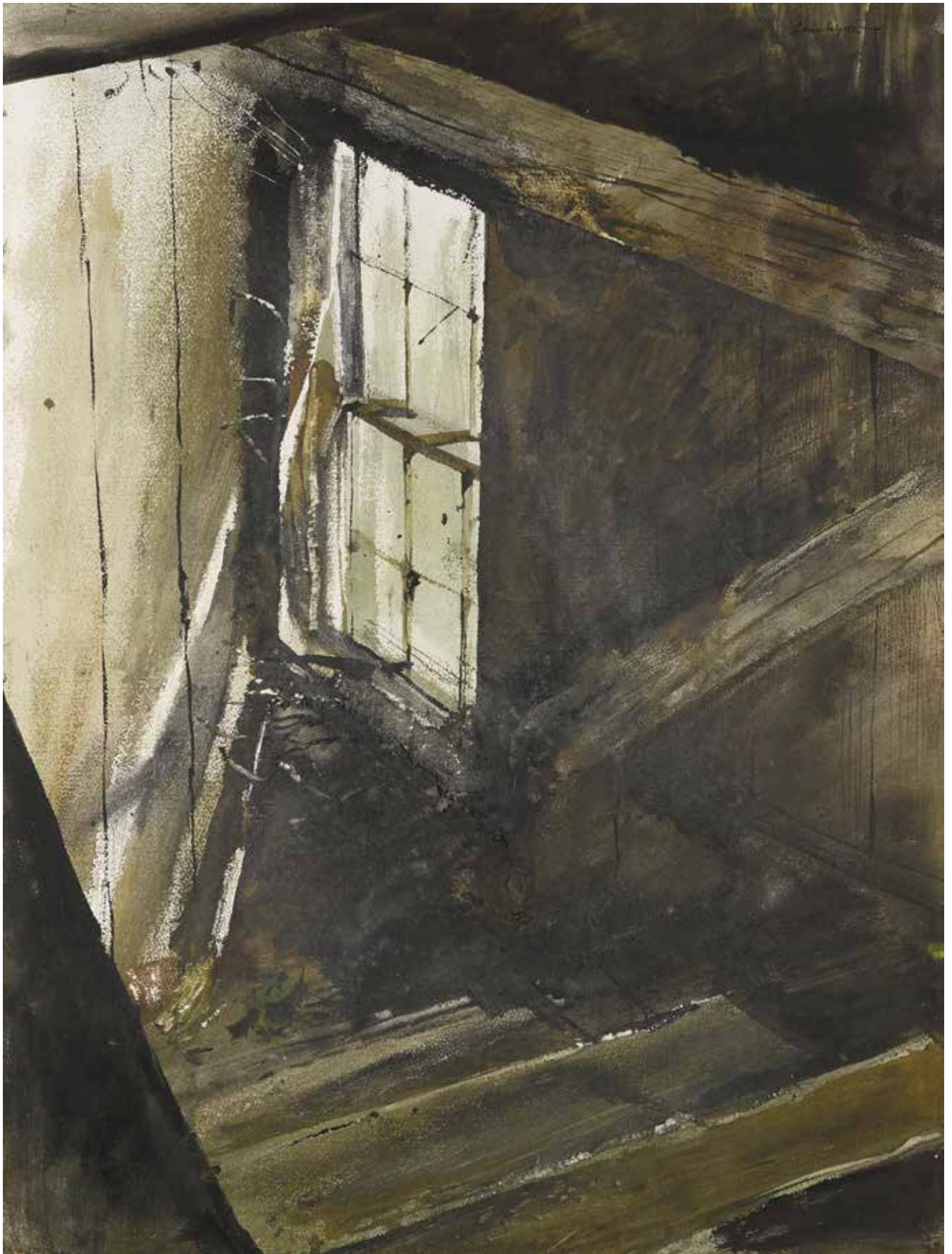
San Francisco, California, De Young Museum, and elsewhere, *Andrew Wyeth*, July 12-September 23, 1956.

Tucson, Arizona, The University of Arizona Art Gallery, *Andrew Wyeth: An Exhibition of Watercolors, Temperas and Drawings*, March 16-April 14, 1963, p. 62, no. 45.

Dublin, Ireland, National Gallery of Ireland, *circa* 1971.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Painted in the summer of 1954, the present work depicts stairs descending from the second floor of a woodshed on Christina and Alvaro Olson's farm in Cushing, Maine. This structure is the far right wing of the Olson's house pictured in the distance of the artist's iconic tempera, *Christina's World*, in the collection of the Museum of Modern Art, New York.



**NEWELL CONVERS WYETH (1882-1945)**

Legends of Charlemagne: Cover Illustration  
 initialed 'W' (lower right)

oil on canvas

24 x 25 1/2 in

Painted in 1923-24.

**\$300,000 - 500,000**

**Provenance**

The artist.

James Boyd, acquired from the above.

Nancy Boyd Sokoloff, daughter of the above, by descent.

By descent to the present owners.

**Exhibited**

Chadds Ford, Pennsylvania, Brandywine River Museum, and elsewhere, *N.C. Wyeth*, May 20-December 31, 1972, n.p., no. 108 (as *Cover Painting for Legends of Charlemagne*).

Greenville, South Carolina, Greenville County Museum of Art, *N.C. Wyeth: Inaugural Exhibition*, March 9-May 26, 1974, p. 10, no. 42 (as *Cover Painting for Legends of Charlemagne*).

**Literature**

T. Bulfinch, *Legends of Charlemagne*, New York, 1924, cover illustration.

D. Allen, D. Allen Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 200.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. one, London, 2008, p. 451, no. I-944, illustrated.

J. Spurlock, G. Hildebrandt, *Legendary Illustration Art of N.C. Wyeth*, Lebanon, New Jersey, 2014, illustrated on cover.

Newell Convers Wyeth story book illustrations are among his most revered compositions and the present work, *Legends of Charlemagne: Cover Illustration*, was prominently placed on the cover of Thomas Bulfinch's historic publication of the same title. *Legends of Charlemagne: Cover Illustration* memorializes a mythological legend, with heroic imagery assigned to historical and religious icons alike in the battle of good versus evil.



The cover for Thomas Bulfinch's publication, *Legends of Charlemagne*, Cosmopolitan Book Corporation, New York, 1924.

Wyeth began his formal art training in 1902 as a student of Howard Pyle's, one of the most renowned illustrators of the 19th century. He would soon exceed the abilities of his teacher, quickly finding employment with popular magazines of the period, including *Century*, *Harper's Monthly*, and *Scribner's*. In 1911, he was hired to illustrate Robert Louis Stevenson's *Treasure Island*, his first commission for Scribner's popular series of classical stories. Following this milestone, in 1919, only a few years before *Legends of Charlemagne: Cover Illustration* was completed, Wyeth was commissioned to illustrate James Fenimore Cooper's novel, *The Last of the Mohicans*.

The present work was reproduced as the cover illustration for Thomas Bulfinch's novel, *Legends of Charlemagne*, published by the Cosmopolitan Book Corporation, New York, in 1924. The book chronicled the tales and folklore that fused with the history of Charlemagne, more widely known as Charles the Great, King of Franks, who ruled Europe during the 8th century. Charles the Great is credited with having united most of western and central Europe during the Middle Ages and has been canonized as a champion of Christianity. The collection of folklore and romantic fables that came to form the *Legends of Charlemagne* were derived from legend passed down after the French King's rule and have over time encompassed mythical adversaries, imagined by poets in the centuries that followed. Much of the lore that surrounds Charlemagne and the heroic stories that evolved to describe his rule and influence on Europe are documented at length by Thomas Bulfinch in *Legends of Charlemagne* and were brought to life by Wyeth's masterful, fantastical images that adorned the cover, end sheets, and interior pages of the book. These illustrations feature the stories' protagonists battling human enemies along with mythological creatures like dragons, menacing giants and sea monsters.

In the present work, the armored figure faces a terrifying dragon, decorated in scales and curling tentacles. In a beehive-shaped pattern, Wyeth constructs the scales of the monster's skin, this motif is further echoed in the chain-link suit of armor worn by our hero. The center of the canvas glows with a white blaze of fire which billows from its mouth, producing sharp, curved fangs and teeth. We can only see the figure's face in profile, which has been spotlighted by the glow of fire. With a strong hand he clenches an axe, moments before it crashes down wounding the serpent. Historically, images of the dragon and fire breathing beasts found their way into mythology as a symbol of evil or the devil. With Charlemagne's reputation as a crusader for Christianity, he could be represented here as an archetypal champion, an individual who prevails over creatures of sin, his victory representing good over evil. The dragon-slayer is also a character commonly ascribed to Saint George, starting in the 11th century. Another figure recorded by Bulfinch in *Legends of Charlemagne* is the soldier Orlando. In rescuing a damsel he is confronted by a dragon on guard at the gates, and with a large branch torn off an elm tree, he beat the dragon with mighty blows to subdue him, proceeding across the threshold to the woman awaiting his rescue.

Nearly a dozen paintings were executed by Wyeth for this commission. The initial owner of *Legends of Charlemagne: Cover Illustration* was the author James Boyd (1888-1944). Boyd established a relationship with Wyeth after the artist was commissioned to illustrate the author's Revolutionary War novel *Drums*, first published in 1925 and reprinted in 1928 to include Wyeth's illustrations. The artist visited Boyd at his home called Weymouth in Southern Pines, North Carolina in preparation for his commission. There are published letters between the artist and author from this period which were included in the early printings of the 1928 edition of *Drums*. (G.M. Brillhart, *The Boyds of Weymouth*, Southern Pines, North Carolina, 2003, p. 29) The present work has descended in James Boyd's family since it was initially acquired from the artist.





**PROPERTY FROM THE NINA HARTWELL TRUST**

23

**THOMAS HART BENTON (1889-1975)**

California Landscape

signed, dated and inscribed with title 'Benton / '47' (lower right)

ink, wash and pencil on paper

19 x 12in, image; 22 3/8 x 14 1/2in, sheet

Executed in 1947.

**\$5,000 - 7,000**

We wish to thank Andrew Thompson and Dr. Henry Adams for their assistance cataloguing this lot.



**PROPERTY FROM THE NINA HARTWELL TRUST**

24

**THOMAS HART BENTON (1889-1975)**

Untitled (Farm Scene)

signed 'Benton' (lower left)

watercolor and pencil on paper

7 5/8 x 12 1/8, image; 8 1/2 x 13in, sheet

**\$10,000 - 15,000**

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee members include Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.



**PROPERTY FROM THE JOAN S. BELDEN TRUST**

25

**FRANK EARLE SCHOONOVER (1877-1972)**

Connie and Shepherd  
signed 'F.E. Schoonover' (lower right), dated and numbered  
'(Oct)-22| 1180' (on the stretcher)

oil on canvas

32 1/4 x 38in

Painted in 1922.

**\$20,000 - 30,000**

**Provenance**

The artist.

Mr. Gail C. Belden, Wilmington, Delaware, acquired from the above,  
1968.

By descent to the present owners.

**Literature**

J.B. Hendryx, "Connie the Green," *The American Boy*, December  
1922, p. 19, illustrated.

J.B. Hendryx, *Connie Morgan in the Cattle Country*, New York, 1923,  
p. 196, illustrated.

J.R. Schoonover, L.S. Smith, L. Dean, *Frank E. Schoonover: Catalogue  
Raisonné*, vol. I, New Castle, Delaware, 2009, p. 381,  
no. 1180, illustrated.

The present work was produced by the artist in 1922 to illustrate  
the pages of James Beardley Hendryx's story "Connie the Green,"  
published in *The American Boy* magazine. The story profiled the  
adventures of the main character Connie Morgan whose rugged  
adventures took him throughout the American West and Northwest.  
During a tense encounter, Connie draws his pistol toward his  
aggressor, the present work illustrates this exchange. The caption  
below the reproduction of this painting read, "...Then Froze in His  
Tracks as He Found Himself Staring into the Muzzle of the Boy's  
Service Revolver." The author's Connie Morgan series of fictional  
novels began with its first published volume *Connie Morgan in Alaska*,  
in 1916, published by G.P. Putnam & Sons. The present lot *Connie  
and Shepherd* was reproduced a second time after inclusion in *The  
American Boy* and was printed in the pages of *Connie Morgan in the  
Cattle Country*, the fifth volume in the series, published in 1922.





26

**CHARLES MARION RUSSELL (1864-1926)**

Watcher of the Plains

inscribed with skull insignia 'CMRussell 1901 / ©' (on the base)  
and 'Calif. Art. Bronze. Fmry. L.A.' (along the base)

bronze with dark brown patina

11 3/4in high

Modeled in 1901; cast *circa* 1926-34.

**\$70,000 - 100,000**

**Provenance**

Private collection, Switzerland.

Trade, Geneva, Switzerland.

Acquired by the present owner from the above, *circa* 2015.

**Literature**

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994,  
pp. 336-40, no. R-41, other examples illustrated.

Nancy Russell, the artist's wife, once described the present work and its subject, a Piegan scout of the Blackfoot raiding party: "You can tell the wind is blowing softly. He has a sawed-off flintlock gun or fewk. In his belt is his medicine bag. The buffalo robe that he wore has slipped from his body and he is seated on it. From his wrists hangs an elk horn quirt. He is wearing a wolf skin cap." (R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, p. 337) When Russell first created the painted plaster of *Watcher of the Plains* in 1901, he produced several other variations of the subject, altering the details of each, to share with friends and family. Though modeled years earlier, the work was eventually cast in bronze much later in the artist's lifetime.

According to Rick Stewart, Charles Russell scholar, it is believed there are no posthumous casts for *Watcher of the Plains* and among the recorded lifetime casts, approximately 14 exist. (ibid, p.337) Produced both by Roman Bronze Works, New York, and California Art Bronze Foundry, Los Angeles, during the artist's life time, casts from both foundries exist in institutional collections including the Buffalo Bill Center of the West, Cody, Wyoming and the Amon Carter Museum of American Art, Fort Worth, Texas.

“He had shaped the Western Myth, provided its standards, and given birth to its popularity. His legacy is America’s treasure.”

– Peter Hassrick, 1989

27

**CHARLES MARION RUSSELL (1864-1926)**

Medicine Whip

inscribed with skull insignia ‘CMR 1911’ (on the base)

and ‘Cal. Br. Foundry. L.A.’ (along the base)

bronze

9 3/4in high

Modeled in 1911.

**\$100,000 - 150,000**

**Provenance**

Private collection, Switzerland.

Trade, Geneva, Switzerland.

Acquired by the present owner from the above, *circa* 2015.

**Literature**

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, pp. 190-93, no. R-10, other examples illustrated.

The model for the present work was copyrighted by Charles Russell on July 21, 1911, as *Mounted Indian*. He described the work as an “Indian riding [a] horse with a single thong for [a] bridle and bit.” (R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, p. 190) The work is believed to illustrate a Blackfoot Indian on horseback carrying a medicine pipe and bundle across the front of his saddle. Lieutenant James H. Bradley, an observer of the Blackfeet in Montana, explained, “their owners were called pipe stem bearers, and the position was one of great distinction.” During the artist’s lifetime, Russell also titled the work *Mounted Blackfoot*. It wasn’t until after the artist’s death, when copyrighted again by the artist’s wife, Nancy Russell, was the title *Medicine Whip* assigned and henceforth exhibited as such. (ibid, pp. 190-91)

Rick Stewart, Charles Russell scholar, estimates that approximately nine lifetime casts exist of *Medicine Whip*. The present work is likely one of the later casts that were made under Nancy Russell’s supervision. Another example from this posthumous, limited edition is in the collection of the Amon Carter Museum of Art, Fort Worth, Texas. Other examples of the bronze can be found in the collection of the Gilcrease Museum, Tulsa, Oklahoma, the Montana Historical Society, Helena, Montana, and the National Cowboy & Western Heritage Museum, Oklahoma City, Oklahoma.





28 <sup>W</sup>

**GILBERT STUART (1755-1828)**

Lady John Temple  
oil on canvas  
50 x 37 3/4 in  
Painted in 1806.

**\$10,000 - 15,000**

**Provenance**

The sitter.  
Mrs. William Lambe Palmer (Augusta Grenville Temple), England, daughter of the above, by descent.  
Elizabeth M.P. Palmer, England, daughter of the above, by descent.  
Mrs. Edward Byam (Elizabeth Augusta Temple), cousin of the above, by descent.  
Sir Grenville Temple Baronet, brother of the above, by descent.  
Sir Grenville Leofric Temple Baronet, son of the above, by descent.  
Sir Grenville Louis John Temple Baronet, son of the above, by descent.  
Mr. Thomas Lindall Winthrop, Isle of White, England, cousin of Mrs. Edward Byam (Elizabeth Augusta Temple), acquired from the above, circa 1880.  
Mrs. Joseph Grafton Minot, Esq. (Honora Elizabeth Temple Winthrop), Boston, Massachusetts, daughter of the above, by descent, by 1891.  
Mr. Joseph Grafton Winthrop Minot, son of the above, by descent, by 1914.  
Mr. William Amory Gardner Minot, Greenwich, Connecticut, step-brother of the above, by descent, by 1937.  
M. Knoedler & Co., New York, 1942.

**Exhibited**

Boston, Massachusetts, Museum of Fine Arts, March 19, 1914-December 28, 1916.  
Boston, Massachusetts, Museum of Fine Arts, May 19, 1919-October 24, 1924.  
Boston, Massachusetts, Museum of Fine Arts, February 5-September 16, 1925.  
Boston, Massachusetts, Museum of Fine Arts, February 11, 1927-October 26, 1928.  
Boston, Massachusetts, Museum of Fine Arts, December 27, 1937-October 2, 1942.

**Literature**

L. Park, *Gilbert Stuart: An Illustrated Descriptive List of His Work*, New York, 1926, vol. II, pp. 744-45, no. 828; vol. IV, p. 514, no. 828, illustrated.

The sitter Elizabeth Bowdoin (1750-1809), was the daughter of the Honorable James Bowdoin (1726-1790), Governor of Massachusetts, and Elizabeth (Erving) Bowdoin, of Boston. She married Sir John Temple, also of Boston, but raised in England, in 1797. According to Lawrence Park, the present work is believed to be an enlarged copy by Stuart from his original portrait of Lady Temple, executed in the same year. It was painted to correspond in size with a portrait of her husband, painted by John Trumbull (1756-1843), circa 1794. (L. Park, *Gilbert Stuart: An Illustrated Descriptive List of His Work*, New York, 1926, vol. II, p. 744) This second canvas by Stuart, as compared to the original, is far grander in scale and composition.



29

**GILBERT STUART (1755-1828)**

David Low  
oil on canvas  
27 1/4 x 22 1/4in  
Painted in 1824.

**\$10,000 - 15,000**

**Provenance**

The sitter.  
Mrs. David Low (Mary Haswell Langdon), by descent from the above, 1876.  
Mrs. Charles Frederick Heywood (Mary Elizabeth Low), New York, daughter of the above, by descent.  
Mrs. Charles Frederick Roper, Esquire (Mary Orient Heywood), Pelham Manor, New York, daughter of the above, by descent.  
Mr. Langdon Heywood Roper, Stamford, Connecticut, and New York, son of the above, by descent.  
Mrs. Henry Heywood Fox (Elizabeth Gorham Roper), Pelham Manor, New York, sister of the above, by descent, circa 1968.  
Mr. Heywood Fox, New Canaan, Connecticut, son of the above, by descent.  
Mr. Henry Heywood Fox, Hilton Head, South Carolina, son of the above, by descent.  
By descent to the present owner.

**Exhibited**

Boston, Massachusetts, Boston Athenaeum, *An Exhibition of Portraits Painted by the Late Gilbert Stuart, Esq.*, 1828, p. 7, no. 178 (as *David Low, Esq.*).

**Literature**

L. Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works*, vol. 1, New York, 1926, pp. 490-91, no. 508.

The sitter is David Low, son of David and Elizabeth (Rogers) Low, of Gloucester, Massachusetts. In his early life he was a ship-master and the present lot will be offered alongside his sailor's ledger, dating from 1815, and titled in his hand, *A Journal of a Passage From Boston towards Amsterdam on Board Brig Hope*. Later in life while residing in Boston, Massachusetts, he became a banker, representing Stieglitz Brothers of St. Petersburg, Russia.

“If you want to see the sights of America, go to see Niagara Falls, Lake George and the Catskill Mountain House.”

- James Fenimore Cooper, circa 1850s

## PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

30<sup>W</sup>

### THOMAS HILL (1829-1908)

Hudson River Valley from the Catskill Mountain House  
signed and dated 'T. Hill 1872.' (lower left)  
oil on canvas  
36 1/4 x 60in  
Painted in 1872.

\$150,000 - 250,000

#### Provenance

Szymanski Gallery, Beverly Hills, California, 1977.  
Acquired by the late owner from the above, by 1980.

#### Exhibited

Oakland, California, The Oakland Museum, and elsewhere, *Thomas Hill: The Grand View*, September 23, 1980-October 1981, no. 21, p. 53, fig. 31, illustrated (as *Untitled*).



Catskill Mountain House, 1892

#### Literature

M. Tsaneva, *Thomas Hill: 92 Masterpieces*, Morrisville, North Carolina, 2014, n.p., illustrated.

Thomas Hill's career as a painter focused on the American landscape and in capturing the unique characteristics of each location he depicted. Hill achieved great success with high demand for his paintings during his lifetime. While he was widely known for his paintings of the Yosemite Valley and American West, he also was inspired by treks through the White Mountains in New Hampshire as well as the Hudson River Valley in New York. A rare group of the artist's work, including *Hudson River Valley from the Catskill Mountain House*, depicts the Catskill Mountain range in upstate New York.

The Catskill Mountain House, built in 1823, was well-known as a luxurious scenic retreat and a quintessential location for landscape artists of the 19th century. Nathaniel Parker Willis (1806-1867), the poet laureate of the Hudson valley, exclaimed that its location was "too near heaven." Three U.S. presidents visited the hotel, including Ulysses S. Grant (1822-1885), Chester A. Arthur (1829-1886) and Theodore Roosevelt (1858-1919). The Mountain House and its sweeping views were depicted by many artists of the Hudson River School, including most notably Thomas Cole (1801-1848), Sanford Gifford (1823-1880), and Jasper Cropsey (1832-1900). In the present work, Hill captures the majestic scene in vibrant autumnal colors and on a grand scale fitting for the expansive view. The inclusion of the diminutive figures on the cliff further amplifies the scale of the mountains and trees as well as the far-ranging distance viewed in the panorama.

Over time the Mountain House ultimately fell into disrepair and tragically was burned by the state of New York in 1963 as it had fallen into ruin. Works such as Hill's *Hudson River Valley from the Catskill Mountain House* remain as a visual testament to when the Mountain House was at its peak as a grand cultural and historic site that gained its fame primarily because of its epic, natural vantage points.





31

**WILLIAM AIKEN WALKER (1838-1921)**

Cotton Pickers: A Pair of Portraits  
each, signed 'WAWalker.' (lower left)  
each, oil on board  
each, 8 x 4in

**\$7,000 - 10,000**

**Provenance**

J.J. Gillespie Company, Pittsburgh, Pennsylvania.  
Private collection, (probably) acquired from the above.  
By descent to the present owner.

Based off examination from photographs, John Fowler has confirmed the present work will be included in the forthcoming *catalogue raisonné* of the artist's work.





32

**WILLIAM AIKEN WALKER (1838-1921)**

Cotton Pickers

signed 'WAWalker.' (lower left)

oil on board

9 1/4 x 12 1/4in

**\$5,000 - 7,000**

**Provenance**

Private collection, Sweden.

Estate of the above.

Acquired by the present owner from the above.

Based off examination from photographs, John Fowler has confirmed the present work will be included in the forthcoming *catalogue raisonné* of the artist's work.



33

**WALTER MACEWEN (1860-1943)**

Young Girl Reading by the Window

signed 'M'Ewen'-' (lower right)

oil on canvas

22 x 18 1/4in

**\$25,000 - 35,000**

**Provenance**

Sale, Sotheby's, New York, March 23, 2005, lot 57.

Richard Green Gallery, London.

Private collection, acquired from the above, 2007.

By descent to the present owner.



**PROPERTY FROM A NEW ENGLAND LADY**

34

**HARRY MILLS WALCOTT (1870-1944)**

The Children's Party  
signed 'HMWalcott' (lower right)  
oil on canvas  
22 x 34in

**\$12,000 - 18,000**

**Provenance**

The Biddle Family, New York.  
By descent to the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

35<sup>W</sup>

**DAWSON DAWSON-WATSON (1864-1939)**

Harvest Time

signed 'Dawson-Watson.' (lower left)

oil on canvas

34 x 50 1/4 in

Painted circa 1891.

**\$70,000 - 100,000**

**Provenance**

The Pfeil Collection.

R.H. Love Galleries, Chicago, Illinois.

Acquired by the present owner from the above, 2007.

**Exhibited**

Columbus, Ohio, Columbus Museum of Art, and elsewhere,  
*Masterworks of American Impressionism from the Pfeil Collection*,  
February 1992-June 1994, pp. 14, 103-05, no. 25, illustrated.

Dawson Dawson-Watson, the English-American Impressionist, once declared, "Every painter is an impressionist, inasmuch as he gives his impression of the thing he sees." (1907, as quoted in William H. Gerdtz, *Masterworks of American Impressionism from the Pfeil Collection*, Alexandria, Virginia, 1992, p. 105) Dawson-Watson was born in London, where his father, John Dawson-Watson (1832-1892), was also an artist and a popular illustrator. He studied art from an early age in London, first under the American artist Mark Fisher (1840-1923), and later, was fortunate to receive sponsorship to study in Paris under Carolus Duran (1837-1917), who was also the teacher of John Singer Sargent (1856-1925). However, it was in Giverny, home of Impressionist painter Claude Monet (1840-1926), where Dawson-Watson would come to find a tremendous source of inspiration for his work.

Dawson-Watson joined the colony of expatriate artists that migrated to Giverny in 1888, after an invitation from the American painter John Leslie Breck (1860-1899). It was not only Monet who was a draw to Giverny for the young artists—Dawson-Watson once said it took six months for him to learn Monet lived there—but rather the natural beauty of its rural landscapes and picturesque villages. While Dawson-Watson likely intended to make a brief visit, he remained in Giverny for a period of five years, during which time he produced an array of significant landscape and figural works. Art historian William H. Gerdtz notes, "He produced landscapes and village views in and around Giverny, but his most monumental canvases are figural scenes, in which he explored the traditional peasant subject, concentrating upon women workers. The artist subjected

"Harvest Time would seem to be Dawson-Watson's masterwork from his Giverny period."

- William H. Gerdtz, 1992

his interpretations to the strategies of Impressionism—the vigorous brushwork, the rushing perspective, and the intense coloration—often favoring the purples and violets that for many critics constituted the keynote identification of the movement. *Harvest Time* would seem to be Dawson-Watson's masterwork from his Giverny period." (ibid, p. 14) *Harvest Time*, is a superb representation of Dawson-Watson's skill as an Impressionist painter. The expansive, lively brushwork as well as a color palette dominated by yellows and complimentary violets references key characteristics of the Impressionist movement. In France, Dawson-Watson studied and learned from many European artists including Louis-Joseph Raphael Collin (1850-1916) and Pierre Paul Leon Glaize (1842-1932). The composition of women working in a field, is very reminiscent of Jean Francois Millet's (1814-1875) *The Gleaners* (1857, Louvre, Paris, France). A key difference in Dawson-Watson's gleaners compared to Millet's can be seen in the bright and strongly sunlit quality of the present work, contrasted with the darker and bleaker atmosphere depicted by Millet.

It was in 1893 that Dawson-Watson moved to America at the urging of his friend and fellow artist, J. Carroll Beckwith (1852-1917), to take a post as the director of the Hartford Art Society in Hartford, Connecticut. Sojourns in Canada and the artist colony in Woodstock, New York followed, until in 1904, he settled in St. Louis, Missouri for an eleven-year post teaching at the St. Louis School of Fine Arts at Washington University, where he spent his summers in the Ozarks. In 1927, Dawson-Watson moved to San Antonio and spent the remainder of his life in Texas, which inspired the Southwestern landscapes predominantly featured in his later works.





**PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI**

36<sup>W</sup>

**CHARLES HAROLD DAVIS (1856-1933)**

Autumn in Connecticut  
signed 'C.H. Davis' (lower left) and inscribed with title (on the reverse)  
oil on canvas  
40 1/4 x 50in  
Painted in 1932-33.

**\$8,000 - 12,000**

**Provenance**

The artist.  
Estate of the above.  
Private collection, Petaluma, California, 1996.  
Acquired by the present owner from the above, 1998.

**Exhibited**

Andover Autumn Exhibit, September 1933.  
New York, National Academy of Design, *109th Annual Exhibition*,  
March 14-April 15, 1934, no. 102.  
Andover, Massachusetts, Addison Gallery of American Art, *Memorial  
Exhibition of the Works of Charles H. Davis*, May 2-June 24, 1934,  
p. 24.  
Mystic, Connecticut, The Mystic Art Association, and elsewhere,  
*Charles Harold Davis: Memorial Exhibit*, July-August, 1934.  
Pittsburgh, Pennsylvania, Carnegie Institute, *Survey of American  
Painting*, October 24-December 15, 1940, n.p., no. 239-T.

**Literature**

Macbeth Gallery, *Memorial Exhibition: Paintings by Charles H. Davis,  
N.A., 1856-1933*, New York, 1934, n.p., illustrated.



37

**RICHARD EDWARD MILLER (1875-1943)**

Summer Landscape with Farm Building

signed 'Miller' (lower right)

oil on canvas

25 x 30in

**\$50,000 - 70,000**

**Provenance**

The artist.

Estate of the above.

Private collection, by descent from the above.

Sale, Bonhams, New York, May 21, 2008, lot 1067.

Acquired by the present owner from the above.

**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

38

**GUY CARLETON WIGGINS (1883-1962)**

Wall Street in Winter

signed 'Guy Wiggins' (lower right), signed again and inscribed with title  
(on the reverse)

oil on canvas

25 x 30in

**\$80,000 - 120,000**

**Provenance**

Joseph S. Trovato, by 1994.

R.H. Love Galleries, Chicago, Illinois, 1997.

Acquired by the present owner from the above, 2005.

**Exhibited**

(probably) Youngstown, Ohio, The Butler Institute of American Art,  
*circa* 1994.

New York, Joan Whalen Fine Art, *Wiggins, Wiggins & Wiggins*,  
October 28-December 31, 1998, p. 9, fig. 17, illustrated.

Beginning in the 1920s, Guy Carleton Wiggins turned his works' focus to depicting snow scenes in New York City, a subject which garnered great popularity and commercial success for the artist. *Wall Street in Winter* is a large-scale example of one of Wiggins' favored scenes in lower Manhattan. At the right of the composition is Federal Hall and the monument to George Washington (1732-1799), on the steps where he was sworn in as the first President. Trinity Church is at the upper center, seen through a stormy haze in the background. Flags adorn the buildings along either side of Wall Street, vibrantly contrasting against the muted buildings and stormy sky. Flecks of falling snow painted in Impressionistic brushwork envelop the canvas and capture the fleeting atmosphere of the scene.







**PROPERTY FROM A PRIVATE COLLECTION, ARIZONA**

39

**JOHN FERGUSON WEIR (1841-1926)**

Chicken Yard at Branchville (Farm at Branchville)

signed 'John F. Weir' (lower right)

oil on canvas

20 x 24in

Painted in 1900-01.

**\$8,000 - 12,000**

**Provenance**

Goldfield Galleries, Los Angeles, California, by 2000.

**Exhibited**

Southampton, New York, The Parrish Art Museum, and elsewhere, *A Connecticut Place: Weir Farm, An American Painter's Rural Retreat*, April 15–September 17, 2000, p. 111, illustrated.

John Ferguson Weir hailed from the prominent Weir family of artists, most notably among them his half-brother, John Alden Weir (1852-1919). Early in his career the young artist resided in the Tenth Street

Studio Building, alongside his close friends, Sanford Robinson Gifford (1823-1880) and Jervis McEntee (1828-1891), and was soon elected as an Associate of the National Academy of Design, New York. Weir became a noted teacher at the Yale University School of Fine Arts, in New Haven, Connecticut, where he remained in his position for forty-four years.

The present work depicts his half-brother's farm property in Branchville, Connecticut, today referred to as the Weir Farm, a registered historic site with the National Parks Service. Coops are scattered through the foreground with a cluster of chickens pecking at lower right. Weir's stylistic handling and palette are reminiscent of the American Impressionist tradition with broken brushwork and coloristic definition. Lisa N. Peters describes the artist's technique, "With drybrush, he applied dabs of overlaid closely toned pastel colors of green, yellow and light orange, with accents of red, white and blue. The result is an all-over luminous effect, suggesting the warmth and peaceful mood of the summer day." (Lisa N. Peters, Ph.D., unpublished letter, n.d.)



**PROPERTY FROM A PRIVATE COLLECTION, ARIZONA**

40

**JULIAN ALDEN WEIR (1852-1919)**

Connecticut Landscape

oil on canvas

24 x 33 1/2 in

Painted circa 1895.

**\$15,000 - 25,000**

**Provenance**

The artist.

Cora Weir Burlingham, Branchville, Connecticut, daughter of the above, by descent.

Sewell C. Biggs, Delaware.

Spanierman Gallery, New York, 1997.

Goldfield Galleries, Los Angeles, California, by 2000.

**Exhibited:**

Wilmington, Delaware, Delaware Art Museum, *Sewell C. Biggs Collection*, February–April 1983.

Southampton, New York, The Parrish Art Museum, and elsewhere, *A Connecticut Place: Weir Farm, An American Painter's Rural Retreat*, April 15–September 17, 2000, p. 64, fig. 53, illustrated.

*Connecticut Landscape* marks an important turning point in the stylistic shift and approach to subject matter that evolved for Julian Alden Weir

during the 1890s. Weir was among the group of artists who called themselves the Ten American Painters and held an important and influential role in the New York art scene during his lifetime. His large body of work included all mediums and a breadth of subject matter from genre scenes to figures and still life. It was only in late 1880s that Weir began to focus more in-depth on landscape painting and elements of abstraction. This followed after his move to the country in the summer of 1882, when he established a residency in Branchville, Connecticut, where he procured a farm property in exchange for a painting. Branchville offered the artist refuge from metropolitan life, while maintaining an easy commute to and from the city where professional interests kept him, and provided an environment more suitable to his aesthetic interests.

In the bright, sunlit landscape works from this period, including *Connecticut Landscape*, the artist illustrated elements of nature by utilizing abstracted shapes and patterned brushstrokes, an aesthetic partially inspired by his exploration of Japanese prints. The present work pictures a steep hillside, with exposed rock formations undulating from green grass. Trees, grass and rock are constructed of flecks of pigment in earthy colored hues as broken brushstrokes establish each form. The peak of the hill is dappled in sunlight and the foreground is dark in tones to illustrate the shadow of trees. It is likely the present work illustrates a location on the artist's own 155 acres of land in Branchville.



**PROPERTY FROM THE NINA HARTWELL TRUST**

41

**THOMAS HART BENTON (1889-1975)**

Untitled (Man on Horseback in Town Center)

signed 'Benton' (lower right)

ink, wash and pencil on paper

9 x 12in

**\$7,000 - 10,000**

We wish to thank Andrew Thompson and Dr. Henry Adams for their assistance cataloguing this lot.



**PROPERTY FROM THE NINA HARTWELL TRUST**

42

**THOMAS HART BENTON (1889-1975)**

Untitled (House with Cart)  
signed 'Benton' (lower right)  
ink, wash and pencil on paper  
8 7/8 x 11 3/4in

**\$7,000 - 10,000**

We wish to thank Andrew Thompson and Dr. Henry Adams for their assistance cataloguing this lot.



43

43

**ALBERT EDWARD YORK (1926-2009)**

Landscape with Clouds and Bushes

signed 'A York' (on the reverse)

watercolor on paper

8 x 9 1/2in

Executed *circa* 1969.

**\$6,000 - 8,000**

**Provenance**

The artist.

Davis Galleries, New York.

Private collection.

Sale, Weschler's Auctioneers & Appraisers, Rockville, Maryland, January 29, 2013, lot 513.

Acquired by the present owner from the above.

This work will be included in the forthcoming *catalogue raisonné* of the artist's work being compiled by Cecily Langdale, of Davis & Langdale Company, Inc., New York. We wish to thank her for her assistance cataloguing this lot.

According to Cecily Langdale, the present work was executed *circa* 1969 and likely depicts the landscape around Water Mill, New York, where the artist lived.



44

44

**JOSEPH STELLA (1877-1946)**

Still Life with Peaches

signed 'Joseph Stella' (lower right)

pastel and charcoal on paper

9 x 12 1/2in, image; 10 3/4 x 14 1/2in sheet

**\$4,000 - 6,000**

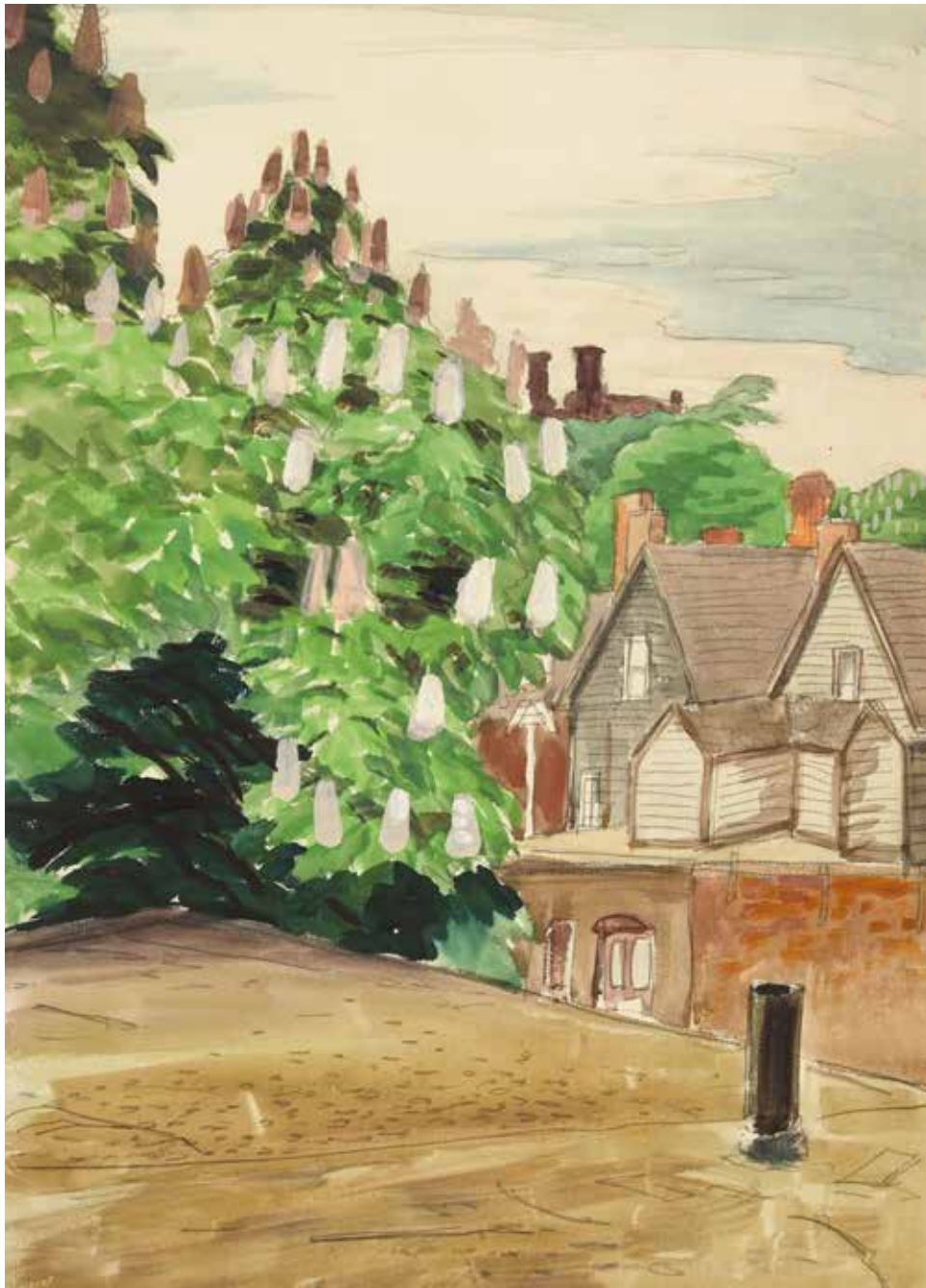
**Provenance**

Rabin & Krueger Gallery, Newark, New Jersey.

Private collection, New Jersey.

Sale, Rago Arts and Auction Center, Lambertville, New Jersey, October 21-22, 2006, lot 642.

Acquired by the present owner from the above.



45

**CHARLES BURCHFIELD (1893-1967)**

Untitled (House with Trees)

gouache, watercolor and pencil on paper

16 3/8 x 12 in

Executed *circa* 1912-16.

**\$10,000 - 15,000**

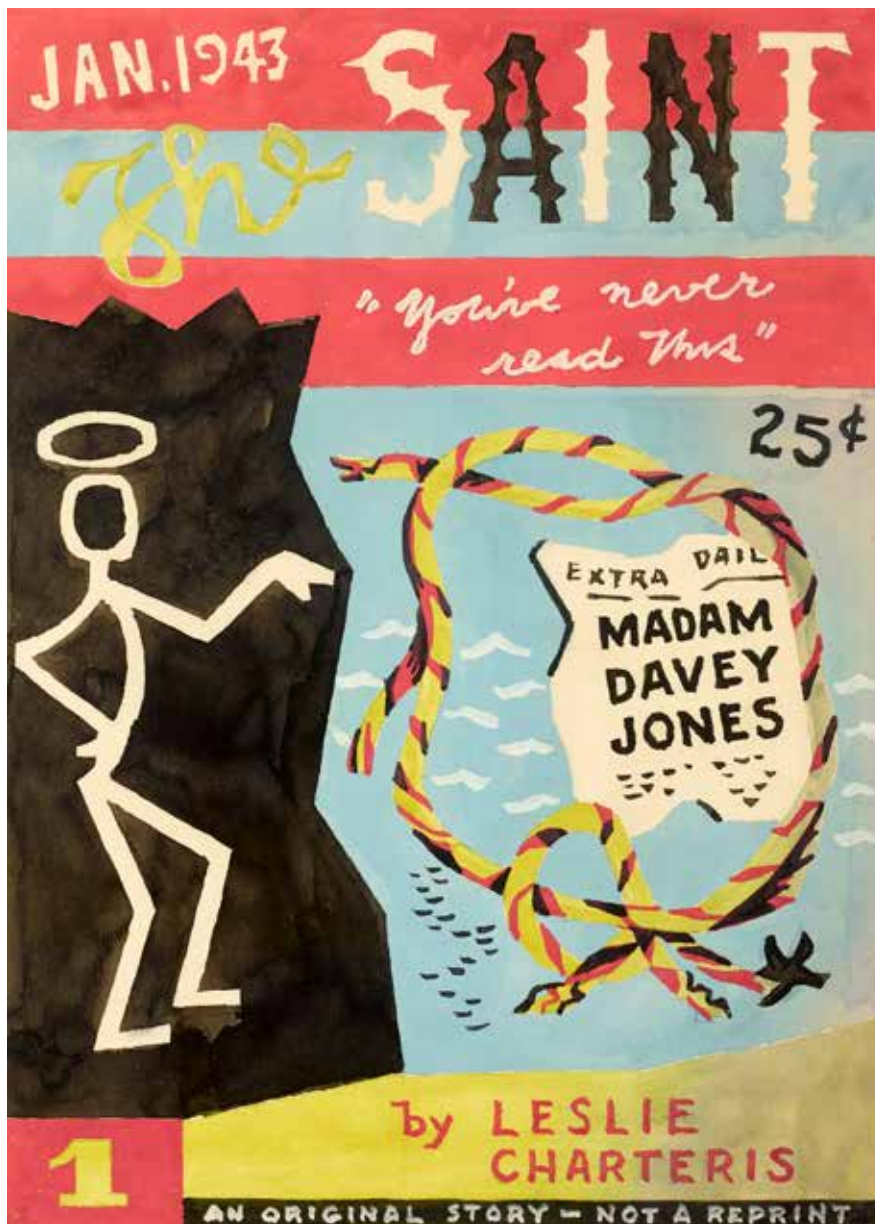
**Provenance**

Private collection, New York.

By descent to the present owner, 1999.

Accompanying this work is a research report completed by Nancy Weekly, of the Burchfield Penney Art Center, Buffalo, New York. We wish to thank her for her assistance cataloguing this lot.

According to Nancy Weekly, the present work bears resemblance in subject, palette, and size to other works executed by the artist produced while studying at the Cleveland School of Art (now the Cleveland Institute of Art) from 1912-16 and the work has therefore been dated to that period. It is documented in correspondence by the artist that Burchfield lived in a rooming house located at 1913 East 105th Street in Cleveland, Ohio. Weekly concludes, "it is possible that this painting represents a view from the rooming house and the building in the far distance may be one of the mansions on Euclid Avenue, known as Millionaire's Row." (unpublished letter, 11 October 2018)



46 ▲

**STUART DAVIS (1892-1964)**

The Saint

watercolor and pencil on paper

15 1/4 x 11in, image; 20 x 15in, sheet

Painted circa 1943.

**\$7,000 - 10,000**

**Provenance**

The artist.

Estate of the above.

Private collection, New York.

Acquired by the present owner from the above, 2006.

**Exhibited**

Chicago, Illinois, Robert Henry Adams Fine Art, *Stuart Davis*, ending October 11, 1996.

**Literature**

A. Artner, "In The American Spirit: How Stuart Davis Became Both a Modernist and a Realist," *Chicago Tribune*, October 4, 1996, sec. 7, p. 46.

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, pp. 663-64, no. 1267, illustrated.

According to Ani Boyajian and Mark Rutkowski's *catalogue raisonné*, the present work may be a book cover or advertising image produced for Leslie Charteris' (1907-1993) series of short stories featuring the reoccurring character The Saint. The inscription that appears in the composition at right, 'Madam Davey Jones', is likely a title for one of the author's short stories, although their publication notes that with no supporting documentation available, it is unclear if this image was ever published. The date inscribed at upper left indicates that the work was likely completed in early 1943 or possibly late in 1942 and was therefore assigned a *circa* date of 1943.





47

**ALBERT HAMPSON (1911-1990)**

Cocktail Tree

signed 'Al / Hampson' (lower left)

oil on panel

25 3/8 x 23 1/4 in

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

**Provenance**

Private collection, Chicago, Illinois.

Private collection, Orinda, California.

Albert Hampson was a prolific American illustrator, born in West Philadelphia, Pennsylvania. He began his studies in illustration at the Pennsylvania Museum's School of Industrial Art under Thorton Oakley (1881-1953), who had trained under Howard Pyle (1853-1911). Hampson later studied with Charles Hawthorne (1872-1930) in Provincetown, Massachusetts. Among his most well-known works are his cover illustrations for *The Saturday Evening Post* and *Look* magazine. Throughout his career Hampson also worked on numerous commercial projects for prominent corporations including Johnson & Johnson as well as beverage companies Coca Cola and Seagrams, which possibly relates to the subject of the present work.

**STUART DAVIS (1892-1964)**

Color Sketch for Drake University Mural (Study for Allée) No. 2

gouache on photostat

8 x 35in

Executed in 1954.

**\$80,000 - 120,000**

**Provenance**

The artist.

Estate of the above.

George Earl Davis.

Babcock Galleries, New York, 2006.

Richard Rossello, 2008.

with Questroyal Fine Art, 2013.

Acquired by the present owner from the above, 2013.

**Exhibited**

New York, Zabriskie Gallery, *Stuart Davis Murals: An Exhibition of Related Studies 1932-1957*, January 27-February 14, 1976, n.p., no. 11 (as *Study for a Mural*).

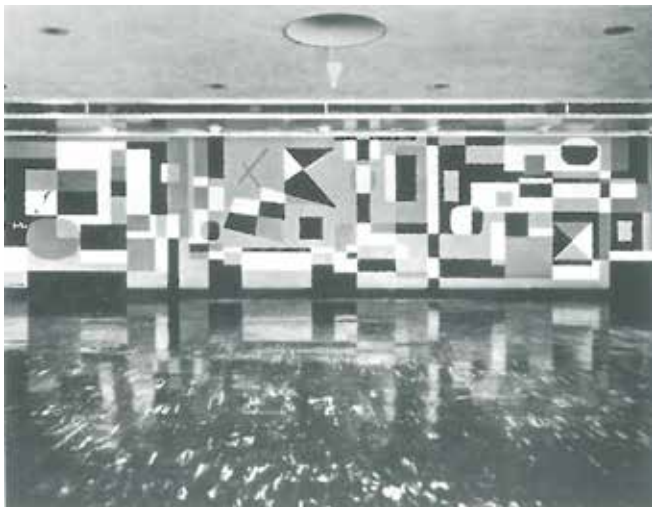
New York, Salander-O'Reilly Galleries, *Stuart Davis (1892-1964): Motifs and Versions*, November 2-December 27, 1988, n.p., no. 82, pl. 66, illustrated (as *Color Sketch for Drake University Mural (Study for "Allée")*).

**Literature**

E. Genauer, "Stuart Davis," *American Masters: Art Students League*, New York, 1967, p. 43, illustrated (as *Preliminary Sketch for Drake University Mural*).

D. Ketner, *Stuart Davis*, New York, 1971, p. 94.

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, p. 682, no. 1291, illustrated.



*Allée* in situ, Hubbell Dining Hall on the Drake University campus, Des Moines, Iowa. Artwork © 2018 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY.

Stuart Davis' 1955 *Allée*, mural for Drake University, Des Moines, Iowa, is among the most ambitious and largest works of his career. Measuring an astonishing 92 x 334 inches, it was commissioned by the Gardner and Florence Cowles Foundation and originally installed at the University's Hubbell Dining Hall designed by Eero Saarinen. The importance Davis attached to this work is thoroughly documented in his numerous written calendar notes, the fastidious color studies and the related paintings in which he developed his final conception for the mural.

Among Davis' color studies for the mural, none are more important than the four complete and to scale 35 inch wide paintings in which he refined the final design and color arrangements for his conception for the mural (see *Stuart Davis Catalogue Raisonné* nos. 1290, 1291, 1292 and 1293). Each of these paintings, completed in 1954 and 1955, bears witness to the extraordinary technical precision and aesthetic discipline the artist brought to his creation of *Allée*. Davis knew that this mural and the attendant works were to be among the principal monuments of his career and he devoted himself to their creation.

Of the four to scale studies Davis executed, *Color Sketch for Drake University Mural*, 1955 (CR 1293) is in the collection of Drake University. Another, *Color Sketch for Drake University Mural No. 1* (CR 1290) is owned by the Solomon R. Guggenheim Foundation, New York. A third one, *Scale Study #1 for Allée*, 1955 (CR 1292) is privately owned. The present example and fourth work, is *Color Study for Drake University Mural No. 2*, 1954 (CR 1291).

Davis created the present example at the end of 1954, noting in his calendar entry for December 29 that he, "Executed another full length version of *Allée* in Red, Blue, Black, and White on Photostat. The Red and Blue are thought of in relation to the White alone (therefore are full intensity) instead of middle position between White and Black as in 1st version." He settled on the "Red, Blue, Black, and White" color selection while visiting the Saarinen designed building on the Drake University campus where he saw the wall upon which the mural was to be installed situated in the midst of three glass walls, a white ceiling and black floor. In that open space Davis looked out of the windows to the blue sky and adjoining red brick campus buildings and was struck by the powerful chromatic presence of the space. With this in mind, he returned to New York to formulate a composition that would embody those color elements, and the energy of campus life he had witnessed, to create one of the iconic monuments of his life.

Today, only a small handful of major mature period oil paintings by Davis remain in private collections. This important gouache is among the largest of a small group of mature period color works on paper by Davis remaining in private ownership.





**PROPERTY FROM THE ESTATE OF ROSA DAVID**

49

**LEROY NEIMAN (1921-2012)**

Fox Hunt

signed and dated 'Leroy Neiman / 64' (lower right)

oil on board

16 3/4 x 29 3/4 in

Painted in 1964.

**\$15,000 - 25,000**

**Provenance**

Hammer Galleries, New York.

(probably) Acquired by the present owner from the above.



50

**ORVILLE BULMAN (1904-1978)**

*On connaît les amis au besoin* (We know the friends that are in need)  
signed 'Orville Bulman' (lower right), signed again, dated '1969' and  
inscribed with title (on the reverse)

oil on canvas

16 1/4 x 18in

Painted in 1969.

**\$6,000 - 8,000**

**Provenance**

Hammer Galleries, New York.

Private collection.

Acquired by the present owner from the above.



51

**WOLF KAHN (BORN 1927)**

Golden Field

signed 'W. Kahn' (lower right), signed again, numbered and dated  
'#51 1973' (on the reverse)

oil on canvas

14 x 26 1/4 in

Painted in 1973.

**\$7,000 - 10,000**

**Provenance**

The artist.

with Grace Borgenicht Gallery, New York.

Acquired by the present owner, *circa* 2000.



**PROPERTY FROM A PRIVATE COLLECTION, FLORIDA**

52

**WOLF KAHN (BORN 1927)**

Serkin's Pond

signed 'W. Kahn' (lower left)

oil on canvas

28 x 30in

Painted *circa* 1973.

**\$12,000 - 18,000**

**Provenance**

The artist.

Princeton Gallery of Fine Art, Princeton, New Jersey.

Private collection, New Jersey, acquired from the above, 1973.

By descent to the present owner.



53

**WOLF KAHN (BORN 1927)**

Trees by a Waterway

initialed 'WK' (lower right), numbered, dated, titled, '#95 1987 Trees by a Waterway' (on the stretcher), and numbered and dated again (on the reverse)

oil on canvas

12 x 24 1/8in

Painted in 1987.

**\$5,000 - 7,000**

**Provenance**

The artist.

Acquired by the present owner from the above.





54

**CHARLES BURCHFIELD (1893-1967)**

Untitled (House by the Hills)

dated 'Nov 16, 1919' (on the reverse)

gouache, watercolor and pencil on paper

18 x 23 7/8in

Executed in 1919.

**\$10,000 - 15,000**

**Provenance**

Private collection, New York.

By descent to the present owner, 1999.

Accompanying this work is a research report completed by Nancy Weekly of the Burchfield Penney Art Center, Buffalo, New York.

We wish to thank her for her assistance cataloguing this lot.

The present work depicts a site in Negley, Ohio, a small town in northeastern Ohio, southeast of Salem. According to Nancy Weekly, Burchfield made several trips to Negley and in the artist's journals on November 16th, 1919, he wrote:

"Down the windy frost whitened valley toward Negley, I smelled sweet grass –

At nightfall, the yellow window houses crouched silently under the black hills –

(C.E. Burchfield, Journals, vol. 32, p. 72)

The false front building seen in the present work was architecture that fascinated Burchfield and appear in works dating from 1919 through the early 1920s, including a similar composition, a watercolor entitled *Hot Summer Afternoon*, from 1919, in the collection of the Metropolitan Museum of Art, New York.



55 ▲

**ALFRED HENRY MAURER (1868-1932)**

Vase of Flowers  
signed 'AH Maurer' (upper right)  
oil on canvas  
30 x 20in  
Painted *circa* 1926.

**\$5,000 - 7,000**

**Provenance**

Franz Lewisohn, New York, by 1940.  
Richard Lewisohn, Jr., New York, by descent from the above.  
Mrs. Richard Lewisohn, Jr., New York, by descent from the above.  
Private collection, by descent from the above.  
Sale, Sotheby's, New York, March 1, 2006, lot 144.  
Acquired by the present owner from the above.



56

**MILTON AVERY (1885-1965)**

Untitled (Portrait of David Burluik and His Wife)  
signed 'Milton Avery' (lower right) and inscribed 'God / Bless our  
Home' (upper right)

oil on canvas

36 x 28in

Painted *circa* 1939.

**\$30,000 - 50,000**

**Provenance**

The artist.

Valentine Gallery, New York.

Collection of Roy Neuberger, acquired from the above.

A University Museum, gift of the above.

Harcourts Gallery, San Francisco.

Mr. and Mrs. Len Aronson, Nashville, Tennessee, acquired from the  
above, 1994.



(actual size)

57 ▲

**ARTHUR DOVE (1880-1946)**

Derrick (Steam Shovel, Port Washington)

signed 'Dove' (lower center)

watercolor and pencil on paper

3 3/8 x 4 7/8 in

Executed in 1933.

**\$6,000 - 8,000**

**Provenance**

The artist.

An American Place, New York.

The Downtown Gallery, New York.

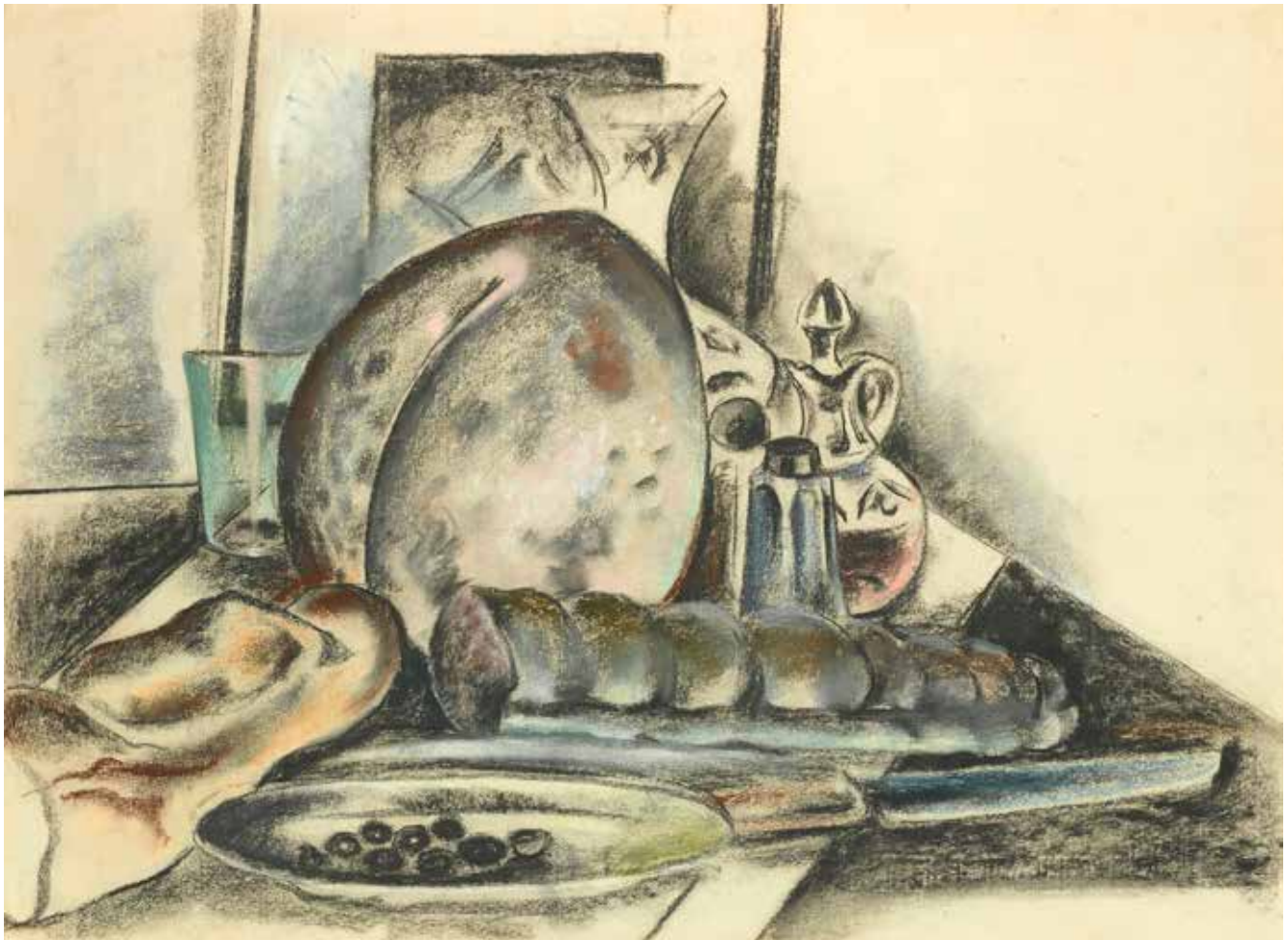
Sale, Christie's, New York, September 28, 1989, lot 330.

Forum Gallery, New York.

Acquired by the present owner from the above, 2006.

**Exhibited**

New York, Babcock Galleries, *GIANTS: American Modern Masters*,  
October 14-December 17, 2010, no. 39.



58 ▲

**PRESTON DICKINSON (1891-1930)**

Still Life with Condiments (The Provolone Cheese)

pastel on paper laid down on paper

18 3/4 x 24 3/4 in

Executed circa 1925.

**\$2,500 - 3,500**

**Provenance**

The artist.

Private collection.

The Downtown Gallery, New York, 1964.

Owen Gallery, New York.

Sale, Christie's, New York, March 2, 2006, lot 136.

Acquired by the present owner from the above.

**Exhibited**

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 4.

New York, Birnam Wood Galleries, *Modern Life: American Paintings Between The Wars*, July 5-August 5, 2007.

New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September 17-December 21, 2007, no. 29.

New York, Babcock Galleries, *American Paper: 1865-1965*, March 5-May 6, 2009, no. 57.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 65.



59

**ARTHUR BOWEN DAVIES (1862-1928)**

Driobe and her Handmaidens  
initialed 'A.B.D.' (lower right)  
oil on canvas laid down on board  
18 7/8 x 26 1/2 in  
Painted circa 1902-06.

**\$8,000 - 12,000**

**Provenance**

Miss Ronnie Owen, New York, by 1967.  
Jack Tanzer Gallery, New York.  
Private collection, London.

**Exhibited**

Tucson, Arizona, Tucson Art Center, and elsewhere, *Arthur B. Davies Exhibition*, March 4-June 18, 1967, n.p., no. 10.



**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

60<sup>W</sup>

**SVEND SVENDSEN (1864-1945)**

Men Scything

signed and dated 'Svend Svendsen-'96' (lower right)

oil on canvas

48 x 38in

Painted in 1896.

**\$5,000 - 7,000**

**Provenance**

Spanierman Gallery, New York.

Acquired by the present owner from the above, 2004.



**PROPERTY FROM A PRIVATE COLLECTION, CHICAGO**

61

**HARRIET RANDALL LUMIS (1870-1953)**

The River, Springfield, Massachusetts  
signed 'Harriet R. Lumis' (lower left), signed again, inscribed with title  
(on the stretcher) and signed again with monogram 'HL'  
(on the reverse)

oil on canvas

24 1/4 x 28 1/4 in

Painted circa 1918.

**\$4,000 - 6,000**

**Provenance**

Mr. and Mrs. John Morris, by 1977.

R.H. Love Galleries, Chicago, Illinois.

Acquired by the present owner from the above, 2005.

**Exhibited**

Chicago, Illinois, R.H. Love Galleries, and elsewhere, *Harriet Randall Lumis: 1870-1953, An American Impressionist*, November 3, 1977-March 19, 1978, pp. 39, 60, no. 33, illustrated.

**Literature**

R.H. Love, *Harriet Randall Lumis: Grande Dame of Landscape Painting*, Chicago, Illinois, 1989, p. 16, no. 31.





**PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI**

62

**CLIFFORD WARREN ASHLEY (1881-1947)**

Merrill's Wharf, New Bedford, Massachusetts  
signed 'CW Ashley' (lower right)

oil on canvas

26 1/4 x 30 1/4 in

Painted circa 1918.

**\$10,000 - 15,000**

**Exhibited**

New Bedford, Massachusetts, New Bedford Art Museum,  
December 1920.



63

**WALTER ELMER SCHOFIELD (1867-1944)**

Old Mill House

oil on canvas

30 1/4 x 36in

**\$15,000 - 25,000**

**Provenance**

Private collection, New Jersey.

Private collection, gift from the above, *circa* 1950s.

By descent to the present owners.



64▲

**MARSDEN HARTLEY (1877-1943)**

The Cedar Hedge (Spring Breezes and Rains)

signed and dated 'Edmund Marsden Hartley. / 1907.' (lower right)

oil on canvas

16 x 20in

Painted in 1907.

**\$20,000 - 30,000**

**Provenance**

Private collection, Ohio.

Sale, Christie's, New York, May 16, 2012, lot 56.

Acquired by the present owner from the above.



65

**DAVID JOHNSON (1827-1908)**

The Giant of the Meadow  
signed with monogram 'DJ.' (lower left), titled, signed again and dated  
'David Johnson. 1888-9.' (on the reverse)

oil on canvas

18 x 26in

Painted in 1888-89.

**\$7,000 - 9,000**

**Provenance**

Private collection, Southern California.



66

**SANFORD ROBINSON GIFFORD (1823-1880)**

On the Roman Campagna  
 signed 'SRGifford' (lower left), inscribed 'Roman Campagna' (on the stretcher) and bears artist's Estate Sale stamp (on the reverse)  
 oil on paper laid down on canvas  
 3 3/4 x 6 7/8in  
 Painted in 1856.

**\$12,000 - 18,000**

**Provenance**

The artist.  
 Estate of the above.  
 Sale, Thos. E. Kirby & Co., New York, *The Sanford R. Gifford Collection: Part II*, April 11-12, 1881, lot 57.  
 Mr. and Mrs. Samuel M. Thomas, Cazenovia, New York.  
 Mr. Stephen and Mrs. Virginia Ann (Thomas) Kezerian, Northford, Connecticut, by descent from the above, 1977.  
 By descent to the present owner, 1998.

**Literature**

The Metropolitan Museum of Art, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, New York, 1881, p. 18, no. 103, as *A Sketch on the Roman Campagna*.

Accompanying this lot is a detailed research report completed by Dr. Ila Weiss. We wish to thank her for her assistance cataloguing this lot.

According to Dr. Ila Weiss, the present work is a preliminary study for a larger oil on canvas from 1858 entitled *On the Roman Campagna*. The date of the present work, 1856, was recorded as such in the Metropolitan Museum of Art's 1881 memorial catalogue of the artist's work. This date may have been supplied by the artist's close friend and colleague, painter Jervis McEntee, who organized the paintings left in Gifford's studio after his death.

The Roman Campagna was a favored subject of the artist and he produced a volume of sketches of the area during his first tour to the site in 1855-57. Most of his drawings and paintings of the Campagna feature picturesque Roman and medieval ruins, some illustrate shepherds and sheep as additions to the composition. The present work predominantly features such local figures and animals – a shepherd is seen at far left, leaning on his crook, while another is seen resting on the ground to his right. This oil sketch exemplifies Gifford's artistic process, producing preliminary versions of a concept in very small format before embracing and developing it on a larger scale.

Dr. Weiss writes that the present lot "establishes the three main horizontal components of the landscape: iridescent sky tinged with gray-blues and pale salmons, evoking early morning or late afternoon; a centrally positioned blue-gray mountain sculpted with soft pink light; and a rock-strewn brown foreground marked with black. Foothills are distinguished from the mountain by texture alone. The human and animal staffage is strewn along the far edge of the foreground in both paintings." (unpublished letter, 7 October 2017)



67

**WILLIAM BRADFORD (1823-1892)**

Labrador Coast

signed and inscribed 'Wm Bradford / N.Y.' (lower right)

oil on canvas

12 x 19 7/8in

**\$20,000-30,000**

**Provenance**

The artist.

Albert Van Riper Family Collection, gift from the above.

By descent to the present owner.



68

**JOHN GEORGE BROWN (1831-1913)**

Two Shoeshine Boys with a Dog  
signed and inscribed 'copyright / J.G. Brown.' (lower left)  
oil on canvas  
20 x 25in

**\$10,000 - 15,000**

**Provenance**

Private collection, Farmington, Connecticut.  
Acquired by the present owner from the above.



69

**PRINCE PIERRE TROUBETZKOY (1864-1936)**

Franklin D. Roosevelt

signed and dated 'Troubetzkoy / 1927' (lower right)

oil on canvas

42 x 32in

Painted in 1927.

**\$10,000 - 15,000**

**Provenance**

The artist.

Mrs. Sara Delano Roosevelt, Hyde Park, New York, mother of the sitter, commissioned from the above, 1927.

Elliott Roosevelt, Bellevue, Washington, son of the sitter, by descent.

Acquired by the present owner from the above, 1978.

**Exhibited**

Knoedler Gallery, New York, 1929.





70

**EMIL CARLSEN (1848-1932)**

Self Portrait [Version 1]

bears estate stamp (on the stretcher)

oil on canvas

35 1/2 x 29 1/2 in

Painted *circa* 1920.

**\$7,000 - 10,000**

**Provenance**

The artist.

Leulla May (Ruby) Carlsen, New York, wife of the above, by descent.

Dines Carlsen, Falls Village, Connecticut, son of the above, by descent.

Florence B.G.S. Carlsen, Falls Village, Connecticut, wife of the above, by descent, 1966.

Estate of the above, 1975.

Worstman Rowe Galleries, San Francisco, California, 1975.

Pierre Art & Antiques, Petaluma, California.

Acquired by the present owner from the above, *circa* 2002.

**Exhibited**

San Francisco, California, Worstman Rowe Galleries, and elsewhere, *The Art of Emil Carlsen (1853-1932)*, January 10-December 1975, p. 17, no. 16, illustrated on cover.

The present work is recorded in the Emil Carlsen Archives as number 4920. The online version of the archive is available at [www.emilcarlsen.org](http://www.emilcarlsen.org).

We wish to thank Bill Indursky, Archive Director at the Emil Carlsen Archives, New York, for his assistance cataloging this lot.

According to Bill Indursky, as a studio artist, Emil Carlsen would on occasion, create copies of his completed paintings or repaint a work in another medium. He would sometimes make variations of a composition from the original color studies. The artist did produce trace paper transfer contour drawings, though only a handful of these trace paper drawings are known to exist by the artist. Based on notes written to his gallery *circa* 1919, the artist's wife, Luella, requested that her husband make copies of family portraits. The present work is likely an earlier version of the painting owned by the National Portrait Gallery in Washington, D.C., entitled by the Emil Carlsen Archive, *Self Portrait [Version 2]*, *circa* 1920. Indursky concludes, "The National Portrait Gallery's example is a stiffer and more formal version of the composition. The artist's earlier studies, versions and sketches all demonstrate a freer, looser feel across the genre and it stands to reason that this version is most likely the precursor to the National Portrait Gallery's picture." Carlsen painted approximately seven self-portraits during his lifetime in a career that produced about 1, 800 works of art.

**END OF SALE**

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AUCTIONEERS SINCE 1793



## Impressionist & Modern Art

New York | Tuesday November 13, 2018

### INQUIRIES

New York

+1 212 644 9135

Caitlyn.pickens@bonhams.com

### FERNAND LÉGER (1881-1955)

*L'Equipe au repos*

signed and dated 'F.L. 48.' (lower right)

gouache on paper

19 3/4 x 25 5/8 in (50 x 65 cm)

Executed in 1948

**US\$300,000 - 500,000**

# Bonhams

AUCTIONEERS SINCE 1793



## California and Western Paintings & Sculpture

Los Angeles | November 19, 6pm PT

### VIEWINGS

#### San Francisco

November 9-11, 12-5pm

#### Los Angeles

November 16-18, 12-5pm

### INQUIRIES

Scot Levitt

+1 (323) 436 5425

[calam.us@bonhams.com](mailto:calam.us@bonhams.com)

### THOMAS HILL (1829-1908)

Yosemite Valley from Inspiration Point  
oil on canvas

43 x 53 1/2in

**\$150,000 - 250,000**

# Bonhams

AUCTIONEERS SINCE 1793



## The L.D. “Brink” Brinkman Collection

Los Angeles | February 8

### PREVIEW

Los Angeles  
February 2-8, 2019

### HIGHLIGHT PREVIEWS

New York  
November 16-19

### ONLINE SALE

February 8-15, 2019

### INQUIRIES

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+1 (323) 436 5425  
brinkmancollection@bonhams.com  
[bonhams.com/brinkmancollection](http://bonhams.com/brinkmancollection)

### ERNEST MARTIN HENNING (1886-1956)

The Taos Twins  
oil on canvas  
43 x 50in  
\$500,000 - 700,000

# Bonhams

AUCTIONEERS SINCE 1793



## The Russian Sale

New Bond Street, London | 28 November 2018

### VIEWINGS

16 November 10am - 5pm  
17 November 10am - 5pm  
18 November 12pm - 5pm  
19 November 10am - 2pm

### ENQUIRIES

+44 20 7468 8312  
daria.khristova@bonhams.com  
[bonhams.com/russian](http://bonhams.com/russian)

### NIKOLAI FECHIN (RUSSIAN, 1881-1955)

Trees by water  
oil on canvas  
30 x 25in (76.2 x 63.5cm)  
**\$130,000-200,000**  
**£100,000-150,000**

## GLOSSARY

### 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.

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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

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(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;

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(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.

**LIMITATION OF LIABILITY**

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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

**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](http://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](http://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.

**ESTATE SERVICES**

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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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](http://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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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

Unless indicated by the  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot 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 for the first time, 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 auction price 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 auction online 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](http://www.bonhams.com/us), at offsite auction locations, 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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### 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' auctions. 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.

### Buyer's Premium

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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

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. Carriers are not permitted to deliver to PO boxes.

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

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Monday 26 November oversized lots (noted as W next to the lot number and/or listed on page 98) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lots will be retained in Bonhams Gallery until Wednesday 5 December. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days.** Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **5PM MONDAY 26 NOVEMBER** will be removed to the warehouse of Door to Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR,** so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 28 NOVEMBER.**

**Address**

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door To Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Door To Door there will be transfer and full value protection charges but no storage charge due for lots collected by wednesday 28 November. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 5 business days after the auction.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

For more information and estimates on domestic and International shipping please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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**OVERSIZED LOTS**

4	35
28	34
30	40

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: American Art		Sale date: 19 November 2018	
Sale no. 24975		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
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.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**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.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: \_\_\_\_\_

Date: \_\_\_\_\_



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**Bonhams**  
580 Madison Avenue  
New York, NY 10022

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+1 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**