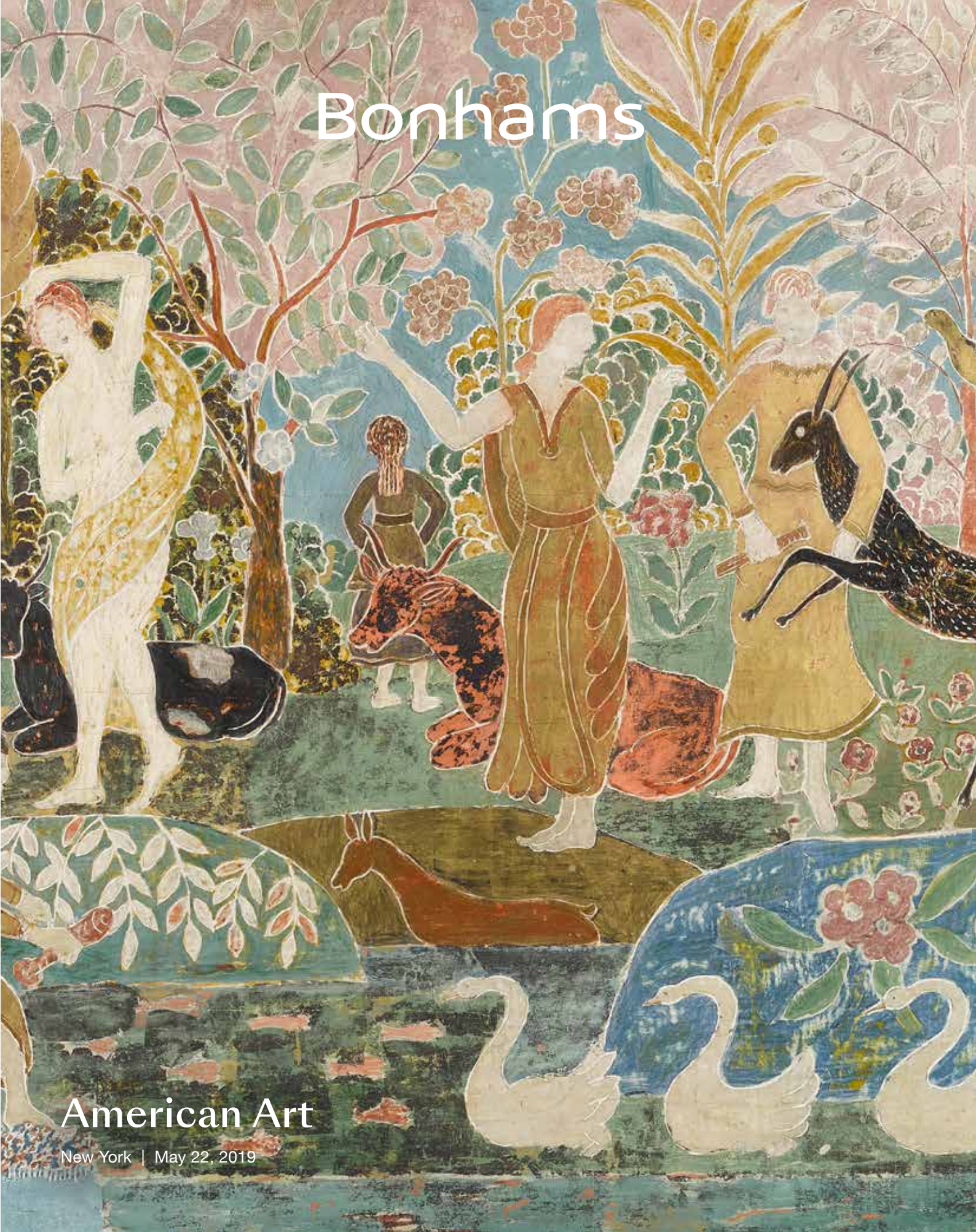


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New York | May 22, 2019





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ILLUSTRATIONS

Front Cover: Lot 11 (detail)
Inside Front Cover: Lot 10
Inside Back Cover: Lot 17
Back Cover: Lot 26

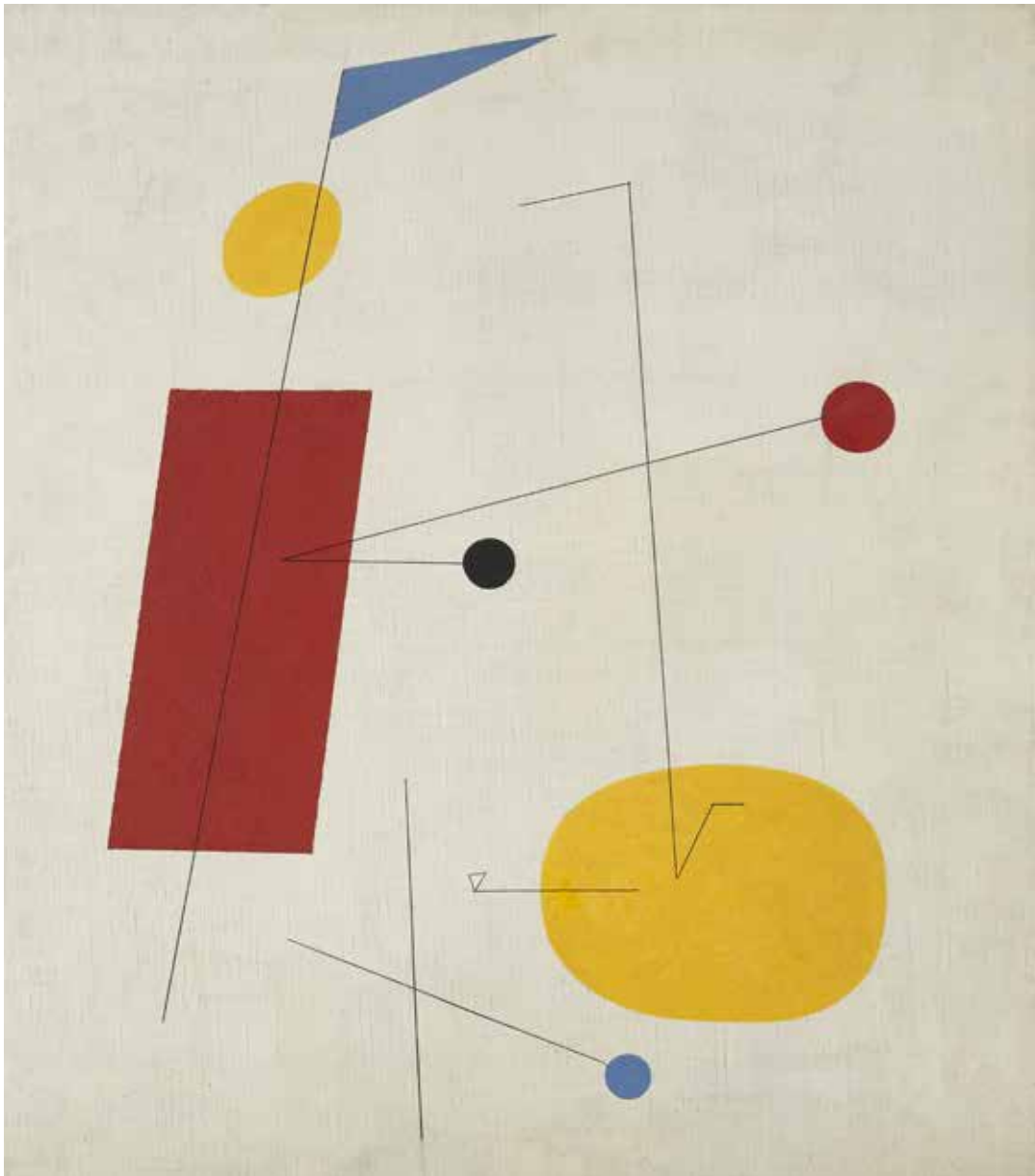
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American Art

Lots 1 - 55





1

CHARLES GREEN SHAW (1892-1974)

Untitled (Red, Yellow and Blue Abstract)

oil on canvas

21 x 18in

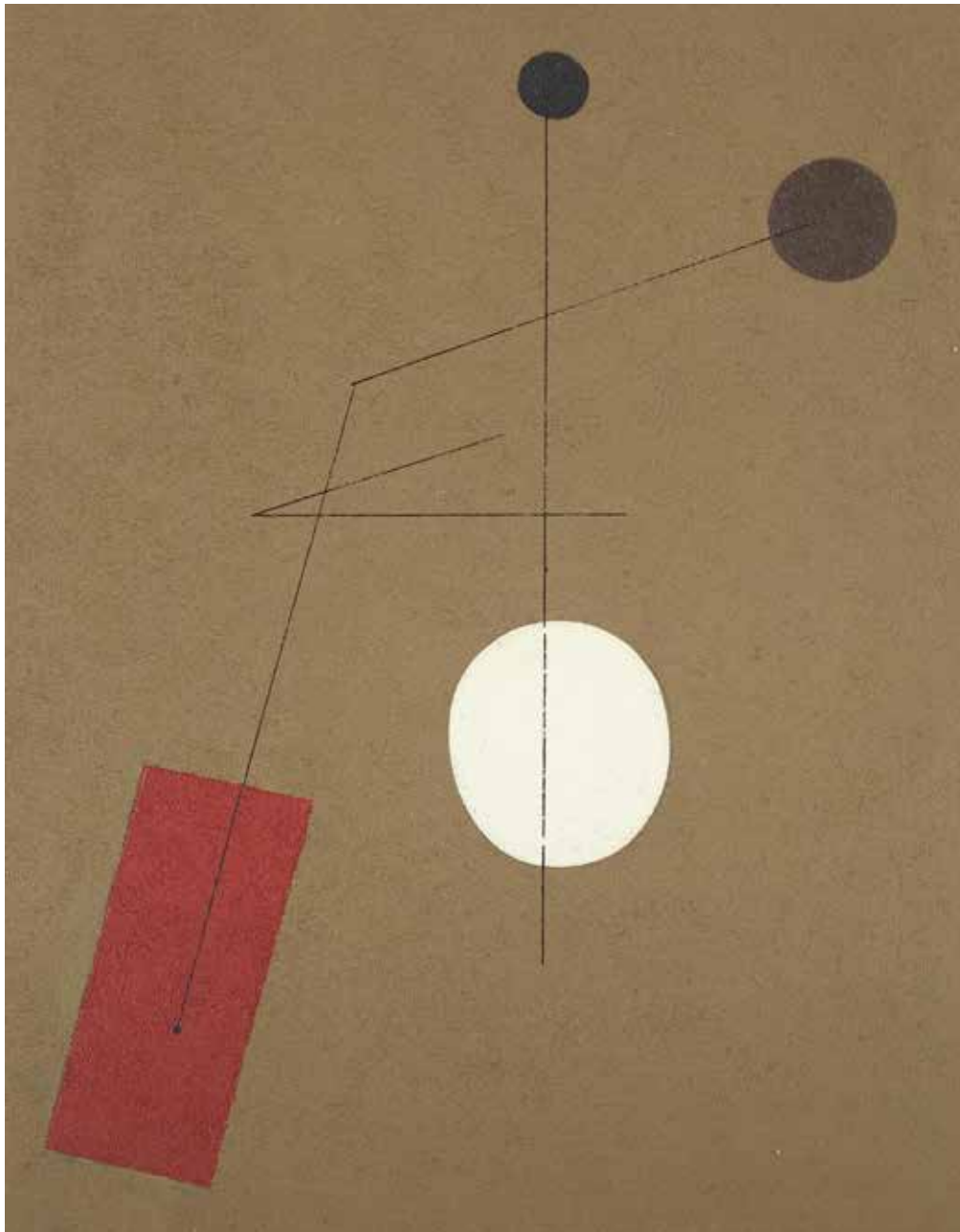
\$15,000 - 25,000

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 (Brown Abstract)

signed and dated 'Charles G. Shaw / 1940' (on the reverse)

oil on board

14 3/8 x 10 7/8 in

Painted in 1940.

\$10,000 - 15,000

Provenance

The artist.

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

Gift to the present owner from the above.



3

IRENE RICE PEREIRA (1907-1971)

Abstraction with Bird Motifs
signed 'Pereira' (lower right)
mixed media on glass and board
11 1/4 x 11 3/4in

\$10,000 - 15,000

Provenance

The artist.
Private collection, New York, gift of the above, *circa* 1960s.
Private collection, Florida, by descent from the above, 2006.
By descent to the present owner, 2018.



**PROPERTY OF THE MUSEUM OF CONTEMPORARY ART
CHICAGO, SOLD TO BENEFIT THE ACQUISITION FUND**

4^o
STEPHEN GREENE (1917-1999)

Carrying the Cross
signed 'Greene' (lower right)
oil on canvas
19 x 37in
Painted in 1947.

\$8,000 - 12,000

Provenance

The Mary and Earle Ludgin Collection.
Gift to the present owner from the above, 1981.

Exhibited

Iowa City, Iowa, University of Iowa, School of Fine Arts, *Summer Exhibition of Contemporary Art*, 1947, no. 42, p. 108.
Chicago, Illinois, The Art Institute of Chicago, *Sixtieth Annual American Exhibition: Paintings and Sculpture*, October 25-December 16, 1951.
Chicago, Illinois, Museum of Contemporary Art, *Realism, Figurative Art, and the Chicago Viewpoint*, July 20-August 25, 1991, exhibition checklist, no.1.

Literature

E. Genauer, *Best of Art*, Garden City, New York, 1948, p. 114.



5

MARVIN D. CONE (1891-1965)

Night Adventure
signed 'Marvin / Cone' (lower right) and inscribed with title (on the stretcher)
oil on canvas
24 1/4 x 30 1/4 in
Painted in 1951.

\$40,000 - 60,000

Provenance

The artist.
Private collection, Iowa City, Iowa, gift from the above, circa 1962-63.
By descent to the present owner.

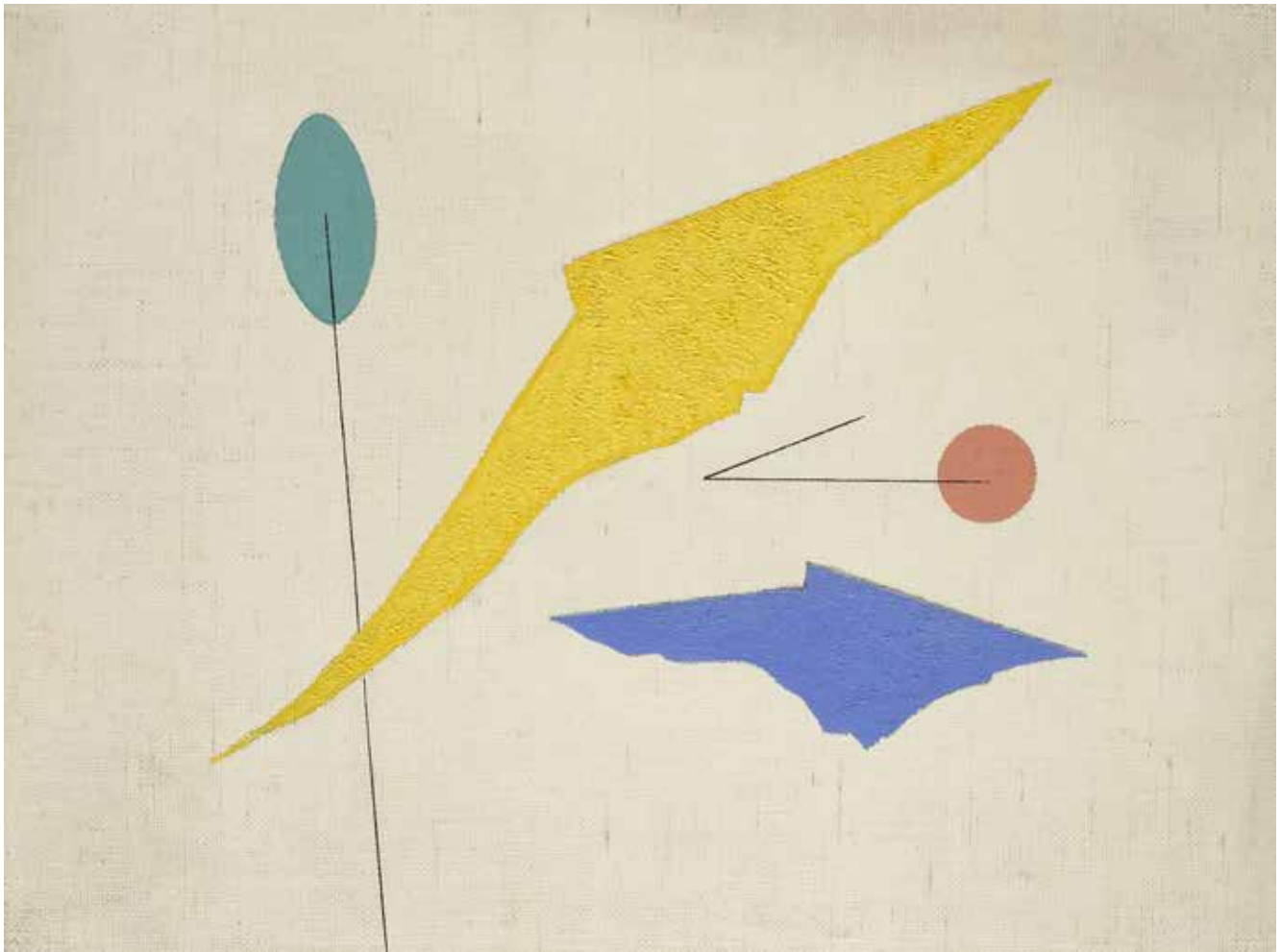
Exhibited

Cedar Rapids, Iowa, Cedar Rapids Art Association, *Paintings by Marvin Cone, Sculpture by Edmund Whiting*, April 5-30, 1964, no. 26.

Literature

J.S. Czestochowski, *Marvin D. Cone: Art as Self Portrait*, Cedar Rapids, Iowa, 1990, p. 233, no. 503.

This painting will be included as no. 1951.002 in Joseph S. Czestochowski's forthcoming *catalogue raisonné* of the artist's work to be published by International Arts® at www.catrais.org. We wish to thank him for his assistance cataloguing this lot.



6

CHARLES GREEN SHAW (1892-1974)

Untitled (Pink, Yellow and Blue Abstract)
signed 'Charles G. Shaw' (on the reverse)
oil on canvasboard
9 1/8 x 12 1/4in

\$8,000 - 12,000

Provenance

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



7

ARTHUR DOVE (1880-1946)

Huntington Harbor
signed 'Dove.' (lower center)
colored pencil on paper
5 x 7 7/8in

\$8,000 - 12,000

Provenance

The artist.
An American Place, New York.
Grete Williams, San Francisco, California, (probably) acquired from the
above.
Estate of the above.
By descent to the present owner.

Exhibited

New York, An American Place, *Arthur G. Dove: New & Old Paintings*
(1912-1934), April 17-May 15, 1934.



8

CHARLES BURCHFIELD (1893-1967)

Untitled (Trees)

dated 'April 14, 1917' (on the reverse)

gouache, watercolor and pencil on paper laid down on board
sheet, 21 x 18 1/8in; overall, 23 5/8 x 20 1/2in

Executed in 1917.

\$15,000 - 25,000

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.



9

CHARLES BURCHFIELD (1893-1967)

Untitled (Landscape with Yellow Shrubs)

gouache, watercolor, pencil and colored pencil on paper

laid down on board

sheet, 19 7/8 x 18in; overall, 22 1/2 x 20 1/2in

\$8,000 - 12,000

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 lot is represented in slide documentation of the artist's estate, in the Charles Burchfield Foundation Archives, as slide no. 329. (unpublished letter, 29 March 2019)

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
CALIFORNIA**

10^W

STEPHEN HANNOCK (BORN 1951)

The Oxbow, for Lane Faison with Betty and Agnes Mongan
(Mass MoCA #147)
signed and dated 'Stephen Hannock 2011' and inscribed with title
(on the reverse)
polished mixed media on canvas
72 x 108in
Executed in 2011.

\$30,000 - 50,000

Provenance

Private collection, Connecticut.
with Collisart, LLC, New York.
Acquired by the present owner from the above.

By utilizing unique techniques and permeating his work with personal experiences, Stephen Hannock's impressive body of work depicting majestic scenes modernizes a longstanding history of American landscape painting. The effect of Luminist lighting, first established by the Hudson River School artists of the 19th century, envelops many of the artist's dramatic landscapes and is a central element of his celebrated series depicting The Oxbow, a curved portion of the Connecticut River in Northampton, Massachusetts. Capturing a scene first famously painted more than a century and a half earlier by Thomas Cole (1801-1848), the leader of the Hudson River School, examples from Hannock's Oxbow series are now found in major institutions across the United States. *The Oxbow, for Lane Faison with Betty and Agnes Mongan (Mass MoCA #147)* is the second largest example from this series.

According to Stephen Hannock, the present work is "the largest Oxbow painting I've painted with the lone exception in the collection of, and recently hanging in the Metropolitan Museum of Art (*The Oxbow: After Church, After Cole, Flooded (Flooded River for the*

Matriarchs E. & A. Mongan), Green Light, 2000)... [*The Oxbow, for Lane Faison with Betty and Agnes Mongan (Mass MoCA #147)*] is the first major painting to include photographic images as well as text woven throughout the painting." (unpublished letter, March 2019) Included in the images at the center left edge is a daguerreotype by Chuck Close (born 1940) of Hannock's late wife, Bridget, a tribute that was first included in the present work and recurs in his later Oxbow paintings. Another photograph at center shows the artist sitting on the rail at the Skinner Park Lookout. Hannock comments, "It was from Skinner Park that Thomas Cole made his original drawings of the Connecticut River Oxbow in the 1830s. In the background of the photo behind me one can see the real Oxbow. This, and the diaries though out the painting are a response to Cole's self-portrait in his painting. Cole never lived in Northampton. I lived there for 17 years. This point is the reason my Oxbow compositions are frequently referred to as self-portraits." (unpublished letter, April 2019)

One hallmark of Hannock's technique found in the present work is its polished surface. He utilizes a power sander to polish down layers of paint and gel medium to create a translucent surface. The surface also incorporates various textures from rough brushwork and handwritten notes, which convey the artist's thoughts like diary entries while other lines of text add location directions to the geography. Hannock's execution of the present work is the subject of a documentary, *Dreamscapes* (2012), as well as a short film by Wolfram Hissen, where Hannock translates the inscriptions woven through this composition.

The titles of Hannock's work often acknowledge the artist's inspirations and mentors. The title for the present work honors Lane Faison and the sisters, Betty and Agnes Mongan. The Mongans were both art historians who held prominent museum roles, whom Hannock knew and was inspired by for 25 years. Faison was also a revered art historian, professor, and director of The Williams College Museum of Art, Williamstown, Massachusetts. In 2003, Hannock moved to Williamstown in large part to be close to the Faisons.

The glowing Luminist lighting from the sunset in the present work inspired Hannock to paint another Oxbow painting that is in the collection of Yale University Art Gallery, New Haven, Connecticut (*The Oxbow, Flooded, for Frank Moore and Dan Hodermarsky, 2013*). Other examples from the series can be found in the Museum of Fine Arts, Boston, Massachusetts; Smith College Museum of Art, Northampton, Massachusetts; the Museum of Fine Arts, Houston, Texas; and elsewhere.



Thomas Cole (1801-1848), *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm - The Oxbow*, 1836, oil on canvas, 51 1/2 x 76in (130.8 x 193cm). Gift of Mrs. Russell Sage, 1908 (08.228), The Metropolitan Museum of Art, New York.
© The Metropolitan Museum of Art. Image source: Art Resource, NY



CHARLES E. PRENDERGAST (1863-1948)

Fantasy

signed 'C. Prendergast' (lower left)

tempera, gold leaf and pencil on incised gessoed panel

23 x 31in

Executed *circa* 1916-18.**\$200,000 - 300,000****Provenance**

Mrs. Sally Lewis, Portland, Oregon, by 1924.

By descent to the present owner.

ExhibitedPortland, Oregon, Portland Art Association, *French and American Paintings, Drawings, Bronzes, African Masks: Brought from New York and Paris by Miss Sally Lewis*, April 5-30, 1924, n.p., no. 44 (as *Carved, Wooden Panel*).Portland, Oregon, Portland Art Association, *Loan Exhibition of Paintings Held in the New Museum of Art*, November 18, 1932-January 2, 1933, p. 12, no. 87 (as *A Decorative Panel*).New Brunswick, New Jersey, Rutgers University, and elsewhere, *The Art of Charles Prendergast*, October 2, 1968-February 16, 1969, pp. 42, 48, no. 9, illustrated (as *Decorative Panel*).Portland, Oregon, Portland Art Museum, *From Oregon Private Collections*, November 16-December 30, 1977, p. 25, no. 40.**Literature**M. Komanecky, V.F. Butera, *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries*, New Haven, Connecticut, 1984, p. 192, fig. 18.3, illustrated.C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast and Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 675, no. 2239, illustrated.

The present work retains its original frame made by the artist.

Fantasy by Charles Prendergast is a superlative example of the artist's carved pictorial panels, created at the height of his artistic vision and technical ability, which dates to the mid-late 1910s. The present work, in the artist's carved frame, exemplifies the ethos of the Arts and Crafts movement—it showcases artistic vision with handcraftsmanship equally, and blurs the boundaries between fine art, objecthood, and decoration. The complex multi-figural composition exhibits Prendergast's hallmark mosaic-like style and unique use of media.

Prendergast grew up with artistic leanings but did not receive formal art training until his late twenties, albeit by osmosis. In 1891, Charles accompanied his older brother, Maurice Prendergast (1858-1924), to Paris, where he attended classes at the Académie Julian. It may be said that the careers of the artistic brothers forked at this juncture—while Maurice stayed on to complete his training, Charles returned to Boston, Massachusetts by 1892 where he became a business partner with Lars F. Peterson & Co., a maker of carved wood decorative mouldings and fireplace mantels.

At the company, though Charles was involved primarily with sales, he became heavily involved with manufacture and learned all aspects of wood carving. By 1897, Charles found himself struggling against ennui in his career, which came at a time when Maurice's artistic career was taking off in Boston and beyond. Encouraged by Maurice and their artist friends, Charles began designing and carving picture frames to complement their works, thus moving professionally in the same circles as his brother. He found frame-making to be the perfect application of his acquired skill, which required a harmonious eye toward the art it contained. Prendergast believed that "a good frame

will bring out all the fine points of a good picture and it will strengthen a poor one, making it seem better than it is, although nobody who knows art will be fooled." (as quoted in E. Wilner, *The Gilded Edge: The Art of the Frame*, San Francisco, 2000, p. 69) Over the next decade, Charles developed a following for his artistic frames, which he collaborated closely on with Maurice and for a period with his friend Hermann Dudley Murphy (1867-1945). His frames became known for their intricately tooled and carved designs with unique motifs and experimental finishes.

In the summer of 1911, Charles Prendergast traveled to Italy which scholar Nancy Mowll Mathews identifies as a critical turning point in his career. While the impetus for this trip is unknown, it is believed that the trip signified a professional reckoning where having mastered the craft of his work, he was "awakened" to his own artistic vision. Mathews points to the financial and professional security that would have enabled him to travel and speculates that "he planned the sojourn as a springboard into the pictorial arts." ("Charles Prendergast: Beauties...of a Quiet Kind," *American Art Review*, vol. V, no. 6, Winter 1994, p. 102) Mathews suggests that Prendergast had pushed frame-making so far that the only place left for innovation was to be found *within* the frame. The result was a new medium for Prendergast—the carved pictorial panel.

Fantasy, created *circa* 1916-18, exhibits influences of Prendergast's Italian trip, with its loose mythological and biblical iconography as well as technique. There appear to be possible references to Diana, the Three Graces, and St. Andrew whose generalized form is only reinforced by the simplicity of line in which they are rendered. The sylvan landscape is presented synoptically, a Medieval pictorial and narrative device that Prendergast likely saw on his visits to churches and museums. Though the composition is presented as vignettes, there is great care for balance and symmetry on all axes. Prendergast's technique of an incised gessoed layer with paint and gilt evokes that of Medieval altarpieces, as seen particularly in the angel. Also visible in the present work is the two-dimensional influence of Chinese and Persian miniatures, which struck Prendergast in its effects of "miniaturization and colorful simplification." (Ibid, p. 103)

The present work is in a simply ornamented frame which carries its own staccato rhythm and further activates the animated scene within. Whether expressed on the periphery or center stage, Prendergast believed that "The art of wood carving has a message of its own to deliver, with its own peculiar and perfect way of expressing it... Our professional carvers are sometimes created as machines and the best way to gain recognition is to show that they are something much better than machines. Good work compels respect, and if the craftsman wishes to take a higher rank, he must become an artist as well." (as quoted in E. Wilner, p. 96)





12

RICHMOND BARTHÉ (1901-1989)

Black Narcissus

inscribed 'Barthe / 29' (on the base)

bronze with dark brown patina

18 1/2in high

Modeled in 1929; Cast by circa 1941.

\$10,000 - 15,000

Provenance

The artist.

David P. Ross, Jr., Chicago, Illinois, acquired from the above, circa 1941.

By descent to the present owner.

Literature

S. Lewis, *Barthé: His Life in Art*, Los Angeles, 2009, pp.58-59, another example illustrated

The original owner of the present work, David P. Ross, was a close friend of Richmond Barthé's beginning in 1939. The two worked together in 1941 while Ross helped to establish the South Side Community Art Center in Chicago, which became an important venue for the exhibition of artwork by African American artists. Ross, an artist himself, worked hard to promote these artists, including Barthé, and bring them to the attention of the public. According to handwritten correspondence between Ross and the artist, the model *Black Narcissus* was Barthé's first sculpture. This six page letter accompanies the lot.



13

HELEN LAFRANCE (BORN 1919)

Church Fair

signed and dated '95 / Helen La France' (lower right) and inscribed with title (on the reverse)

oil on canvas

25 1/4 x 32in

Painted in 1995.

\$3,000 - 5,000

Provenance

The artist.

Private collection, Kentucky, (probably) acquired from the above.

Acquired by the present owner from the above, circa 1996.

PROPERTY FROM THE MILLER FAMILY COLLECTION

14

ELIZABETH CATLETT (1915-2012)

Legacy

inscribed 'EC' (on the base)

bronze with dark brown patina

29in high

Modeled circa 1994; Cast by 1994.

\$25,000 - 35,000

Provenance

The artist.

Private collection, acquired from the above.

By descent to the present owner.

The present bronze model was made by Elizabeth Catlett in preparation for a mahogany wood carving that she executed in 1994, entitled *Standing Woman with Blue Eyes* (Private Collection).





PROPERTY FROM THE MILLER FAMILY COLLECTION

15

ELIZABETH CATLETT (1915-2012)

Standing Mother and Child
inscribed 'EC' (on the base)
bronze with dark brown patina
22 3/4in high

Modeled circa 1993; Cast by 1993.

\$12,000 - 18,000

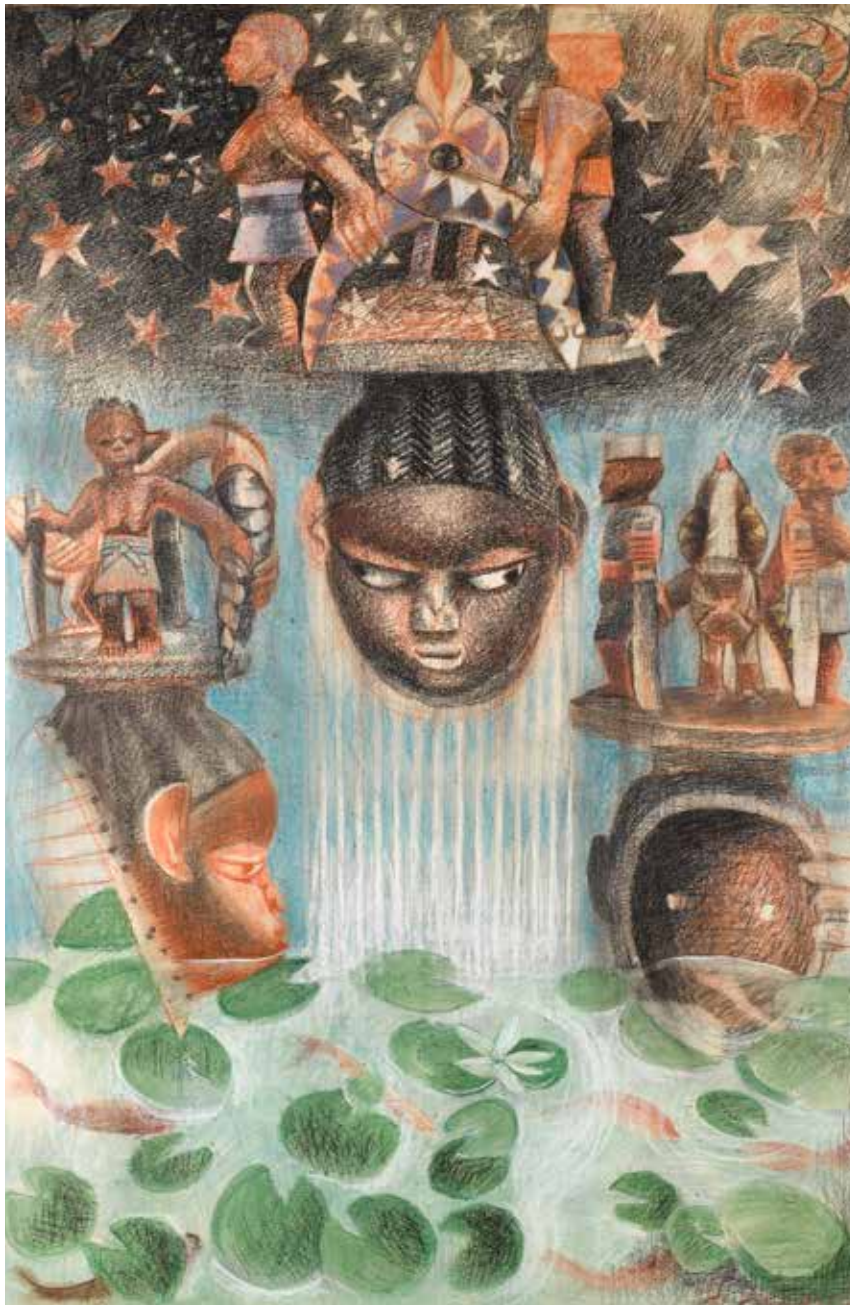
Provenance

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

Literature

L.H. Gedeon, *et al.*, *Elizabeth Catlett Sculpture: A Fifty-Year Retrospective*, Purchase, New York, 1998, p. 78, another example illustrated.

The present bronze model was made by Elizabeth Catlett in preparation for a eucalyptus wood carving that she executed in 1993 entitled *Mother and Child* (Harlem Studio Museum, New York). Another similar composition in bronze, entitled *Mother and Child*, was modeled in 1978 (Private Collection).



16^w

JOHN BIGGERS (1924-2001)

Homage to Gelede

signed 'J. Biggers' (lower right)

conté crayon, pastel and pencil on paper
image, 41 x 27 3/4in; sheet, 42 x 29in

\$15,000 - 25,000

Provenance

Private collection, Houston, Texas.

Acquired by the present owner from the above, 2000

John Biggers traveled several times to Africa where he found significant inspiration for his work in African cultural traditions, including from West African societies he observed that had a matriarchal history and placed emphasis on female ancestry. In 1957, Biggers became one of the first African American artists to visit the continent through a United Nations Educational, Scientific and Cultural Organization (UNESCO) fellowship when he spent several months travelling with his wife through Ghana, Benin, Nigeria and Togo. He returned to Africa three more times through the 1980s.

Stemming from the Yoruba ethnic group in Western Africa, Gelede is a celebration of female ancestors, including the mothers and female elders in a community. Ceremonies honoring Gelede include ornate headdresses and masks, which Biggers depicts in the present work. In large festivals, there are typically masked dancers, music, and drumming. In addition to honoring the dead, it is believed that these ceremonies can enlist the supernatural help of women ancestors in times of need including during wartime, to enrich fertility or encourage rain, or to rid societies of plagues.

PROPERTY OF A PRIVATE VIRGINIA COLLECTION

17^W

ORVILLE BULMAN (1904-1978)

Entente Cordiale

signed and dated 'Orville Bulman 1969' (lower right) and signed again, dated '1968' and inscribed with title (on the reverse prior to lining)

oil on canvas

33 x 68in

Painted in 1968-69.

\$40,000 - 60,000

Provenance

Hammer Galleries, New York.

Mr. William Haggin Perry, Buchanan County, Virginia.

Private collection, Virginia, acquired from the above.

By descent to the present owner.

Literature

D.C. Pollack, *Orville Bulman: An Enchanted Life and Fantastic Legacy*, Toronto, Canada, 2006, pp. 221, 255, fig. 267, illustrated.

Orville Bulman was born in Grand Rapids, Michigan in 1904. During his young life his father became the founder of a highly successful dispenser company, Bulman Manufacturing Company. Orville was expected to follow into the family business, but always had an interest in the fine arts. Before entering into the manufacturing business, Bulman briefly studied at the Art Institute of Chicago and worked as a newspaper cartoonist. Though dedicated to helping his father run the company, Bulman could not forgo his artistic aspirations and in 1937, made the first public debut of his work. He would juggle these careers as a businessman and artist throughout his professional life and became president of his family's company in 1954.

By the mid-1940s, Palm Beach, Florida became Bulman's second hometown, where he frequently exhibited his work. His work gained a strong following and frequently held solo exhibitions at galleries in Palm Beach. A body of work on African American subjects in the segregated Southern United States from this period garnered great attention. In the 1950s, Haiti and its people as well as other Caribbean islands served as significant inspiration. As Bulman honed his skill and further developed his unique style, he began approaching more complex subjects and drew heavily on his imagination.

In 1963, Bulman began working on a series of Jungle scenes that would soon become highly regarded by his peers, as well as the public. The unique interplay of man and beast is a thoughtful one with little discord. One of his most notable influences in this series was Henri Rousseau (1844-1910), while his later works, including *Entente Cordiale*, often appear as odes to Edward Hicks' (1780-1849) *Peaceable Kingdom*. Bulman saw the world itself as a jungle, but one for which he held great admiration and awe. He noted,

"I believe I am trapped in this world of jungles...but there has never been a more enthusiastic prisoner." (D.C. Pollack, *Orville Bulman: An Enchanted Life and Fantastic Legacy*, Toronto, Canada, 2006, p. 255) The most distinct characteristic of these works is that Bulman's array of species all coexist happily. Tigers and lions, animals that would never cohabitate in nature, frolic freely with giraffes, horses, etc., with no animosity. The human figures that Bulman strategically places in these works are not hunters or poachers but appear to live in harmony with these fantastic beasts, in many instances even walking them on leashes or riding them, as though it were a natural occurrence.

From 1965-1978, Bulman held a studio in Manalapan, Florida, whose tropical environment no doubt provided further inspiration for his jungle scenes. His work became more complex through depicting diverse vegetation and use of color. It was during this period that Bulman painted *Entente Cordiale*. The title itself further lends itself to the nature of Bulman's work, as the *Entente Cordiale* was an agreement between nations that would usher in a period of prosperity and peace. A very large-scale work, rich with multiple variations of flora, *Entente Cordiale* references the tropical climate Bulman was working in at the time. The assortment of creatures here is also much more complex than earlier works, containing multiple lions, tigers, and giraffes, as well as numerous silhouetted figures. The colors are vibrant and lively, which pose a strong contrast to the figures themselves. Some figures guide the lions and tigers on leashes, while two others who mount the giraffes sit calmly atop them. In *Entente Cordiale*, as is typical in the best examples from Bulman's imagined, artistic world, all of the exotic characters seem at ease, thoughtfully observing one another.





18

WILLIAM GROPPER (1897-1977)

Old Village

signed 'Gropper' (lower right) and inscribed with title (on the reverse)

oil on board

16 x 12in

Painted in 1966.

\$4,000 - 6,000

Provenance

ACA Galleries, New York.

Private collection, New York, acquired from the above, *circa* 1970s.

By descent to the present owner.



19

CHARLES GREEN SHAW (1892-1974)

The McCord Sisters' Duet
signed 'Shaw' (lower right)
oil on canvas laid down on board
19 7/8 x 23 7/8 in
Painted *circa* 1932.

\$15,000 - 25,000

Provenance

Private collection, Boston, Massachusetts.
Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut,
October 20, 2005, lot 31.
Acquired by the present owner from the above.



**PROPERTY OF THE MUSEUM OF CONTEMPORARY ART
CHICAGO, SOLD TO BENEFIT THE ACQUISITION FUND**

20th

ALTON PICKENS (1917-1991)

The Acrobat

signed and dated 'Pickens / 4 • 1947' (lower left)

oil on canvas

49 3/4 x 34in

Painted in 1947.

\$2,500 - 3,500

Provenance

Curt Valentin Gallery, New York, by 1949.

The Mary and Earle Ludgin Collection.

Gift to the present owner from the above, 1981.

Exhibited

(probably) New York, Whitney Museum of American Art, *Annual Exhibition of Contemporary American Painting*, November 13, 1948-January 2, 1949, no. 109.

Toronto, Canada, Art Gallery of Toronto, *Contemporary Paintings from Great Britain, the United States and France, with Sculpture from the United States*, November-December 1949, no. 115.

Brooklyn, New York, The Brooklyn Institute of Arts and Sciences, *Revolution and Tradition: An Exhibition of the Chief Movements in American Painting from 1900 to the Present*, November 15, 1951-January 6, 1952, no. 72.

Darmstadt, Germany, Hessisches Landesmuseum Darmstadt, *Moderne Amerikanische Malerie, 1930-1958*, June 3-26, 1960, no. 58, p. 1947.



21

MAX KALISH (1891-1945)

Iron Forger

inscribed 'M. Kalish / 26' (on the base) and stamped with foundry mark 'MERONI RADICE / CIRE / PERDUE / PARIS' (along the base)

bronze with dark brown patina

17 3/4in high

Modeled in 1926.

\$15,000 - 25,000

Provenance

The artist.

Will Allen, Sheffield Steel Corporation, Kansas City, Missouri, commissioned from the above.

By descent to the present owner.

Literature

N.L. Lewis, *The Sculpture of Max Kalish*, Cleveland, Ohio, 1933, n.p., pl. 13, another example illustrated.

E. Genaver, M. Kalish, *Labor Sculpture*, New York, 1938, n.p., pl. 13, another example illustrated.



22

ROBERT FREDERICK BLUM (1857-1903)

Italian Market Scene

signed and dated 'Blum / 88.' (lower left)

pastel on paper tacked over wooden stretchers

18 x 28 1/2 in

Executed in 1888.

\$20,000 - 30,000

Provenance

Ms. Elizabeth Hammond, Santa Barbara, California.

Mrs. Alice Rosenfelder, gift of the above.

Mr. Otto Ross, Long Beach, California, by descent from the above,
by 2003.

By descent to the present owner.



23

WILLIAM MCGREGOR PAXTON (1869-1941)

Venice

signed and dated 'Paxton / 1910' (lower right)

oil on canvas

30 1/4 x 25in

Painted in 1910.

\$15,000 - 25,000

Provenance

Collection of Marie and Hugh Half, San Antonio, Texas.

Gift to the present owner from the above, by 2000.

In the summer of 1910, William McGregor Paxton and his wife spent two months in Venice, where they rented an apartment on the Zattere facing the Canal del Giudecca. The present work was painted on this trip. Paxton, like many of his American artistic contemporaries who visited Venice, was inspired by the beauty of Venetian architecture and lighting effects on the water of the city's canals.



24

EDWARD DUFNER (1872-1957)

Summer Days

signed 'Edward Dufner' (lower left) and signed again and
inscribed with title (on the reverse)

oil on board

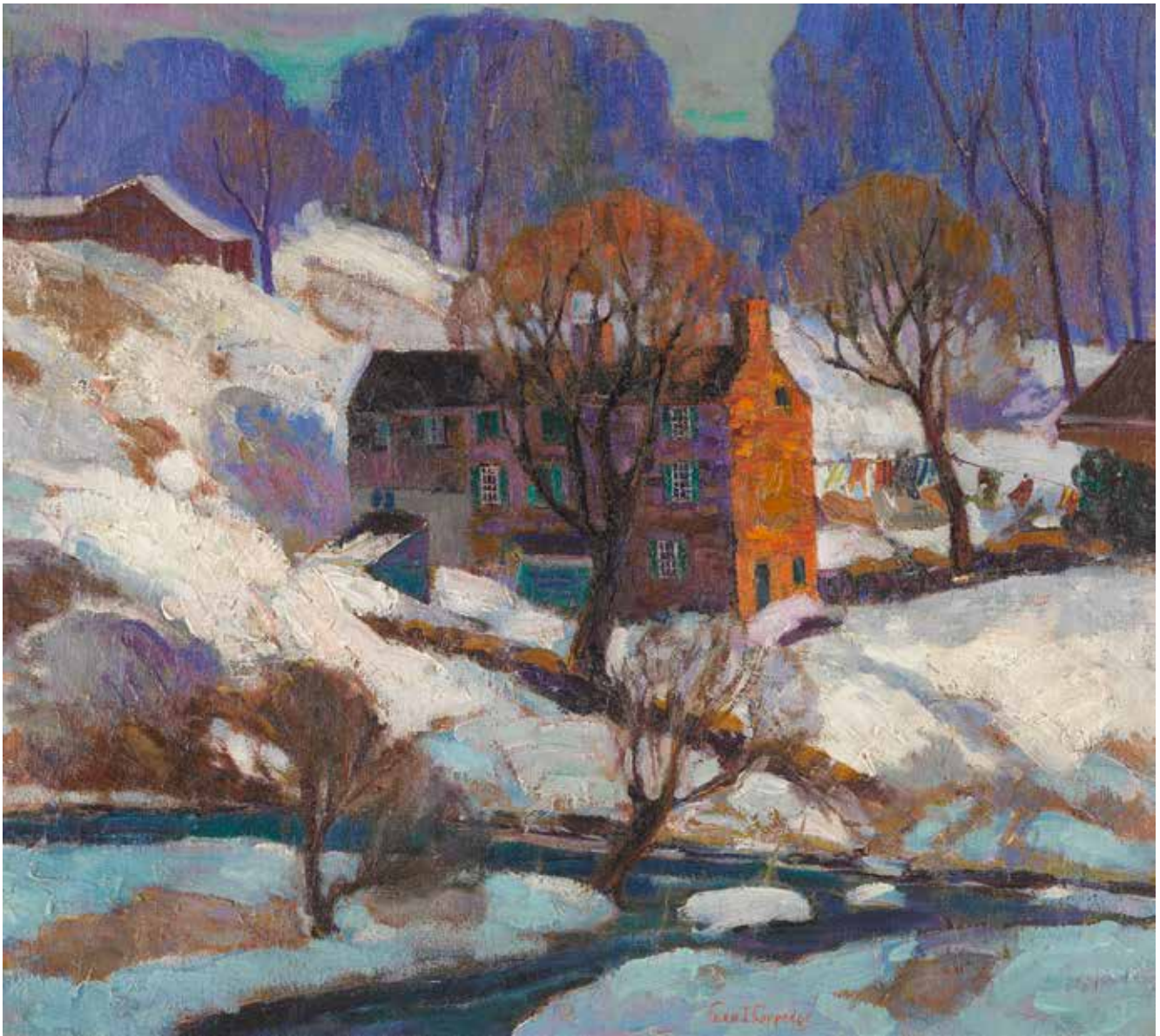
7 1/2 x 9 1/2in

\$4,000 - 6,000

Provenance

Private collection.

By descent to the present owner.



PROPERTY FROM A NEW ENGLAND COLLECTOR

25

FERN ISABEL COPPEDGE (1888-1951)

The Clearing

signed 'Fern I Coppedge' (lower right) and signed again and
inscribed with title (on the stretcher)

oil on canvas

18 1/8 x 20 1/4 in

Painted circa 1925.

\$30,000 - 50,000

Provenance

Private collection, New Hampshire.
By descent to the present owners.

**PROPERTY FROM THE COLLECTION OF MR. MICHAEL HALL,
NEW YORK**

26

ELIE NADELMAN (1882-1946)

Standing Female Nude on Modeled Base

inscribed 'Eli Nadelman' (on the base)

bronze with dark green patina

25 1/4in high

Modeled circa 1912.

\$200,000 - 300,000

Provenance

The artist.

Estate of the above.

with Lincoln Kirstein.

Acquired by the present owner from the above, by 1973.

Literature

L. Kirstein, *Elie Nadelman*, New York, 1973, p. 295, no. 80.

B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, New York, 2003, p. 52, fig. 49, another example illustrated.

While living in Paris from 1904 through 1914, Elie Nadelman became acquainted with many prominent figures of the modern art movement including Pablo Picasso, Constantine Brancusi, and Leo and Gertrude Stein. *Standing Female Nude on Modeled Base* was composed during this influential and inspired early period of the artist's celebrated career as a sculptor. The present work is one of three known casts of this model.

Nadelman's hallmark style focused on representing the figure through linear curves and exaggerated forms, without superfluous details or ornamentation. The artist once described, "I employ no other line than the curve, which possesses freshness and force..." (as quoted in L. Kirstein, *Elie Nadelman*, New York, 1973, p. 184) In the present work, Nadelman composed an elegant and clearly defined figure, where he emphasized the weight of form and exaggerated musculature. Similarities in the exaggerations and curves of Nadelman's early nudes, exhibit an influence of the Mannerist style of the Late Renaissance while the classic free-standing pose is also reminiscent of ancient Greek bronzes. The figure lifts her open hands, possibly a subtle suggestion of the *orans* pose, a classical position referring to prayer. She takes a step forward, her toes extending over the base, as the twist of her body and extension of limbs all are constructed through harmoniously curved forms.

Lincoln Kirstein wrote of the artist's early work and the dichotomy of blending classical and modern aesthetics, "Nadelman did not produce at the behest of Helena Rubenstein's beauty-shops, but his taste coincided with a luxurious antiquity already familiar and flattering to customers. He utilized the vast gap between ancient and modern ideals in form, craft, and manners... He reveled in this ambiguous area; his figures delight in discrepancy." (ibid, pp. 182-83) The simplified and uniquely stylized representation of the human figure exhibited in the present work remained a constant throughout Nadelman's *oeuvre*.





27

FREDERICK CARL FRIESEKE (1874-1939)

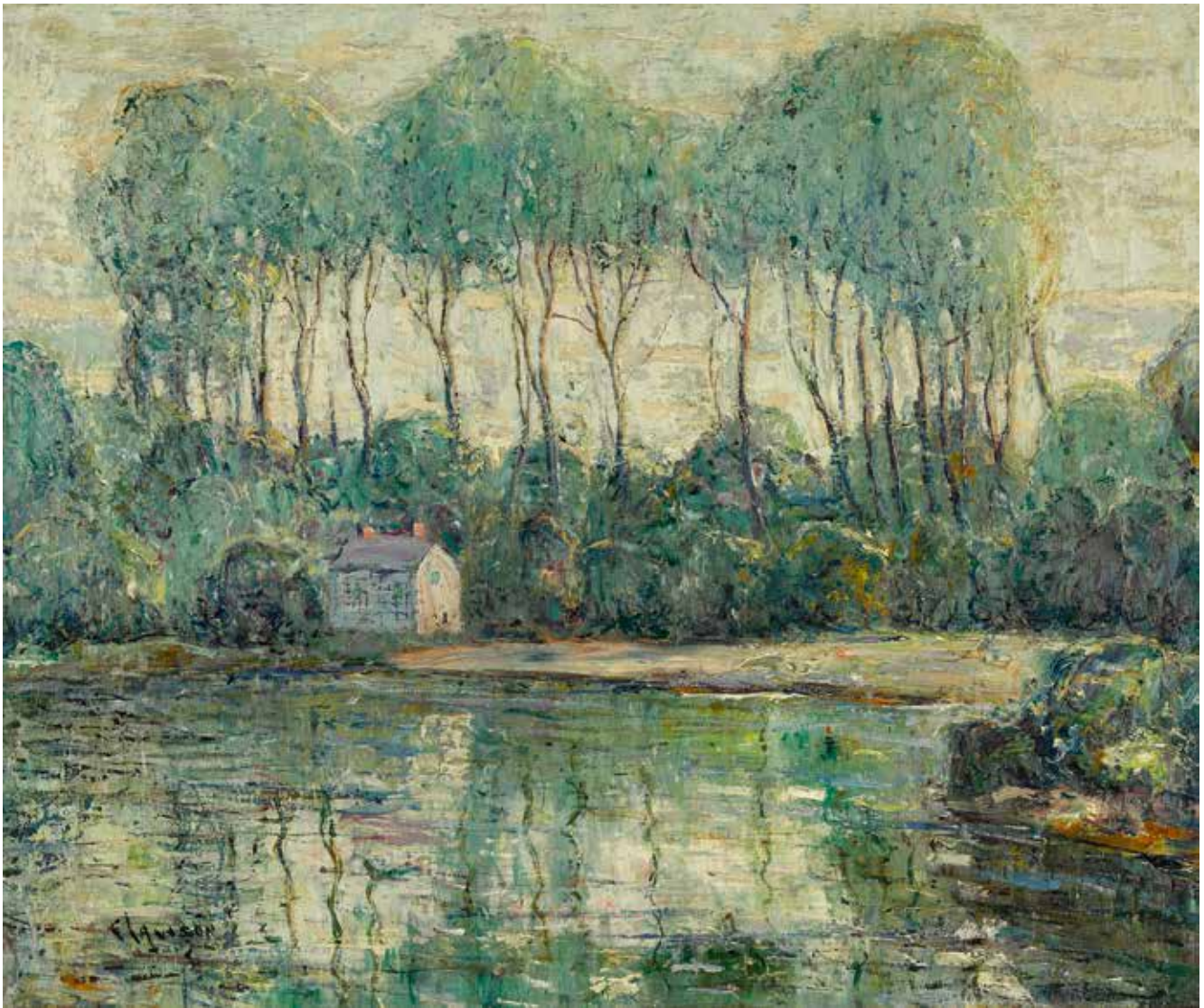
Study for *The Garden Parasol*
signed 'F. C. Frieseke' (lower right)
oil on canvas
19 x 23in
Painted circa 1910.

\$12,000 - 18,000

Provenance

Private collection, Normandy, France.
Sale, Claude Aguttes, Paris, June 25, 2008, lot 143.
Private collection, acquired from the above.
Acquired by the present owner from the above.

This painting will be included in the *Frederick C. Frieseke Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.



28

ERNEST LAWSON (1873-1939)

The Emerald Pool

signed 'E. Lawson' (lower left)

oil on canvas

20 1/4 x 24 1/4in

\$15,000 - 20,000

Provenance

Milwaukee Art Center, Milwaukee, Wisconsin, by 1964.

Coe Kerr Gallery, New York.

Collection of Vivian and Bernard Manekin, acquired from the above,
circa 1980.

Sale, Sotheby's, New York, November 30, 2005, lot 96.

Acquired by the present owner from the above.

Exhibited

Iowa City, Iowa, The University of Iowa, *Impressionism and Its Roots*,
circa 1964, pp. 34-35, no. 49, illustrated.



PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

29

EMIL CARLSEN (1848-1932)

Self-Portrait

bears estate stamp and numbered 'CA 132' (on the reverse)

oil on paper laid down on panel

9 7/8 x 6 3/4in

Painted circa 1930.

\$3,000 - 5,000

Provenance

The artist.

Leulla May (Ruby) Carlsen, New York, the artist's wife, by descent.

Dines Carlsen, Falls Village, Connecticut, the artist's son, by descent.

Florence B.G.S. Carlsen, Falls Village, Connecticut, the artist's

daughter-in-law, by descent, 1966.

Estate of the above, 1975.

Robert Rice Gallery, Houston, Texas, 1978.

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

Exhibited

Houston, Texas, *Robert Rice Gallery Presents Emil Carlsen*, November 1978.

Literature

Archives of Works by Emil Carlsen Compiled by Dines Carlsen, circa 1960, p. 17, illustrated.

The present work is recorded in the Emil Carlsen Archives as number 4936. The online version of the archive is available at www.emilcarlsen.org. We wish to thank Bill Indursky, Archive Director at the Emil Carlsen Archives, New York, for his assistance cataloguing this lot.

According to Bill Indursky, the artist painted approximately seven self-portraits during his career.



PROPERTY FROM THE BEACON HILL FRIENDS HOUSE

30[□]

MARIE DANFORTH PAGE (1869-1940)

Woman with Baby in White

signed 'Marie D. Page' (upper left)

oil on canvas

33 x 24 1/8in

\$5,000 - 7,000

Provenance

Charlotte Nichols Greene, Boston, Massachusetts.

John Greene, son of the above, by descent, 1955.

Gift to the present owner from the above, 1957.



PROPERTY FROM THE BEACON HILL FRIENDS HOUSE

31

RICHARD EDWARD MILLER (1875-1943)

Charlotte Nichols Greene
signed, dated and inscribed '5. hour sketch / Miller 1932' (lower right)
oil on board
34 x 36in
Painted in 1932.

\$15,000 - 25,000

Provenance

The artist.
The sitter, Boston, Massachusetts, acquired from the above.
John Greene, son of the above, by descent, 1955.
Gift to the present owner from the above, 1957.

Charlotte Nichols Greene (1879-1955) was a prominent supporter of artists and musicians in her home city of Boston, Massachusetts. She lived on Beacon Hill at 6 Chestnut Street in an historic home that combined two original homes, believed to be the first on the street and attributed to the architect Charles Bulfinch (1763-1844). A drawing of Mrs. Greene and her son, Stephen, by John Singer Sargent (1856-1925), dated 1924, is in the collection of the Museum of Fine Arts, Boston.

A son of Mrs. Greene, John Greene, donated the family's home and contents to the nonprofit organization Beacon Hill Friends House in 1957. Bonhams is honored to offer lots 30, 31, 32 and 33 from the Beacon Hill Friends House.



PROPERTY FROM THE BEACON HILL FRIENDS HOUSE

32

LAURA COOMBS HILLS (1859-1952)

Mixed Flowers in a Yellow Vase
signed 'Laura Hills' (lower left)
pastel on paper laid down on board
10 1/2 x 13in

\$2,500 - 3,500

Provenance

Charlotte Nichols Greene, Boston, Massachusetts.
John Greene, son of the above, by descent, 1955.
Gift to the present owner from the above, 1957.



PROPERTY FROM THE BEACON HILL FRIENDS HOUSE

33

LAURA COOMBS HILLS (1859-1952)

Pink and White Petunias
signed 'Laura Hills' (upper right) and inscribed with
title (on the reverse)
pastel on paper laid down on board
17 x 14in

\$2,000 - 3,000

Provenance

Charlotte Nichols Greene, Boston, Massachusetts.
John Greene, son of the above, by descent, 1955.
Gift to the present owner from the above, 1957.



34

SEVERIN ROESEN (1815-1872)

Still Life with Flowers

signed 'S. Roesen.' (lower right)

oil on canvas

39 1/4 x 29 1/8in

\$12,000 - 18,000

Provenance

Seymour and Sylvia Fried.

Estate of the above.

Sale, Christie's, New York, 1-2 April 2014, lot 49, sold by the above.

Acquired by the present owner from the above.



35

THOMAS C. CORNER (1865-1938)

Portrait of Henry Clay Frick
signed 'Thm. C Corner' (lower left)
oil on canvas
24 x 20in

\$2,000 - 3,000

Provenance

Private collection, Rochester, New York.
Sale, Rochester Museum of Science, Rochester, New York, *Annual Fundraising Sale*.
Private collection, New York, acquired from the above.

Thomas Cromwell Corner worked as a successful portraitist over a career spanning 50 years. Corner was from Baltimore, Maryland and trained at the Maryland Institute, the Art Students League in New York and the Académie Julian in Paris. In the present work he depicts the American industrialist and steel magnate Henry Clay Frick (1849-1919). Frick was a significant patron of the arts and donated his collection to establish the museums bearing his name in both New York and Pittsburgh, Pennsylvania. His collection of art and furniture is housed in the Henry Clay Frick House in the Upper Eastside neighborhood of New York, as well as in The Frick Pittsburgh, in the Fricks' Italianite mansion known as Clayton.



36

DOUGLAS VOLK (1856-1935)

Portrait of a Girl

signed, dated and inscribed indistinctly 'Douglas Volk / ***** TT 1899.'

(lower left)

oil on canvas

24 1/4 x 16 1/4in

Painted in 1899.

\$5,000 - 7,000

Provenance

Private collection.

By descent to the present owner.

The sitter in the present work is probably the artist's daughter, Marion Douglas Volk Bridge (1888-1973).



37

JEREMY LIPKING (BORN 1975)

Solitude

signed 'Lipking' (lower right)

oil on canvas

30 x 20in

Painted in 2004.

\$3,000 - 5,000

Provenance

Arcadia Fine Arts, Inc. New York.

Acquired by the present owner from the above.



38

LEOPOLD GOULD SEYFFERT (1887-1956)

Cruz Garcia

signed 'Leopold Seyffert / Antigua' (lower left)

oil on canvas

30 1/4 x 25 1/8in

Painted in 1934.

\$4,000 - 6,000

Provenance

The artist.

The Grace Lines, commissioned from the above, 1934.

Private collection, New York, 2015.

Exhibited

New York, Macbeth Gallery, *Leopold Seyffert: Subjects from Guatemala and Flowers*, January 2-14, 1935, n.p., no. 4.

New York, Union League Club, *The Human Touch: An Exhibition of Discovered Paintings from 1909-1955 by Leopold Gould Seyffert*, February 2-28, 2015, n.p., no. 30, illustrated.

The present work was painted by the artist in San María de Jesús, a town on the outskirts of Antigua, Guatemala. In the summer of 1934 the artist traveled to the region after a commission from the freight steamship company Grace Lines to produce paintings of the native Guatemalan people, some of which were displayed on their commercial vessels for tourists visiting the Caribbean. The present work *Cruz Garcia* features the sitter adorned with colorful textiles characteristic of the region. Upon Seyffert's return to the United States, this striking portrait was included in an exhibition at Macbeth Gallery in 1935, which focused on the artist's Guatemala series.



PROPERTY FROM THE ESTATE OF SHELDON M. TUCKER

39

FREDERIC REMINGTON (1861-1909)

Dismounted Sabre Contest
 signed and inscribed 'Frederic Remington. - / from pencil-sketch
 Dickels Academy.' (lower center)
 ink, wash and pencil on paperboard
 10 3/4 x 21in
 Executed in 1891.

\$12,000 - 18,000

Provenance

Kennedy Galleries, New York.
 Private collection, Houston, Texas, acquired from the above, 1964.
 By descent to the present owner.

Literature

Harper's Weekly, March 28, 1896, illustrated (as *Squadron's A's Game*).
 O. Wister, M. Jackson, *The Illustrations of Frederic Remington*,
 New York, 1970, p. 135, illustrated.
 P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue
 Raisonné*, vol. I, Cody, Wyoming, 1991, p. 396, no. 1314, illustrated.

This work was produced for an article in *Harper's Weekly*, March 28,
 1896, as *Squadron's A's Game*.



40

ALBERT BIERSTADT (1830-1902)

Figure on Horseback

signed with conjoined initials 'ABierstadt' (lower left)

oil on paper laid down on board

10 3/4 x 9in

Painted circa 1859.

\$10,000 - 15,000

Provenance

Ellen Messer Seabrook, Washington, Connecticut and New York.

By descent to the present owner.

We wish to thank Melissa Speidel of the Albert Bierstadt *catalogue raisonné* project, for her assistance in cataloguing this lot. This work is included in the database being compiled for her forthcoming *catalogue raisonné* of the artist's work.

A similar work on paper by Albert Bierstadt that also depicts a mounted figure is entitled *Mounted Trapper*, which is in the collection of Gilcrease Museum, Tulsa, Oklahoma.



(actual size)

41

JASPER FRANCIS CROPSEY (1823-1900)

Hudson River Landscape with Figures
initialed and dated 'J.F.C. 1873.' (lower right)

oil on canvas

7 x 5in

Painted in 1873.

\$3,000 - 5,000

Provenance

Private collection, Long Island, New York.

Estate of the above.

Acquired by the present owner from the above.

This painting will be included in a forthcoming *catalogue raisonné* of the artist's work by the Newington-Cropsey Foundation, Hastings-on-Hudson, New York.

According to the Newington-Cropsey Foundation, the present work is one of only two canvases of this size executed *circa* 1873.



42

ALBERT BIERSTADT (1830-1902)

Alpine Scene

signed with conjoined initials 'ABierstadt.' (lower right)

oil on canvas

23 x 16 1/2in

\$10,000 - 15,000

Provenance

Private collection.

By descent to the present owner.

We wish to thank Melissa Speidel of the Albert Bierstadt *catalogue raisonné* project, for her assistance in cataloguing this lot. This work is included in the database being compiled for her forthcoming *catalogue raisonné* of the artist's work.

43^W ▲

RALPH ALBERT BLAKELOCK (1847-1919)

Untitled (Landscape)
signed 'R.A. Blakelock' (lower right)
oil on canvas
48 1/4 x 72 1/4in

\$40,000 - 60,000

Provenance

The artist.
Commodore Edgar P. and Susan Vickers Luckenback, New York.
Linda Louise Luckenback, by descent from the above.
Estate of the above.
Coe Kerr Gallery, Inc., New York, 1975.
Chrysler Museum, Norfolk, Virginia, 1975.
Sale, Christie's, New York, September 22, 1994, lot 91.
Acquired by the present owner from the above.

This work is listed as no. 885 among the Category I paintings authenticated by Norman A. Geske in the University of Nebraska Inventory of the artist's work.

Ralph Albert Blakelock's career and personal story remain one of the most intriguing of the 19th century American landscape painters. While the artist's reputation as an inspired madman is defined by the last decade of his life, his legacy is one rich in artistic vision across varied subject matter and moods.

The artist was born in New York City in 1847, the son of Dr. Ralph Blakelock. In contrast to his father, as a young boy Blakelock rejected aspirations of a career in medicine, instead favoring creative pursuits such as art and music. Joining the Free Academy of New York, now known as City College, in 1864, he left the education system two years later without completing his degree. In the years that followed Blakelock pursued painting on his own accord with what critics perceived as a considerable lack in formal training. Despite this he was accepted as an exhibitor at the National Academy of Design in 1867 where he continued exhibiting for the next seven years. (N.A. Geske, *Beyond Madness: The Art of Ralph Blakelock, 1847-1919*, Lincoln, Nebraska, 2007, p. 1)

Blakelock's early works follow many of the same defining characteristics of American landscape paintings of the Hudson River School. Though Blakelock is not formally considered a contributor to the school, he celebrated similar subject matter. The present lot is a chief example of the artist emulating particular techniques practiced by the Hudson River School artists. With expert skill Blakelock composes the present work, a monumental one, large in scale and rich in detail. It recalls the grand manner canvases of forerunners such as Thomas Cole and Frederic Edwin Church. Walls of trees frame each side of the composition and at center, a distant landscape flows away from the viewer. Weather-torn trees, uprooted at their base have fallen across the opening of a river. Norman A. Geske identifies this compositional format when examining some of the artist's earlier works, most of which illustrate "the contrast of the textured details in the foreground against the illusionistic presence of the mountains in the distance." He adds that these "paintings present a coloristic preference for moss green, slate gray, and chocolate brown." (ibid, pp. 31-33)

While Geske recorded the work as *Landscape in the Adirondacks (Untitled Landscape)* in his inventory of paintings, held by the University of Nebraska, the location depicted in the present work has not been confirmed. Neither a date nor supporting evidence was discovered upon Geske's examination of the painting circa 1975. It had been suggested that the present work instead depicts a Western scene as the trees share characteristics of the California Redwoods. Existing scholarship confirms that Blakelock visited cities along the northern coast of California in 1869, before proceeding south to Mexico. While questions still remain regarding Blakelock's time spent there, the available catalogue of works by the artist propose that he took a second trip to the region in 1871. (ibid, p. 4)

The remainder of the artist's career would become defined by a number of personal hardships and financial limitations. Blakelock did not experience financial success from his position as an artist. After his marriage to Cora Rebecca Bailey in 1875, their family grew to nine children, contributing to great financial strain on their family and the resources available to Blakelock as an artist. He lacked gallery representation and the sale of his works were usually transactions he handled himself. Desperation resulted in the seemingly low prices paid for the body of work he was able to sell. (ibid, p. 22)

When the artist was institutionalized for the first time in 1891, his mental health and resulting confinement to a hospital characterized much of his story thereafter. Though impoverished and eluded throughout his artistic career, critical acclaim would later find him as the generations that followed began to take interest in his work. When in 1947 Lloyd Goodrich curated a show of his work at the Whitney Museum of American Art, New York, the dialogue surrounding Blakelock's life and work characterized the artist as not merely mad, but particularly genius in his craft.





44²

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

The County of Edinburgh Aground at Point Pleasant Beach,
New Jersey

signed and dated 'Antonio Jacobsen 1902' (lower right)

oil on canvas

18 x 30in

Painted in 1902.

\$7,000 - 10,000

Provenance

Oliphant and Company, New York, by 1989.

Sale, Christie's, London, May 30, 1991, lot 120.

Acquired by the present owner from the above.

Exhibited

Fairfield County, Connecticut, Whitney Museum of American
Art, *Realism & Romanticism in Nineteenth Century New England
Seascapes*, September 15-November 29, 1989, p. 11.

Literature

H.S. Sniffen, *Antonio Jacobsen - The Checklist: Paintings and
Sketches by Antonio N.G. Jacobsen (1850-1921)*, New York, 1984,
p.84, as one of nos. 13 or 14.

The present work was recorded in H.S. Sniffen's checklist of paintings
by Antonio Jacobsen published in 1984. The present lot was listed as
one of two works depicting the *County of Edinburgh* in the author's
original publication, the other in the collection of The Mariners'
Museum, Newport News, Virginia. A subsequent addendum to the
original listing confirmed four additional works produced by the artist of
this same subject, establishing a total of approximately six paintings of
this subject were completed by Jacobsen during the period.



45

JAMES EDWARD BUTTERSWORTH (1817-1894)

U.S. Frigate in a Naval Engagement
signed 'J.E. Buttersworth' (lower right)
oil on canvas
18 x 24in
Painted circa 1860-70.

\$60,000 - 80,000

Provenance

Port 'N Starboard Gallery, Falmouth, Maine.
Acquired by the present owner from the above, 2014.

James Edward Buttersworth is renowned for his large body of work depicting luminist yachting scenes, but the artist also found inspiration in military ships and applied his keen attention to detail to battle scenes. The present work depicts a U.S. Naval Frigate engaged in a battle with a second ship firing. The second ship at right appears to be flying the Spanish flag. While the specific battle has not been identified, there were naval engagements in the early-nineteenth century between the United States and Spain that could have inspired this scene, including disputes over Amelia Island, Florida in 1812 and 1817.

Under a stormy sky and in rough seas, in the foreground at right, a rowboat with sailors has undertaken a rescue mission for their comrade seen reaching for help in the water. There are two other known examples by the artist featuring similar composition of a naval frigate and rescue scene of a man overboard, which are both smaller in size than the present work. Both works feature a smaller Spanish Cutter ship at right than the gun ship included in the present work. One example is entitled *Engagement at Sea Between an American Frigate and a Spanish Cutter* is illustrated in A. Granby, J. Hyland, *Maritime Maverick: The Collection of William I. Koch*, Boston, Massachusetts, 2006, p. 40.



46

EDWARD MORAN (1829-1901)

Sailing at Sunset

signed 'Edward Moran' (lower left)

oil on canvas

14 x 21 5/8in

\$5,000 - 7,000

Provenance

Sale, Sotheby's, New York, March 28, 2018, lot 75.

Acquired by the present owner from the above.



47²

CHRISTOPHER BLOSSOM (BORN 1956)

View of Brixham Harbor, England

signed, dated and inscribed 'Christopher Blossom - / © 1984' (lower right)

oil on canvas

24 x 42in

Painted in 1984.

\$10,000 - 15,000

Provenance

The artist.

Grand Central Art Galleries, New York.

Acquired by the present owner from the above, 1984.

Exhibited

New York, Grand Central Art Galleries, *One Man Exhibition*,
January 8-26, 1985.



**PROPERTY FROM A PRIVATE COLLECTION, HOUSTON, TEXAS
AND CARMEL, CALIFORNIA**

48

FREDERICK JUDD WAUGH (1861-1940)

Salt Glitter

signed 'Waugh' (lower right) and inscribed with title (on the reverse)

oil on board

25 x 30in

\$2,000 - 3,000

Provenance

Nedra Matteucci Galleries, Santa Fe, New Mexico.

Private collection, Houston, Texas and Carmel, California.



**PROPERTY FROM A PRIVATE COLLECTION, HOUSTON, TEXAS
AND CARMEL, CALIFORNIA**

49^W

FREDERICK JUDD WAUGH (1861-1940)

Golden Sundown

signed 'Waugh' (lower right) and inscribed with title (on the reverse)

oil on masonite

36 1/4 x 48in

\$10,000 - 15,000

Provenance

Fenn Galleries, Ltd., Santa Fe, New Mexico.

Private Collection, Houston, Texas and Carmel, California.



50^W

FRANCIS DE ERDELYI (1904-1959)

New York City Scene

signed, dated and inscribed 'Erdély MCMXXXIX / NEW JORK [sic]'

(lower right)

oil on canvas

39 1/4 x 50in

Painted in 1939.

\$5,000 - 7,000

Provenance

Sale, Quinn's Auction Galleries, Falls Church, Virginia,

September 16, 2017, lot 246.

Acquired by the present owner from the above.

**PROPERTY FROM A PRIVATE COLLECTION
BEVERLY HILLS, CALIFORNIA**

51

LAWTON SILAS PARKER (1868-1954)

Early Morning, Manhattan
oil on canvas laid down on board
13 x 13 1/2in

\$3,000 - 5,000

Provenance

The artist.
Estate of the above.
R.H. Love Galleries, Chicago, Illinois, acquired
from the above.
Goldfield Galleries, Los Angeles, California.
Sale, Butterfields, Los Angeles and San Francisco,
American and California Paintings & Sculpture,
June 13, 2001, lot 5080.
Acquired by the present owner from the above.



52

GUY A. WIGGINS (BORN 1920)

Rough Weather on Wall Street
signed 'Guy A. Wiggins' (lower left) and signed
again and inscribed with title (on the reverse)
oil on canvas
24 x 30in

\$3,000 - 5,000

Provenance

The artist.
Sale, Sotheby's, New York, March 28, 2018, lot 172.
Acquired by the present owner from the above.





53

WILLIAM HENRY DETHLEF KOERNER (1878-1938)

A Dispensation
signed 'W.H.D. Koerner -' (lower right) and signed again and inscribed
with title (on the reverse)
oil on canvas
28 x 36in

\$3,000 - 5,000



54

WALTER L. GREENE (1870-1956)

When Winter Comes

signed 'Walter L. Greene' and signed again indistinctly (lower right)

oil on canvas

24 x 30 1/8in

Painted circa 1924.

\$3,000 - 5,000

Provenance

Alan M. Goffman American Paintings, New York.

Sale, Morphy Auctions, Denver, Pennsylvania, December 6-8, 2006, lot 1793.

Acquired by the present owner from the above.

New York Central Lines produced an annual art calendar for its employees and customers and Walter L. Greene was commissioned to produce the present work for their 1925 edition. The image centers the Twentieth Century Limited, an express passenger train which operated on the New York Central Railroad for the first half of the 20th century, is seen speeding toward the viewer. The artist was regarded for his depictions of railways and industrial scenes and managed the Art Department for General Electric from 1903-1940. Greene was the chief illustrator of these calendars through 1931.

The present work will be accompanied by the framed calendar lithograph from 1925.



55

CHARLES BURCHFIELD (1893-1967)

Untitled (Barren Landscape with Trees and Houses)

gouache and watercolor on paper

21 x 30in

\$8,000 - 12,000

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.

END OF SALE



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Initiatives
in Art and Culture

Image captions (clockwise from upper left): Thomas Moran, *Sunset, Green River Butte*, 1915. Oil on canvas, 10 ¼ x 12 ¼ in. The Roath Collection, Denver Art Museum, 2013.110. Elie Nadelman, *Seated Woman*, 1919-25. Cherry wood and iron. Addison Gallery of American Art, Museum purchase Artwork © Estate of Elie Nadelman; photograph by Greg Heins; Georgia O'Keeffe, *Poppies*, 1950. Oil on canvas. Milwaukee Art Museum, Gift of Mrs. Harry Lynde Bradley Artwork © Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York; John Vanderlyn, *The Death of Jane McCrea*, 1804. Oil on canvas, 32 ½ x 26 ½ in. Wadsworth Atheneum Museum of Art, 1855.4.

Bonhams

AUCTIONEERS SINCE 1793



Call to consign

Western Art

Los Angeles | Spring 2020

**CLOSING DATE
FOR CONSIGNMENTS**
December 1, 2019

INQUIRIES
Scot Levitt
+1 (323) 436 5425
calam.us@bonhams.com
[bonhams.com/calwest](https://www.bonhams.com/calwest)

**ERNEST MARTIN HENNINGS
(1886-1956)**
The Taos Twins
oil on canvas
45 x 50in
Painted circa 1923.
Sold for \$1,032,500

Bonhams

AUCTIONEERS SINCE 1793



Post-War & Contemporary Art

New York | May 15 at 5pm

PREVIEW
May 4 - 15

INQUIRIES
+1 (917) 206 1624
contemporary.us@bonhams.com
bonhams.com/contemporaryart

WAYNE THIEBAUD (B. 1920)
Chocolate Éclair, 2002
oil on wood
9 1/2 x 12 5/8 in. (24.1 x 32.1 cm.)
\$700,000 - 1,000,000

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.

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

INCLUDING

PROPERTY FROM THE BEACON HILL FRIENDS HOUSE

PROPERTY FROM THE COLLECTION OF MR. MICHAEL HALL,
NEW YORK

PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

PROPERTY FROM THE ESTATE OF SHELDON M. TUCKER

PROPERTY FROM THE MILLER FAMILY COLLECTION

PROPERTY OF THE MUSEUM OF CONTEMPORARY ART CHICAGO,
SOLD TO BENEFIT THE ACQUISITION FUND

CONDITIONS OF SALE

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

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

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

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

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

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 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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

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 or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

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 α 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, 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 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

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 Tuesday 28 May oversized lots (noted as W next to the lot number and/or listed on page 74) 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 lot will be retained in Bonhams Gallery until Wednesday 5 June. 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 of the date of the auction. 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.

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IMPORTANT NOTICE TO BUYERS

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Please note that all oversized lots listed below, that are not collected by **5PM FRIDAY 24 MAY** 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 29 MAY.

Address

Door To Door Services
50 Tannery Rd #8A
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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.

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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 29 May. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 10 business days after the auction.

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(on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
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quotes@dttdusa.com

For more information and estimates on domestic and International shipping please contact Michael Van Dyke at Door To Door
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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.

OVERSIZED LOTS

- 10
- 17
- 43
- 49
- 16

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.

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Notice to online bidders: If you have forgotten your username and password for 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:

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New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: American Art		Sale date: May 22, 2019	
Sale no. 25174		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
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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