

An impressionistic painting of a rural scene. In the foreground, a wooden fence runs across the frame. Two women stand on the right side of the fence, looking towards the left. One woman is wearing a dark, patterned dress and a hat, while the other is in a light blue dress. In the background, a large, multi-story house with a prominent chimney is visible, partially obscured by dense, leafy trees. The overall style is characterized by visible brushstrokes and a focus on light and color over fine detail.

Sotheby's EST. 1744

AMERICAN
ART

NEW YORK 28 MARCH 2018



FRONT COVER
LOT 94
BACK COVER
LOT 82
THIS PAGE
LOT 37

AMERICAN
ART





THIS PAGE
LOT 23

Wheeler

AMERICAN ART

AUCTION IN NEW YORK
28 MARCH 2018
SALE N09844
10:00 AM

EXHIBITION

Saturday 24 March
10 am-5 pm

Sunday 25 March
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LOT 101

E. LAWSON.

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1

○ 1

MAGNIFICENT GESTURES: MASTERWORKS FROM THE DIAMONSTEIN-SPIELVOGEL COLLECTION FULL PROCEEDS TO BENEFIT A NOT-FOR-PROFIT CHARITABLE FOUNDATION

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

The Corner Store (Corner Store in Winter)

signed *Charles Burchfield* and dated *Jan 23, 1918* (lower left); titled "*Corner Store in Winter*", and dated *1918-* (on the reverse)
watercolor, gouache, and pencil on paper
mounted on board by the artist
13 ½ by 16 ⅞ inches (34.3 by 41 cm)

PROVENANCE

Montross Gallery, New York
The artist
Kennedy Galleries, New York
Acquired by the present owner from the above

EXHIBITED

New York, Kevorkian Gallery, *Drawings in Watercolor by Charles Burchfield*, February 1920, no. 31, illustrated
Buffalo, New York, Albright-Knox Gallery, *Charles Burchfield: Early Watercolors*, April-May 1963, no. 40
New York, Kennedy Galleries, *Watercolors from 1915 to 1920*, May-June 1983, no. 36, illustrated
New York, DC Moore Gallery; Columbus, Ohio, Columbus Museum of Art; Buffalo, New York, Burchfield Penney Art Center, *Charles Burchfield 1920: The Architecture of Painting*, March-November 2009, pp. 20, 45, 108, illustrated

LITERATURE

Mary Clarke-Mowbary, *Drawings in Watercolor by Charles Burchfield*, New York, 1920
Charles Ephraim Burchfield, "On the Middle Border," *Creative Art*, vol. 3, September 1928, pp. 25-32
Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 409, p. 74

\$ 20,000-30,000

AARON BOHROD

1907 - 1992

Abandonment

signed *Aaron Bohrod* (lower center)
casein on paper
14 $\frac{3}{4}$ by 19 $\frac{1}{2}$ inches (37.5 by 49.5 cm)
Executed in 1963.

PROVENANCE

Collector's Gallery North, Oshkosh, Wisconsin
Keith Baker, Chicago, Illinois, 1963 (acquired from the above)
Sold: Christie's, New York, December 5, 1986, lot 356
Sold: Christie's, New York, September 27, 1990, lot 258
Sold: Doyle, New York, April 7, 2009, lot 2125
D. Wigmore Fine Art, New York
Sold: Treadway Toomey Auctions, Cincinnati, Ohio, December 6, 2015, lot 700
Private collection

\$ 3,000-5,000



2

GEORGE SOPPELSA

B. 1939

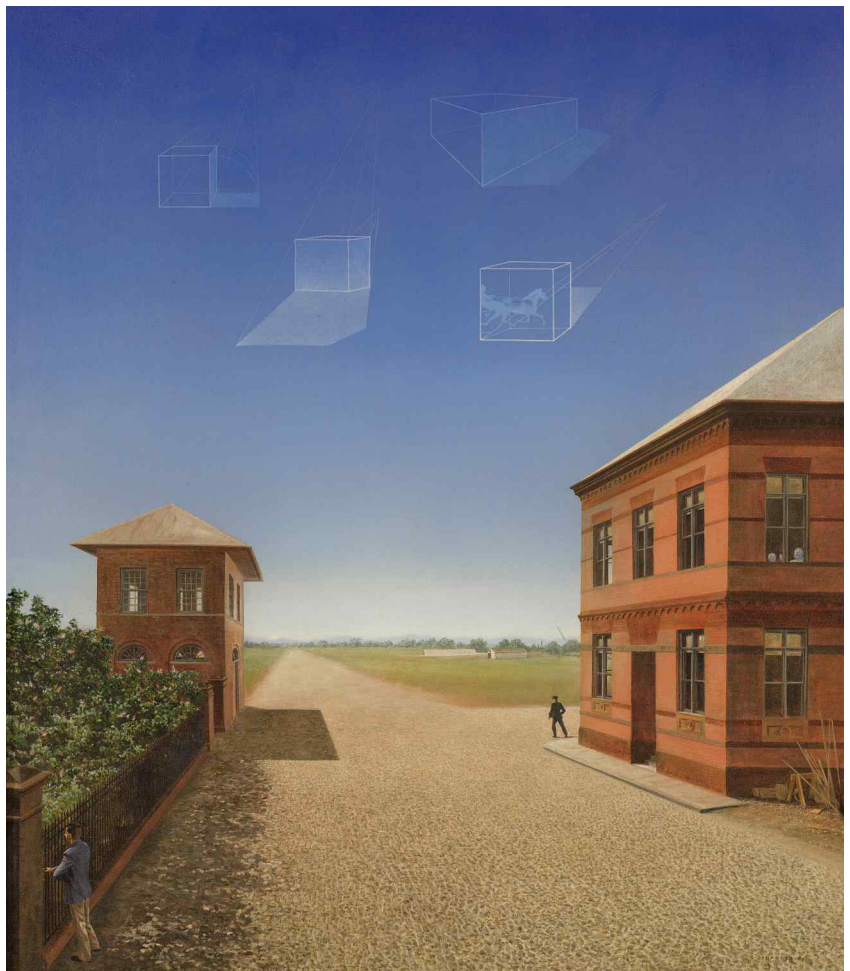
Helios Interval

signed *G. SOPPELSA* and dated *89* (lower right);
also titled *HELIOS INTERVAL* (on the stretcher)
oil on canvas
43 by 37 inches (109.2 by 93.9 cm)

PROVENANCE

Private collection, New York

\$ 3,000-5,000



3

4

MAX FERGUSON

B. 1959

Up on the Roof

signed © *Max Ferguson*, dated 1983, titled "*Up on the Roof*" and inscribed (on the reverse)
tempera and acrylic on panel
22 ¾ by 16 inches (57.8 by 40.6 cm)
Painted in 1983.

PROVENANCE

ACA Galleries, New York
Sold: Doyle, New York, June 7, 1999, lot 97
Acquired by the present owner at the above sale

\$ 7,000-10,000

5

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

ANNE RYAN

1889 - 1954

Collage No. 285

signed *A. Ryan* (lower right); also inscribed *no. 285* (on the reverse)
collage on paper
6 ¼ by 5 ¾ inches (15.9 by 14.6 cm)

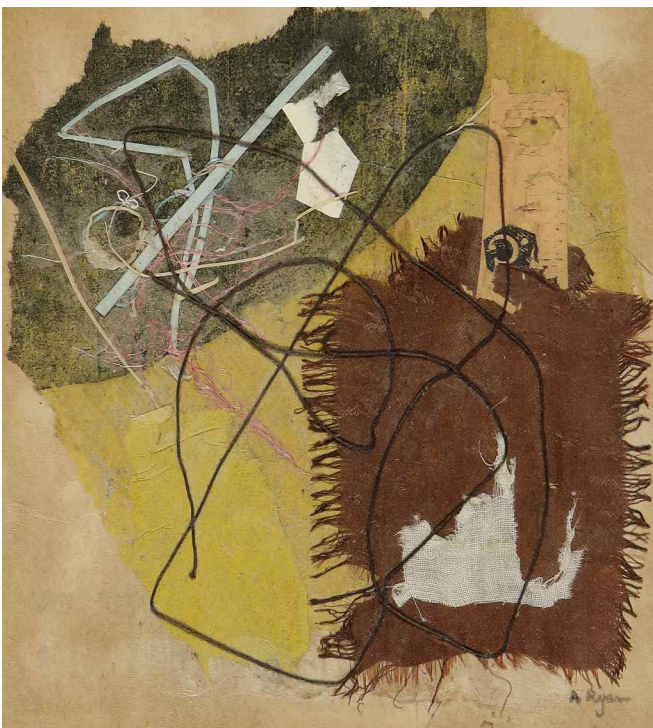
PROVENANCE

Rose Fried Gallery, New York
Sold: Sotheby's, New York, October 8, 1986,
lot 13
Acquired by the present owner at the above sale

\$ 2,500-3,500



4



5

6

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

CHARLES GREEN SHAW

1892 - 1974

Composition

signed *Charles G. Shaw* (on the reverse)
oil on canvasboard
20 by 16 inches (50.8 by 40.7 cm)
Painted in 1940.

PROVENANCE

Private collection (acquired from the artist; sold:
Sotheby's, New York, September 25, 1992,
lot 495)
Acquired by the present owner at the above sale

\$ 6,000-8,000



6

7

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

STEVE WHEELER

1912 - 1992

Untitled, W86

tempera on board
6 1/8 by 8 7/8 inches (15.6 by 22.5 cm)
Painted circa 1939-42.

PROVENANCE

Snyder Fine Art, New York
Acquired by the present owner from the above

EXHIBITED

New York, Snyder Fine Art, *Steve Wheeler,
Formative Years*, September-October 1997, no. 21

\$ 2,000-3,000



7

8

BYRON BROWNE

1907 - 1961

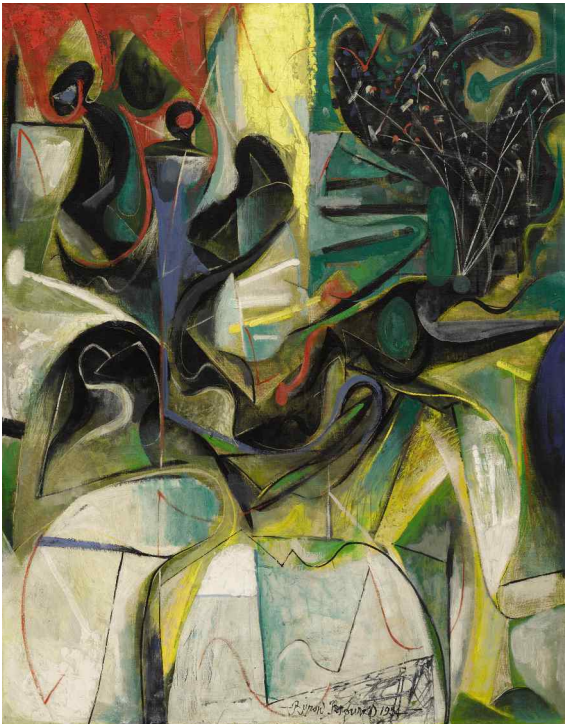
Still-life

signed -Byron Browne and dated 1954- (lower center); signed *Byron Browne*, titled -*Still-life*-, inscribed 30 X 38, and dated 1954 / N.Y.C. (on the reverse)
oil on canvas
38 by 30 inches (96.5 by 76.2 cm)

PROVENANCE

Private collection, New York

\$ 15,000-20,000



8

9

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

**STANTON MACDONALD-
WRIGHT**

1890 - 1973

Sychromatist Abstraction

signed *S. Wright* and dated '56 (lower right)
watercolor and pencil on paper
13 ¼ by 9 inches (33.7 by 22.9 cm)

PROVENANCE

Sold: Sotheby's, New York, March 20, 1996,
lot 350
Acquired by the present owner at the above sale

\$ 5,000-7,000



9

10

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

RAYMOND JONSON

1891 - 1982

Growth Variant No. IV

signed *Jonson* and dated 29 (lower right); also signed *JONSON*, titled *GROWTH VARIANT NO. IV*, and dated *MAY - 1929* (on the stretcher)
oil on canvas
27 by 38 inches (68.5 by 96.5 cm)

PROVENANCE

Linda Durham Gallery, Santa Fe, New Mexico
Acquired by the present owner from the above

\$ 25,000-35,000



10

11

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

CHARLES GREEN SHAW

1892 - 1974

Design for a Wall Fountain

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

oil on canvasboard

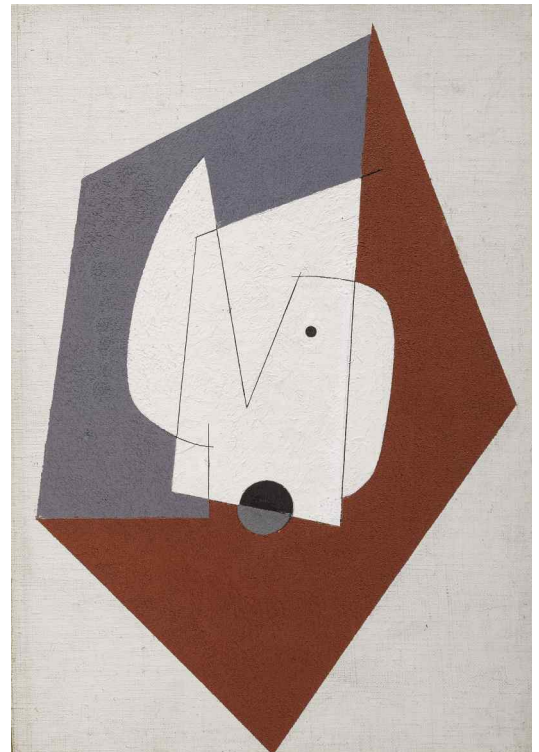
18 by 12 1/2 inches (45.8 by 31.8 cm)

PROVENANCE

Sold: Christie's, New York, March 16, 1990,
lot 369

Acquired by the present owner at the above sale

\$ 5,000-7,000



11



12

12

WILL R. BARNET

1911 - 1912

Girl on a Bicycle

signed *Will Barnet* and dated 1971 (lower right)
mixed media on board
27 ½ by 26 ½ inches (69.9 by 67.3 cm)

PROVENANCE

Hirschl & Adler Galleries, New York
Sold: Sotheby's, New York, March 31, 1993,
lot 484
Acquired by the present owner at the above sale

\$ 30,000-50,000

16

SOTHEBY'S

13

GEORGE PEARSE ENNIS

1884 - 1936

Entrance to Eastport

signed *ENNIS* (lower left)
oil on canvas
30 ¼ by 36 inches (76.8 by 91.4 cm)

PROVENANCE

Grand Central Galleries, New York

\$ 6,000-8,000



13

14

THE JACK AND BONITA GRANVILLE WRATHER
COLLECTION

PAGE CARY

1904 - 2004

Blanchisserie

signed PAGE/CARY (lower left)
watercolor and gouache on paper mounted on
board by the artist
24 ¼ by 18 ½ inches (61.6 by 47 cm)

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania
Academy of the Fine Arts, *34th Annual Water
Color Exhibition*, 1936
Chicago, Illinois, Art Institute of Chicago, *16th
International Exhibition of Water Colors*, 1937

\$ 3,000-5,000



14



15



16



17

15

THOMAS HART BENTON

1889 - 1975

The Rest Stop

signed *Benton* (lower right)
 watercolor and ink on paper
 image: 11 ¾ by 15 ½ inches (29.8 by 39.4 cm)
 sheet: 13 by 16 inches (33 by 40.6 cm)
 Executed circa 1931.

\$ 10,000-15,000

16

JOHN WHORF

1903 - 1959

Birches, Winter Afternoon

signed *John Whorf* dated Dec '52 and inscribed
For Bob with my best wishes (lower right)
 watercolor and gouache on paper
 15 ¼ by 21 ¾ inches

PROVENANCE

Acquired by the present owner, 2002

\$ 3,000-5,000

17

DALE WILLIAM NICHOLS

1904 - 1995

Footsteps in the Snow

signed *DALE NICHOLS* (lower left)
 oil on canvas
 24 by 30 ¼ inches (61 by 76.8 cm)

PROVENANCE

Sold: Bonhams, New York, November 28, 2006,
 lot 69
 Acquired by the present owner at the above sale

\$ 15,000-20,000



18

18

PROPERTY FROM THE JACQUELINE
FOWLER COLLECTION

WILHELM HUNT DIEDERICH

1884 - 1953

Toreador and Bull and Dog and Hare: two works

first: signed *Hunt Diederich* and dated 1923 (lower right)

second: signed *Hunt Diederich* (lower right)

first: cut-out paper collage on tissue paper

second: cut-out paper collage mounted on paper

first: 9 1/2 by 16 inches (24.2 by 40.6 cm)

second: 8 1/4 by 18 inches (21 by 45.7 cm)

PROVENANCE

Kennedy & Co. Rare Prints, New York

Acquired by the present owner from the above

\$ 3,000-5,000



18

19

PROPERTY FROM THE JACQUELINE
FOWLER COLLECTION

ROCKWELL KENT

1882 - 1971

Chapter LX Heading for Moby-Dick

signed *Rockwell Kent* (lower right)

ink on paper mounted on paperboard

3 3/4 by 7 1/2 inches (9.5 by 19 cm)

PROVENANCE

E. Weyhe Gallery, New York

Acquired by the present owner from the above

EXHIBITED

New York, E. Weyhe Gallery, *Exhibition of the Rockwell Kent Drawings for Moby Dick*, February-March 1930

New York, The American Federation of the Arts, *American Illustration: 1800 to the Present*, November 1977-November 1978, exhibition no. 77-20, cat. no. 79

LITERATURE

Herman Melville, *Moby Dick*, 1930, New York, p. 404, illustrated

\$ 2,000-3,000



19

ROCKWELL KENT

1882 - 1971

Bacchus

signed *Rockwell Kent* © (lower right)
tempera and pencil on board
24 ¼ by 13 inches (61.6 by 33 cm)

This tempera will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

PROVENANCE

Sally Kent Gordon (the artist's wife; sold:
Christie's, New York, May 24, 1995, lot 187)
Acquired by the present owner at the above sale

LITERATURE

Fridolf Johnson, *Rockwell Kent: An Anthology of His Works*, New York, 1982, p. 332, illustrated

\$ 35,000-45,000



PROPERTY FROM A PRIVATE VIRGINIA
COLLECTION

LESLIE GARLAND BOLLING

1898 - 1955

Despair

inscribed *LG Bolling* and titled *Despair*
carved wood on a 7/8 inch wooden base
height: 12 5/8 inches (32.8 cm) on a 7/8 inch (2.2 cm)
wooden base
Executed circa 1935.

PROVENANCE

Private Collection, Virginia (gift from the artist)
By descent to the present owner (her niece)

EXHIBITED

Richmond, Virginia, Academy of Arts, *The Wood
Sculptures of Leslie Bolling*, 1935

Richmond, Virginia Library of Virginia, *Freeing
Art from Wood: The Sculpture of Leslie Garland
Bolling*, 2006, p. 108

A self-taught artist, Leslie Garland Bolling was the first African American sculptor to receive national attention during his lifetime. Bolling's primary subjects consisted of portraits, nudes, and working people. When considering the nude, Bolling stylized figures to emphasize the sense of voluptuousness and sensuality. Bolling's robustness of style is comparable to that of his contemporary Gaston Lachaise.

\$ 6,000-8,000



21

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

STEVE WHEELER

1912 - 1992

Panel of Joy

signed *Wheeler* (lower right)
tempera and ink on paper mounted on board by
the artist
14 3/4 by 16 1/2 inches (37.5 by 42 cm)
Executed circa 1945.

PROVENANCE

Snyder Fine Art, New York
Acquired by the present owner from the above

\$ 10,000-15,000



22



23

23

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

STEVE WHEELER

1912 - 1992

Decoy for Dog

signed *Wheeler* (lower left)
tempera on paper mounted on board by the artist
25 5/8 by 19 5/8 inches (65.1 by 49.9 cm)
Executed circa 1943.

PROVENANCE

Estate of the artist
Richard York Gallery, New York
Acquired by the present owner from the above,
2001

EXHIBITED

New York, Snyder Fine Art, 1993
New York, Snyder Fine Art, *Steve Wheeler:
Selected Works and the Artist's Library*, 1996
Montclair, New Jersey, Montclair Art Museum,

*Steve Wheeler: The Oracle Visiting the 20th
Century*, 1997-98, no. 24, pp. 33, 46, illustrated
New York, Richard York Gallery, *Steve Wheeler:
Artist and Visionary*, September-October 1999,
no. 22, p. 14, illustrated

\$ 20,000-30,000

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

BLANCHE LAZZELL

1878 - 1956

Abstraction I

signed *Blanche Lazzell-* and dated 1944 (lower
left); signed *Blanche Lazzell-*, inscribed *Painted
in St. Augustine, Fla.,* and dated 1944 (on the
reverse)

oil on panel

23 by 18 inches (58.4 by 45.8 cm)

PROVENANCE

(probably) James Bakker Projects, Provincetown,
Massachusetts

Acquired by the present owner from the above

EXHIBITED

New York, Riverside Museum, Society of Women
Artists, 1955

LITERATURE

Robert Bridges, Kristina Olson, and Janet Snyder,
*Blanche Lazzell: The Life and Work of an American
Modernist*, Morgantown, West Virginia, 2004, p.
266, illustrated

\$ 7,000-10,000



24

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

RALSTON CRAWFORD

1906 - 1978

Wharf Objects No. 3

signed © *RALSTON CRAWFORD* and dated 1948
(lower right)

gouache on board

image: 9 ½ by 13 ½ inches (24.13 by 34.3 cm)

sheet: 11 by 15 inches (28 by 38.1 cm)

PROVENANCE

The Downtown Gallery, New York

Acquired by the present owner from the above

EXHIBITED

New York, Whitney Museum of American Art,
Ralston Crawford, October 1985-February 1986

\$ 5,000-7,000



25



26

26

CARROLL CLOAR

1913 - 1994

Blood of the Maguey

signed *Carroll Cloar* (lower left)
tempera on board
20 ¼ by 26 inches (51.4 by 66 cm)
Painted in 1952.

PROVENANCE

The Downtown Gallery, New York
Private collection, New York
Sold: Leslie Hindman, Denver, Colorado,
November 12, 2012, lot 311
Acquired by the present owner at the above sale

EXHIBITED

New York, Whitney Museum of American Art,
1952 Annual Exhibition of Contemporary Painting,
November 1952-January 1953

LITERATURE

Guy Northrop, *Hostile Butterflies and Other
Paintings by Carroll Cloar*, Memphis, Tennessee,
1977, no. 23, p. 160

\$ 20,000-30,000



27

27

WOLF KAHN

B.1927

Gambrel Barn

signed *W Kahn* (lower center); dated 2003/165 and titled *Gambrel Barn* (on the stretcher); also dated 2003/165 (on the reverse)
oil on canvas
40 by 46 inches (101.6 by 116.8 cm)

PROVENANCE

Jerald Melberg Gallery, Charlotte, North Carolina
Acquired by the present owner from the above

\$ 25,000-35,000

28

WOLF KAHN

B.1927

Jet-Trail in October

signed *W Kahn* (lower center); also titled *Jet-trail in October* (on the stretcher)
oil on canvas
28 by 38 inches (71.1 by 96.5 cm)

PROVENANCE

The artist
Acquired by the present owner from the above

\$ 20,000-30,000

29

WOLF KAHN

B.1927

Barn on the Ames Hill Road

signed *W Kahn* (lower right)
oil on canvas
22 by 30 1/8 inches (55.9 by 76.5 cm)
Painted in 1992.

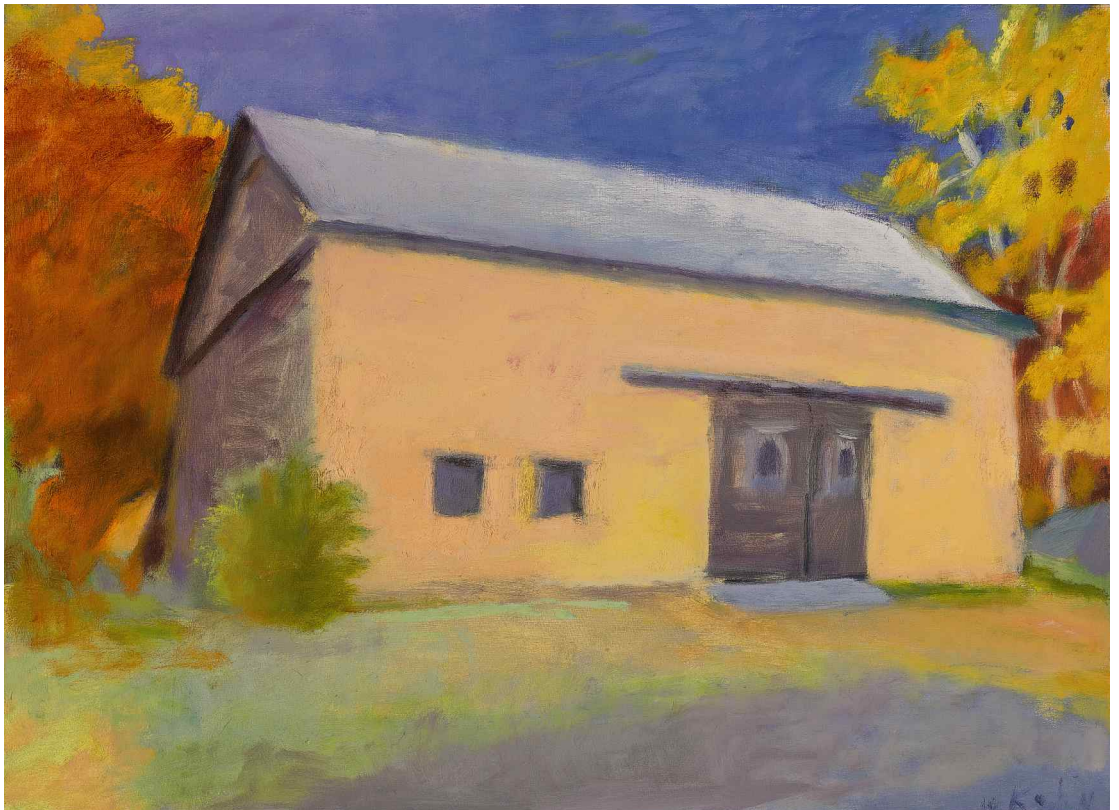
PROVENANCE

Jerald Melberg Gallery, Charlotte, North Carolina
Acquired by the present owner from the above

\$ 8,000-12,000



28



29



30



31

30

WALT KUHN

1880 - 1949

Sap Bucket and Apples

signed *Walt Kuhn* and dated 1947 (lower right);
also titled "Sap Bucket and Apples" and dated
1947 (along the upper margin)

oil on canvas

30 by 40 inches (76.2 by 101.6 cm)

PROVENANCE

Brenda Kuhn (the artist's daughter)

Estate of the above

Kennedy Galleries, New York

Private collection (acquired from the above, 1967;
sold: Sotheby's, New York, September 24, 2008,
lot 41)

Acquired by the present owner at the above sale

EXHIBITED

New York, Kennedy Galleries, *Walt Kuhn, 1877-
1949*, 1967, no. 46, illustrated

LITERATURE

Philip Rhys Adams, *Walt Kuhn, Painter: His Life
and Work*, Columbus, Ohio, 1978, no. 522, p. 227,
illustrated pl. 128

\$ 20,000-30,000

28

SOTHEBY'S

ANGELO PINTO

1908 - 1994

The Dart Thrower

signed *Angelo Pinto* (upper right)
oil on canvas
25 by 30 inches (63.5 by 76.2 cm)
Painted in 1934.

PROVENANCE

The artist
Private collection

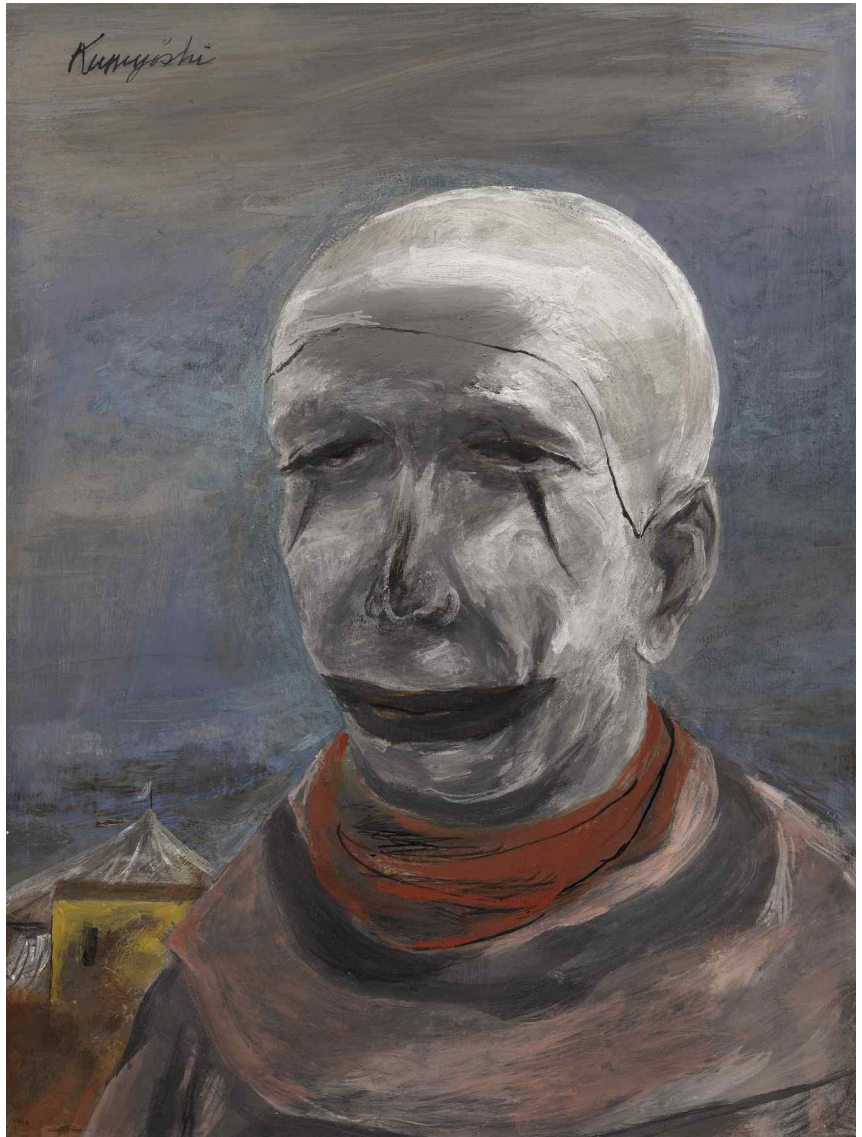
EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Annual Exhibition*, 1939
New York, Whitney Museum of American Art, *Second Regional Exhibition of Philadelphia Artists*, October-November 1934
Portsmouth, Ohio, Southern Ohio Museum, *Sawdust and Spectacles: Under the Big Top in Small Town America*, October 2009-January 2010

LITERATURE

Helen McCoy, "Human Values in the Art of the Pinto Brothers," *Parnassus*, December 1934, p. 5

\$ 5,000-7,000



32

YASUO KUNIYOSHI

1889 - 1953

Tired Clown

signed *Kuniyoshi* (upper left)
casein on panel
16 by 12 inches (40.6 by 30.5 cm)
Painted in 1946.

PROVENANCE

The Downtown Gallery, New York
John Hay Whitney, New York
Dorothy Dillon Eweson, Far Hills, New Jersey, circa 1960s
Estate of the above (sold: Sotheby's, New York, May 24, 2006, lot 158)
Private collection (acquired at the above sale; sold: Christie's, New York, March 5, 2009, lot 24)
Acquired by the present owner at the above sale

EXHIBITED

New York, Whitney Museum of American Art, *Yasuo Kuniyoshi, Retrospective Exhibition*, March-May 1948, no. 85
Tokyo, Japan, National Museum of Modern Art, *Kuniyoshi Memorial Exhibition*, March-April 1954, no. 30, illustrated
New York, The Downtown Gallery, *Circus Themes by Yasuo Kuniyoshi*, February-March 1955, illustrated

LITERATURE

"Art News of America: Rattner Wins La Tausca First Prize." *ARTNews*, January 1947
Fukutake Publishing, *Yasuo Kuniyoshi*, Okayama, Japan, 1999, no. 302, p. 149, illustrated

\$ 40,000-60,000



WILLIAM CHARLES PALMER

1906 - 1987

Moon Night

signed *WilliamCPalmer.* and dated 43 (lower right)
oil on canvas

11 1/8 by 13 1/8 inches (28.3 by 33.3 cm)

PROVENANCE

Midtown Galleries, New York

\$ 3,000-5,000

33



34

JAN MATULKA

1890 - 1972

Still Life with Fruit

signed *Matulka* (lower right)
oil on canvas
20 by 25 inches (50.8 by 63.5 cm)
Painted *circa* 1930.

PROVENANCE

Private collection, New York

\$ 10,000-15,000

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE
SAN DIEGO MUSEUM OF ART

HOVSEP PUSHMAN

1877 - 1966

The North Wind

signed *Pushman* (upper right)
oil on canvas
20 by 15 inches (50.8 by 38.1 cm)
Painted *circa* 1940.

This work is number HP001095 in the online *catalogue raisonné* of the artist's work at www.hovseppushman.net

PROVENANCE

Grand Central Art Galleries, New York
Mrs. Henry A. Everett, Pasadena, California, 1929 (acquired
from the above)
Gift to the present owner from the above, 1933

\$ 12,000-18,000

LUIGI LUCIONI

1900 - 1988

Blue-Green Motif

signed *Luigi Lucioni* and dated 1969 (lower right)
oil on canvas
14 by 16 inches (35.6 by 40.6 cm)

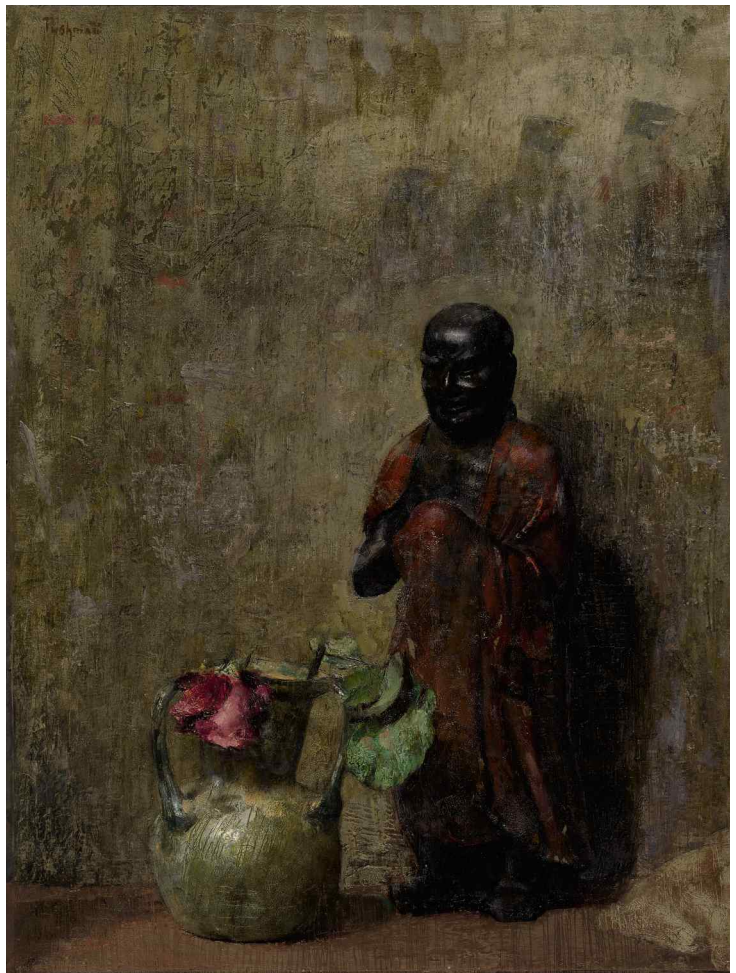
PROVENANCE

Private collection, New Jersey
Sold: Shannon's, Milford, Connecticut, October 29, 2009,
lot 20
Acquired by the present owner at the above sale

EXHIBITED

Manchester, Vermont, Southern Vermont Artists, *Vermont Annual Members Show*, n.d.

\$ 6,000-8,000



35



36

**ANNA MARY ROBERTSON
(GRANDMA) MOSES**

1860-1961

Hurrah for Christmas

signed *MOSES*. (lower right); also dated *Feb 1, 1946*, numbered *1096* and titled *Hurrah for Christmas* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)
oil, tempera and glitter on Masonite
18 ½ by 22 ⅝ inches (47 by 57.5 cm)

PROVENANCE

James Vigeveno Galleries, Los Angeles, California
Private collection, New York (dold: Parke-Bernet, New York, January 19, 1955, lot 77)
David Weisbart, Los Angeles, California
Estate of the above (sold: Bonhams, New York, May 20, 2009, lot 1070)
Acquired by the present owner at the above sale

LITERATURE

Artist's record book, p. 39
Otto Kallir, *Grandma Moses*, New York, 1973, no. 579, p. 298, illustrated

David Weisbart (1915-1967) was an important figure in the Hollywood Motion Picture industry who gained acclaim after producing *Rebel Without A Cause*. This iconic film starring James Dean was released in 1955, the same year Weisbart acquired *Hurrah for Christmas*. At the time of his death in 1967, Weisbart was producing the high profile movie *Valley of the Dolls*. He was the youngest producer under contract in the history of Warner Brothers.

\$ 100,000-150,000



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

JEROME MYERS

1867 - 1940

In the Park

signed *Jerome Myers* and dated 1938 indistinctly (lower right)

oil on canvas

25 by 30 ½ inches (63.5 by 77.5 cm)

PROVENANCE

James Graham & Sons, New York

Sold: Sotheby's, New York, May 27, 1999, lot 85

Vance Jordan Fine Art, New York

Acquired by the present owner from the above

EXHIBITED

Princeton, New Jersey, The Squibb Gallery, *The Happy Season: American and European Portraits and Genre Paintings of Children*, December 1984 - January 1985, no. 17

\$ 10,000-15,000



38

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE SAN DIEGO MUSEUM OF ART

ARTHUR BOWEN DAVIES

1862 - 1928

Shy as a Rabbit

signed *A.B. DAVIES* (lower left)

oil on canvas

22 ¼ by 17 ¼ inches (56.5 by 43.8 cm)

Painted circa 1900.

PROVENANCE

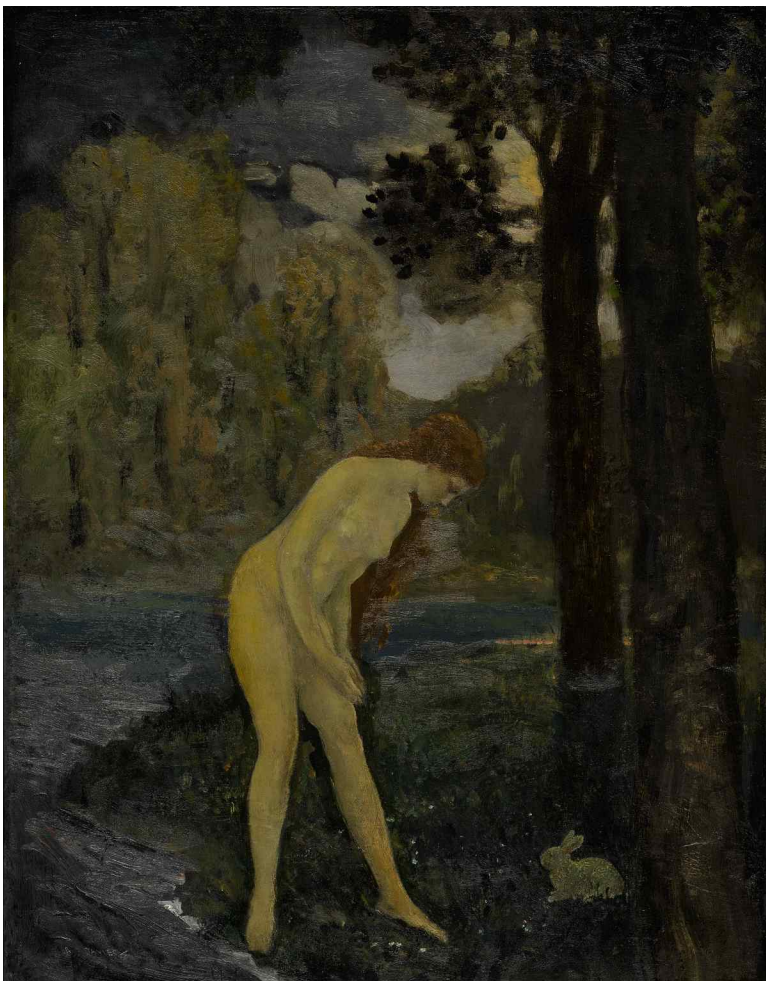
Mrs. Henry A. Everett, Pasadena, California

Gift to the present owner from the above, 1931

EXHIBITED

Phoenix, Arizona, Phoenix Art Museum, *The Eight*, April 1977

\$ 20,000-30,000



39



40



PROPERTY FROM THE
MELLON FAMILY COLLECTION

40

**ANNA MARY ROBERTSON
(GRANDMA) MOSES**

1860 - 1961

Hoosick Valley

signed *Moses* (lower right); also dated *Oct 18, 1946*, numbered *1150* and titled *Hoosick Valley*. (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)
oil on Masonite
17 ¾ by 22 inches (45.1 by 55.9 cm)

PROVENANCE

Sold: Parke-Bernet Galleries, New York, March 18, 1965, lot 119
Hammer Galleries, New York
Mr. and Mrs. Paul Mellon, Upperville, Virginia
(acquired from the above)
Stacy B. Lloyd III (her son), 2014

LITERATURE

Artist's record book, p. 41
Otto Kallir, *Grandma Moses*, New York, 1973,
no. 638, p. 299, illustrated

\$ 50,000-70,000



41



42



43

○ 41

MAGNIFICENT GESTURES: MASTERWORKS FROM THE DIAMONSTEIN-SPIELVOGEL COLLECTION FULL PROCEEDS TO BENEFIT A NOT-FOR-PROFIT CHARITABLE FOUNDATION

WILLIAM BAILEY

b.1930

Still Life - Niccone

signed with the artist's initial *B.* and dated 82 (lower right); signed *William Bailey*, titled *S. L. - Niccone*, numbered #102, and dated 1982 (on the reverse)

casein on paper

image: 13 ½ by 18 inches (34.3 by 45.7 cm)

sheet: 17 ⅞ by 22 ¾ inches (45.5 by 56.9 cm)

PROVENANCE

Robert Schoelkopf Gallery, New York

\$ 8,000-12,000

42

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

EMIL BISTRAM

1895 - 1976

Santa Fe Church

signed *E J Bisttram* and dated 30 (lower right)
watercolor and pencil on paper
13 ¾ by 20 inches (35 by 50.8 cm)

PROVENANCE

Private collection (gift from the artist; sold: Christie's, New York, September 5, 1991, lot 198)
Acquired by the present owner at the above sale

\$ 3,000-5,000

43

JOHN MARIN

1872 - 1953

Ramapo Mountains

signed *Marin* and dated 50 (lower right)
watercolor and pencil on paper
9 ¾ by 14 inches (24.8 by 35.6 cm)

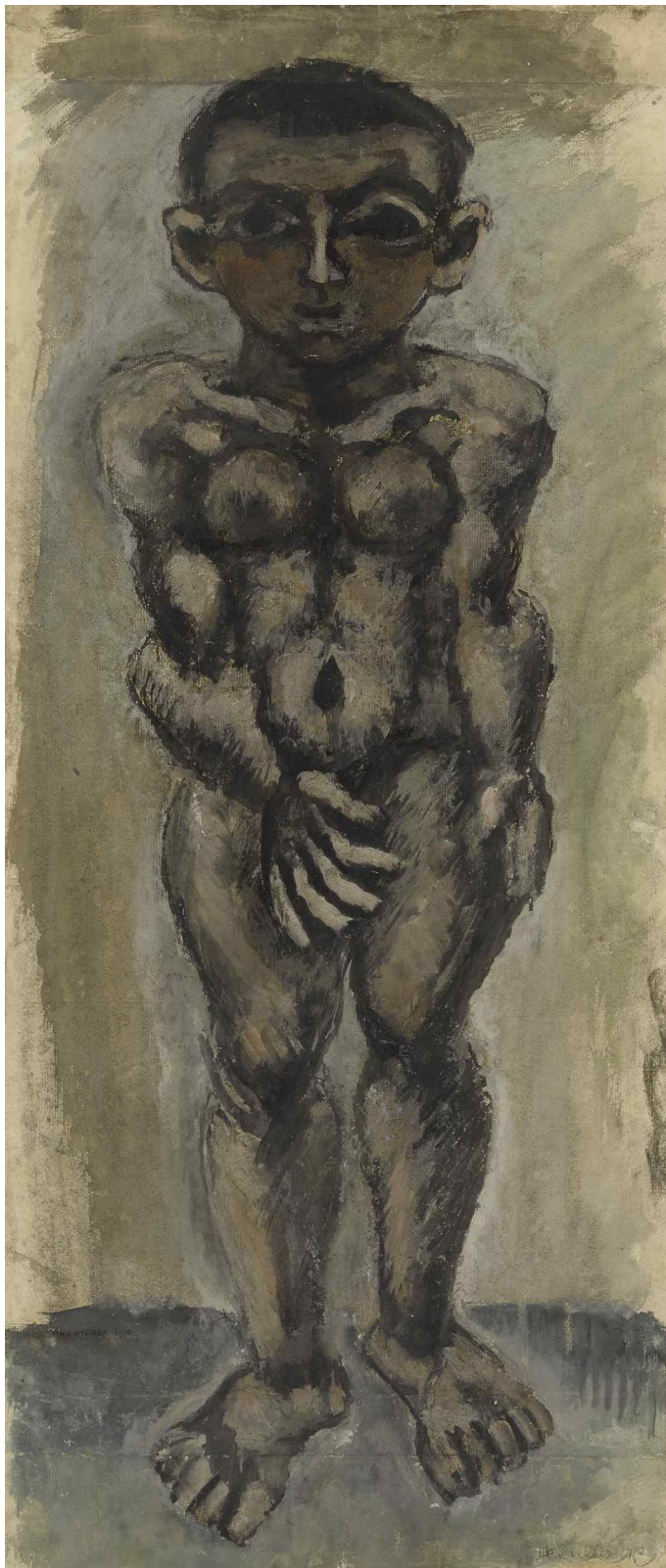
PROVENANCE

Kennedy Galleries, New York
Mr. and Mrs. Cleve Gray, Warren, Connecticut
Irving Galleries, Palm Beach, Florida
Acquired by the present owner from the above

LITERATURE

Sheldon Reich, *John Marin: Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, no. 50.50, p. 788, illustrated

\$ 15,000-25,000



44

44

MAX WEBER

1881 - 1961

Male Nude

signed *Max Weber* and dated 1910 (lower right); also signed *Max Weber* and dated 1910 (lower left)
gouache on paper laid down on paper
28 $\frac{3}{8}$ by 12 inches (72.1 by 30.5 cm)

PROVENANCE

Kennedy Galleries, New York

\$ 20,000-30,000

45

MORRIS GRAVES

1910 - 2001

Bird Drinking out of Fountain

signed *Graves* and dated '54 (lower right)
ink and wash on paper
26 by 36 inches (66 by 91.4 cm)

PROVENANCE

Mr. and Mrs. McBride, Loleta, California
Stewart Galleries, Palm Springs, California
Acquired by the present owner from the above

EXHIBITED

Palm Springs, California, The Palm Springs Desert Museum,
Northern Ten, February-March 1969, illustrated, n.p.

\$ 15,000-25,000

46

MILTON AVERY

1885 - 1965

Vermont Landscape

signed *Milton Avery* and dated 1943 (lower right)
watercolor on paper
22 $\frac{1}{4}$ by 30 $\frac{3}{4}$ inches (56.5 by 78.1 cm)

PROVENANCE

Marianne Friedland Gallery, Toronto, Canada
Private collection, Toronto, Canada, 1981 (acquired from the
above)
By descent to the present owner

EXHIBITED

Toronto, Canada, Marianne Friedland Gallery, *Milton Avery:
Major Paintings and Works on Paper*, October-November 1981,
n.p., illustrated

\$ 30,000-50,000



45



46

47

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

ARTHUR SZYK

1894 - 1951

General MacArthur

signed *ARTHUR SZYK* and dated *N.Y. 1942* (on
the map)

tempera on paper

14 by 11 inches (35.6 by 28 cm)

PROVENANCE

(probably) Brasswell Galleries, Norwalk,
Connecticut

Acquired by the present owner from the above

\$ 7,000-10,000



47

48

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

EDWARD PENFIELD

1866 - 1925

Maxims of a Self Made Man (Bulldog)

signed *Edward Penfield* (lower left)

gouache and ink on paper mounted on
paperboard

10 ½ by 8 inches (26.7 by 20.3 cm)

\$ 1,500-2,500



48

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

ARTHUR SZYK

1894 - 1951

George Washington

signed *ARTHUR SZYK*, and dated *London 38*
(lower left)

tempera on paper

image: 9 3/4 by 7 3/4 inches (24.8 by 19.7 cm)
sheet: 11 1/2 by 9 inches (29.2 by 22.9 cm)

PROVENANCE

(probably) Braswell Galleries, Norwalk,
Connecticut

Acquired by the present owner from the above

\$ 7,000-10,000

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

EDWARD PENFIELD

1866 - 1925

Automobile Number

inscribed *Collier's Cover Weekly/Sept. 1914/
Belgian Automobile Troops/Fighting German
Dragoons* (on the reverse)

ink, watercolor and gouache on paper mounted
on paperboard

11 1/8 by 9 3/4 inches (28.3 by 24.8 cm)

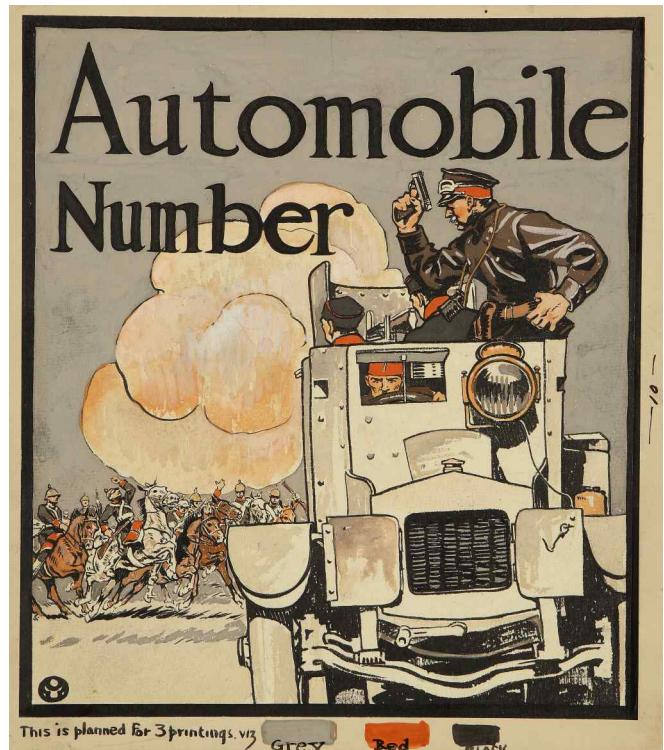
LITERATURE

Collier's, *The National Weekly*, January 9, 1915,
illustrated on the cover

\$ 2,500-3,500



49



50

NORMAN ROCKWELL

1894 - 1978

Study for 'The Collector'

oil on photographic paper

image: 12 by 19 ¼ inches (30.5 by 48.9 cm)

sheet: 15 by 20 inches (38.1 by 50.8 cm)

Painted in 1971.

The Norman Rockwell Museum, Stockbridge, Massachusetts, has added this study to the *Norman Rockwell Online Catalogue Raisonné*, and can be accessed at <http://nrm.org>

PROVENANCE

The Franklin Mint, Wawa, Pennsylvania (acquired from the artist)

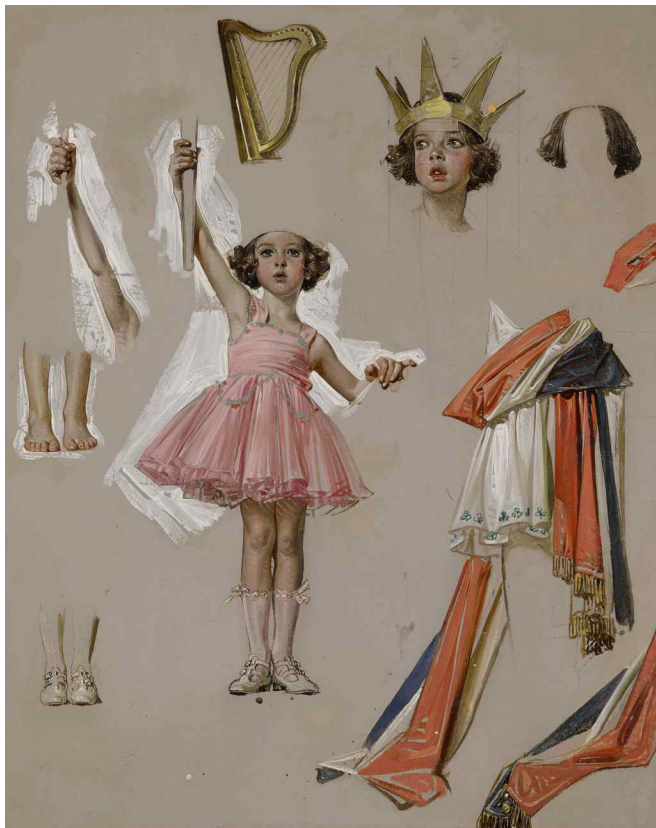
Acquired by the present owner from the above

Over the course of his long and prolific career, Norman Rockwell executed over 300 cover illustrations for *The Saturday Evening Post*. In addition to these beloved commissions, Rockwell also produced countless illustrations and advertisements for over 150 American companies. His effective yet subtle brand of marketing made him a favorite of the advertising industry and his name was almost synonymous with new product advertisement. In 1970, The Franklin Mint, a company founded in 1964 that produced and mass marketed collectibles such as commemorative rounds and medallions, commissioned Rockwell to create a series of works.

The present work is a color study for Norman Rockwell's most famous advertisement for The Franklin Mint, *The Collector*, which he painted in 1971. Famously meticulous, Rockwell utilized the color study in order to develop the palette and light patterns displayed in the final painting. To accomplish this, he typically painted directly on a photograph of a charcoal drawing. Often exhibiting a more painterly style of execution, Rockwell's color studies allowed him to select the color combinations that would achieve an immediate and dramatic visual impact for his viewers.

\$ 80,000-120,000





52

52

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

Study for "Irish Liberty"

oil on canvas
20 3/4 by 16 1/2 inches (52.7 by 41.9 cm)
Painted circa 1922.

The present work is a study for the cover of the March 18, 1922 cover of The Saturday Evening Post.

\$ 8,000-12,000

53

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

JESSIE WILLCOX SMITH

1863 - 1935

Exhibition Announcement

signed with the artist's initials J.W.S. (lower right)
ink and gouache on paperboard
12 1/8 by 8 1/2 inches (30.8 by 21.6 cm)

\$ 5,000-7,000



53

54

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

JESSIE WILLCOX SMITH

1863 - 1935

The Little Land

signed JESSIE WILLCOX SMITH (lower left)
gouache and mixed media on board
21 1/2 by 14 1/2 inches (54.6 by 36.8 cm)
Executed circa 1905.

LITERATURE

Robert Louis Stevenson, *A Child's Garden of Verses*, New York, 1905, illustrated opp. p. 88
Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography*, Gretna, Louisiana, 1989, p. 46

\$ 25,000-35,000

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

LUDWIG BEMELMANS

1898 - 1962

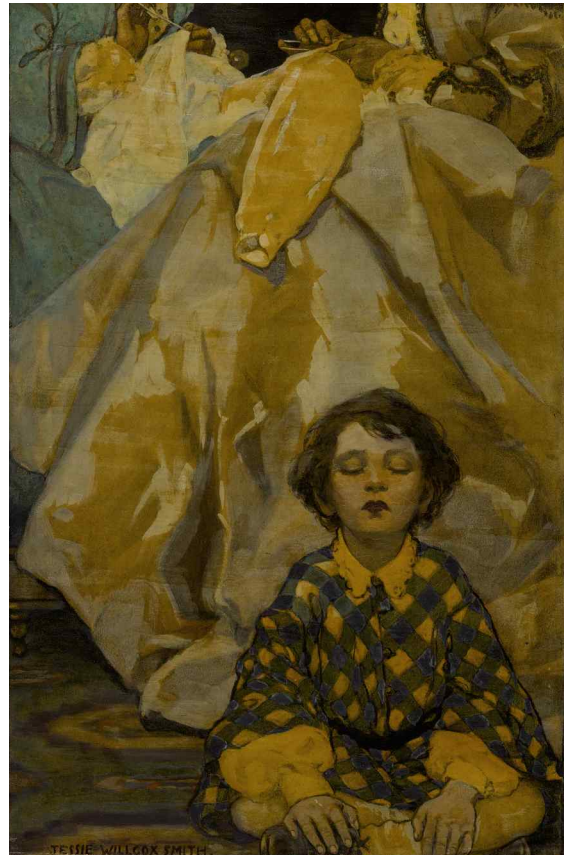
Impressions of Brandy

signed *Bemelmans* (lower right) and titled
IMPRESSIONS OF BRANDY (lower left)
watercolor, gouache and pencil on paper laid
down on board
21 5/8 by 30 inches (54.9 by 76.2 cm)

PROVENANCE

The Tobin Foundation for the Theatre Arts,
San Antonio, Texas (sold: Christie's New York,
Thursday, October 9, 2003, lot 101)
Acquired by the present owner at the above sale

\$ 5,000-7,000



54



55

56

EDWARD HOPPER

1882 - 1967

Illustration for *Nicholas Nickleby*

signed *E Hopper* (lower right); titled illegibly (lower center)
charcoal on paper
12 ¼ by 9 ¾ inches (31.1 by 23.8 cm)
Executed circa 1927.

PROVENANCE

Sid Deutsch Gallery, New York
Maxwell Gallery, San Francisco, California
Acquired by the present owner from the above

\$ 5,000-7,000



56

57

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

ELIZABETH SHIPPEN GREEN

1871 - 1954

The Suspected Suffragette

signed with the artist's initials *E.S.G.E.* (lower right)
pencil and charcoal on board
15 ½ by 18 inches (39.4 by 45.7 cm)

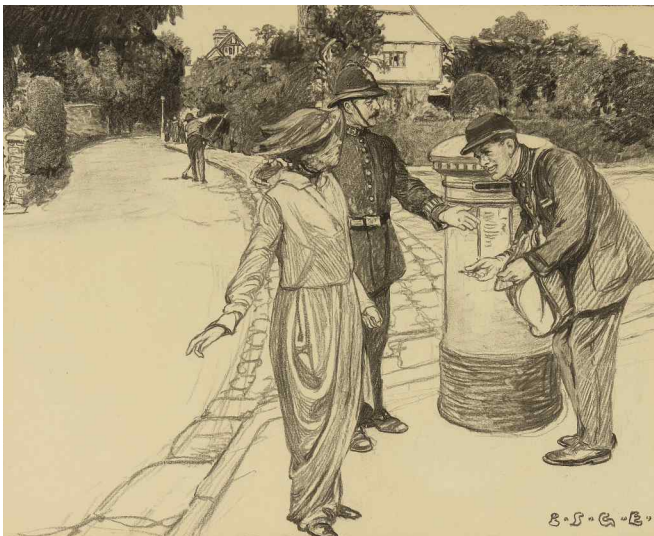
EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Thirteenth Annual Philadelphia Water Color Exhibition*, 1915, no. 630, p. 53

LITERATURE

Robert E. Vernede, "The Outrage at Port Allington", *Harper's Monthly*, December 1913, p. 459, illustrated

\$ 5,000-7,000



57

58

TOM LOVELL

1909 - 1997

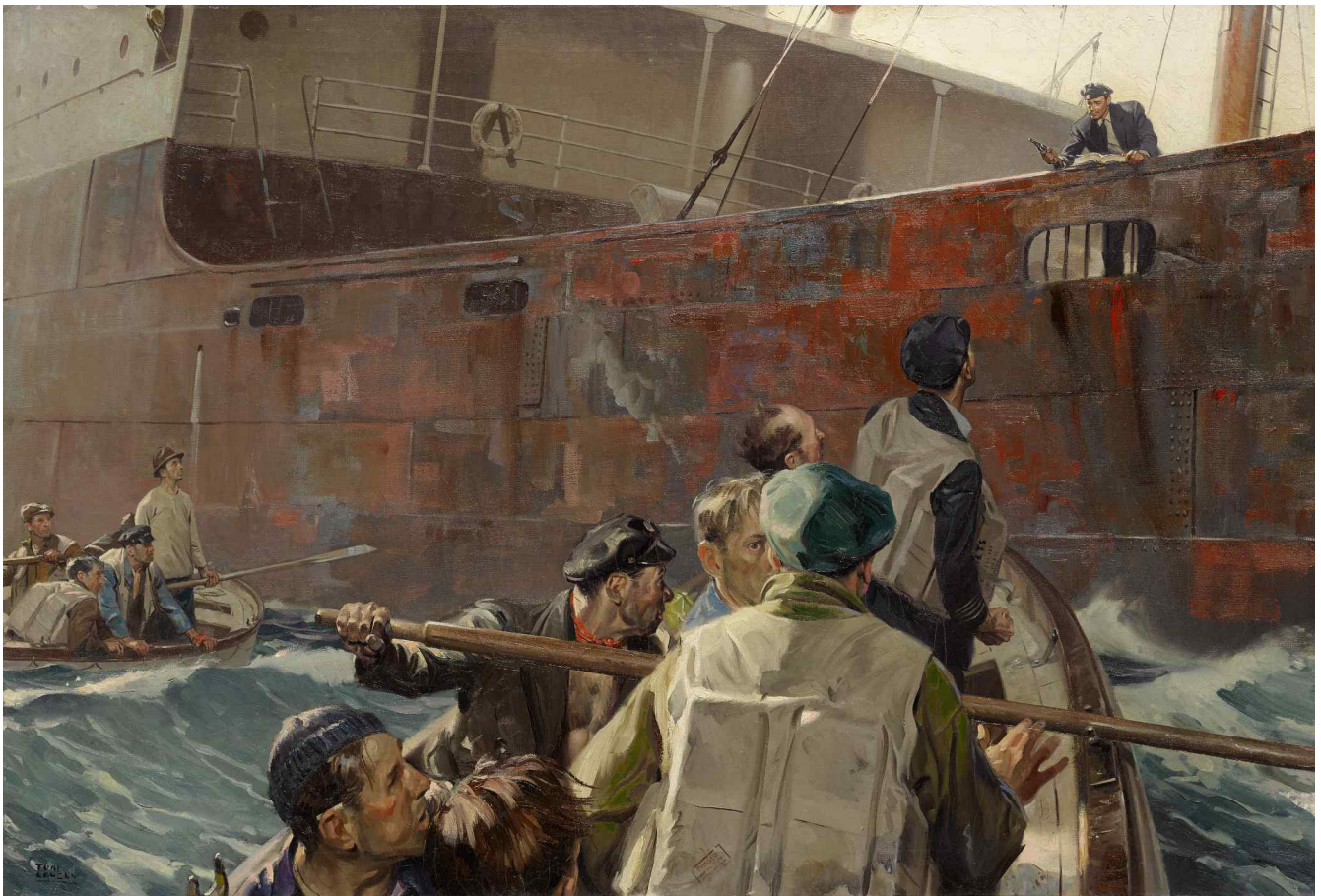
Attorney at Sea

signed *TOM/LOVELL* (lower left); also titled *Attorney/at Sea* (on the reverse)
oil on canvas
30 by 44 inches (83.8 by 111.8 cm)

PROVENANCE

Tip Freeman's Paintings, Miami, Florida
Acquired by the present owner from the above

\$ 20,000-30,000



58

59

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

ANDREW WYETH

1917 - 2009

Christmas is Here

titled *Christmas is here* (lower left); also inscribed *Betsy and Andy Wyeth* (on the reverse)

ink on paper

5 by 8 ¼ inches (12.8 by 21 cm)

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

PROVENANCE

Sold: Sotheby Parke-Bernet, New York, October 1985, lot 257
Acquired by the present owner at the above sale

\$ 3,000-5,000



59

PROPERTY FROM A DISTINGUISHED COLLECTION

N. C. WYETH

1882 - 1945

A Hindu Mystic (Seated Arab)

inscribed *Pearson Barnes* (lower right)

oil on canvas

48 by 34 inches (121.9 by 86.3 cm)

Painted in 1912.

PROVENANCE

Street & Smith, New York

Condé Nast, New York

Graham Gallery, New York

Private collection, New York

Sold: Christie's, New York, December 2, 2004, lot 126

Acquired by the present owner at the above sale

EXHIBITED

New York, Graham Gallery, *N.C. Wyeth*, January-February

1964, no. 18 (as *Seated Arab*)

Greenville, South Carolina. Greenville County Museum of Art,

N.C. Wyeth, March-May 1974, no. 76, p. 12, illustrated

LITERATURE

The Popular Magazine, vol. XXVI, no. 6, January 1913,

illustrated on the cover

Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected*

Paintings, Illustrations and Murals, New York, 1972, p. 269

Christine Podmaniczky, *N.C. Wyeth: A Catalogue Raisonné*,

Chadds Ford, Pennsylvania, 2008, vol. I, no. I.449, p. 264,

illustrated

\$ 100,000-150,000

N.C. Wyeth painted this work for the cover of *The Popular Magazine* in 1912. The publication was issued for nearly 30 years beginning in 1930 and often featured exciting and dramatic short stories. Christine Podmaniczky explains the inscription on *A Hindu Mystic (Seated Arab)*: "The name Pierson (note variant spelling) Barnes occurs in both the 1900 and the 1920 census of Birmingham Township, and Barnes' presence in Chadds Ford around 1911 is documented in several letters written by historian Chris Sanderson to his mother (Thomas R. Thompson, *Chris*, Philadelphia, 1973, pp. 180, 182). Barnes worked as a day laborer and boarded with Lydia Archie, an African-American preacher who established a church in a section of Chadds Ford known as 'Little Africa.' According to Andrew Wyeth, his father 'borrowed' the name Barnes as a joke when he encountered a rule at *The Popular Magazine* that an artist was not permitted two consecutive covers" (*N.C. Wyeth: A Catalogue Raisonné*, Chadds Ford, Pennsylvania, 2008, vol. I, p. 264).





61

61

FRANCIS AUGUSTUS SILVA

1835 - 1886

Moonlight Sail

signed F. A. Silva and dated '80 (lower left)
oil on canvas
14 by 12 $\frac{3}{8}$ inches (35.6 by 31.4 cm)

PROVENANCE

Montgomery Gallery, San Francisco, California
Sold: Sotheby's New York, September 29, 2004,
lot 135
Questroyal Fine Art New York
Acquired by the present owner from the above,
2007

\$ 25,000-35,000

DAVID JOHNSON

1827 - 1908

A Study at Tamworth, N.H.

signed with the artist's initials *DJ.* and dated 63. (lower right); signed *David Johnson*, titled *A Study./at Tamworth, N.H.*, and dated 1863. (on the reverse)

oil on canvas

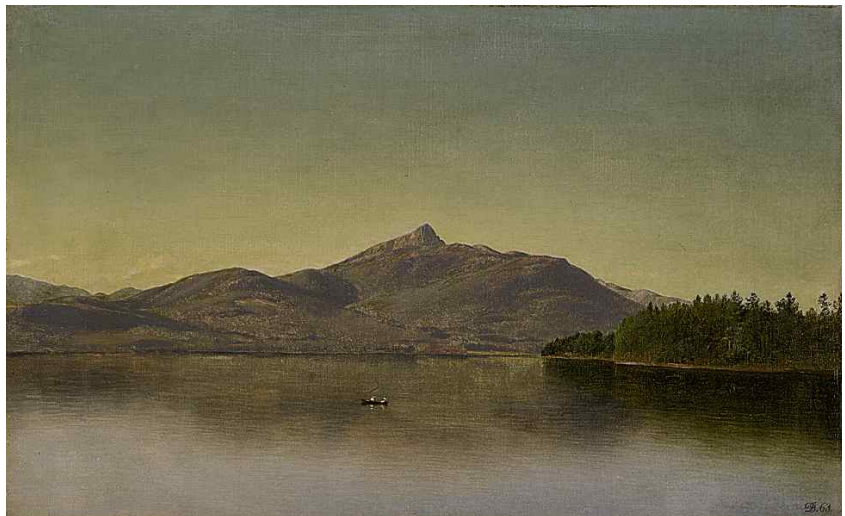
14 by 22 ¼ inches (35.6 by 56.5 cm)

PROVENANCE

Samuel Hubbard and Margaret Bassett Hubbard, Little Compton, Rhode Island and Bronxville, New York

By descent to the present owner

\$ 8,000-12,000



62

63 No Lot

JAMES EDWARD BUTTERSWORTH

1817 - 1894

United States Ship of the Line Coming to the Aid of Frigate in Distress (Ships in a Stormy Sea)

oil on canvas

12 ¾ by 16 ¼ inches (31.4 by 41.3 cm)

Painted circa 1848.

PROVENANCE

By descent in the artist's family

Dorothy Young Antiques, Malden Bridge, New York

Ron Bourgeault, Concord, New Hampshire

Alan P.H. Waller, Essex, Massachusetts

Mr. And Mrs. Eddy Nicholson (sold: Christie's, New York, January 28, 1995, lot 819, as *Ships in a Stormy Sea*)

Acquired by the present owner at the above sale

\$ 15,000-25,000



64



65

65

JOHN GEORGE BROWN

1831 - 1913

Buy a Dog

signed *Copyright J.G. Brown N.A.* (lower left)
oil on canvas
24 by 16 inches (60.9 by 40.6 cm)
Painted circa 1905.

PROVENANCE

Mrs. John F. Carroll
(possibly) Sold: Anderson Auction Company, New York,
February 5-6, 1920, lot 45
James K. and Adelia Barnes Cullen, Hamilton, Ohio
By descent to the present owner (her great-great-
granddaughter)

\$ 20,000-30,000

66

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE
SAN DIEGO MUSEUM OF ART

JULIAN ALDEN WEIR

1852 - 1919

My Own Fireside

signed *J. Alden Weir* and dated 86 (lower right)
oil on canvas
16 by 24 inches (40.6 by 61 cm)

PROVENANCE

Mrs. Henry A. Everett, Pasadena, California
Gift to the present owner from the above, 1932

LITERATURE

(possibly) The Phillips Publication, *Julian Alden Weir: An
Appreciation of His Life and Works*, New York, 1922, p. 126 (as
Dogs on the Hearth)

\$ 10,000-15,000



66

67

JOHN GEORGE BROWN

1831 - 1913

Sympathy

signed *J.G. Brown N.A.* and dated 1885. (lower left)
oil on canvas
25 ¼ by 20 inches (63.5 by 50.8 cm)

PROVENANCE

Sold: Sotheby Parke-Bernet, New York, October 16, 1974,
lot 89
Private collection (acquired at the above sale)
By descent (sold: Christie's, New York, December 5, 2013,
lot 162)
Acquired by the present owner at the above sale

\$ 40,000-60,000



67

68

KENNETH SOUTHWORTH DAVIES

1925 - 2017

Quill Box

signed *KEN DAVIES* (lower right)
 oil on canvas tacked over board
 12 by 14 1/2 inches (30.5 by 36.8 cm)
 Painted in 2004.

PROVENANCE

Cavalier Galleries, Greenwich, Connecticut
 Acquired by the present owner from the above

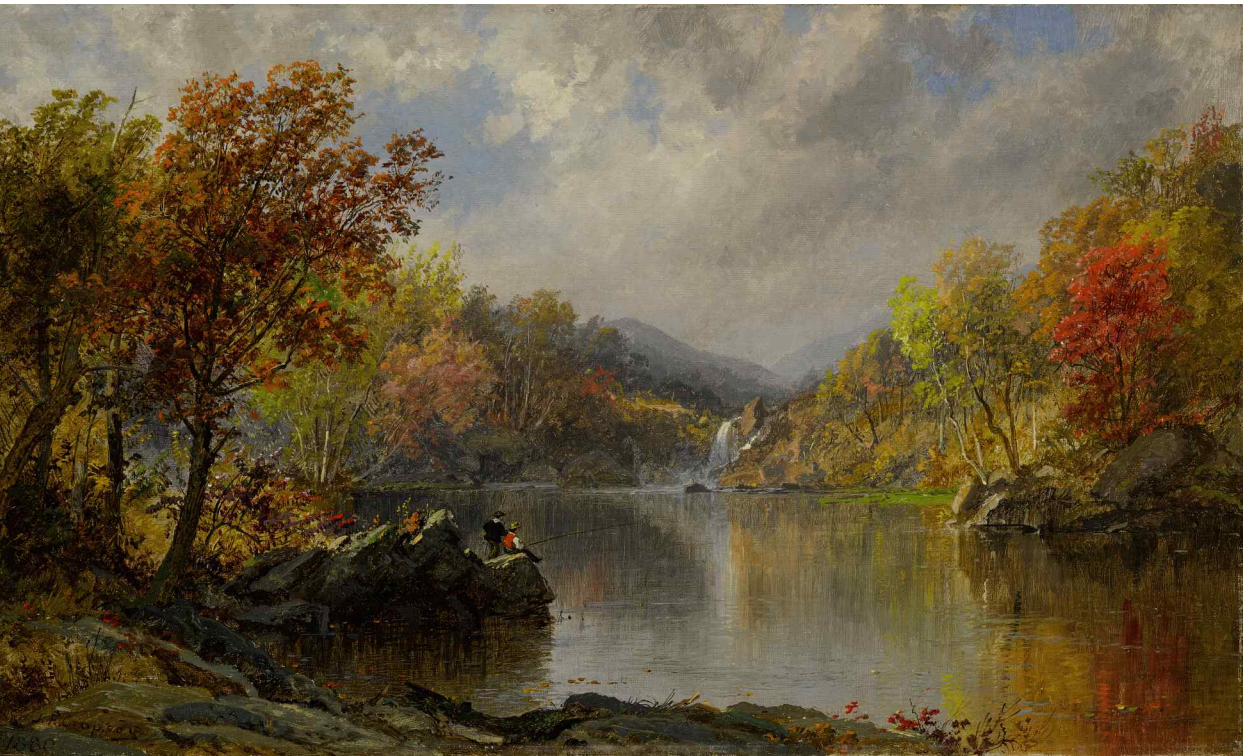
\$ 8,000-12,000



68



69



70



71

69

ALBERT BIERSTADT

1830 - 1902

Sunset near Conway, New Hampshire

signed *A Bierstadt* (lower right); also titled and signed *Near Conway, New Hampshire/A Bierstadt* (on the reverse)

oil on paper laid down on board
9 ¼ by 13 ½ inches (23.4 by 34.2 cm)

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

PROVENANCE

Kennedy Galleries, New York
Acquired by the present owner from the above, 1976

\$ 50,000-70,000

70

JASPER FRANCIS CROPSEY

1823 - 1900

Autumn

signed *J. F. Cropsey* and dated *1880* (lower left)
oil on canvas
12 by 20 inches (30.5 by 50.8 cm)

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

PROVENANCE

Stricker Jennings, Baltimore, Maryland
Private collection, Wilmington, Delaware
Peter Davidson & Co., New York
Acquired by the present owner from the above, 1988

\$ 30,000-50,000

71

ALBERT BIERSTADT

1830 - 1902

Landscape with Lake

indistinctly signed *Bierstadt* (lower left)
oil on paper laid down on board
20 ⅛ by 28 ⅛ inches (51.1 by 71.4 cm)

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

PROVENANCE

Nathan and Bertha Rappaport, New York
By descent to the present owner, 1968

\$ 80,000-120,000



72



73

72

PROPERTY FROM THE DENVER ART MUSEUM
SOLD TO BENEFIT FUTURE ACQUISITIONS

EDWARD MORAN

1829 - 1901

New York Bay

signed *Edward Moran* and dated 1881 (lower left)
oil on canvas
36 by 66 ½ inches (91.4 by 168.9 cm)

PROVENANCE

Frederick G. Bonfils, Denver, Colorado
Conservative Baptist Theological Seminary,
Denver, Colorado
Gift to the present owner from the above, 1968

\$ 30,000-50,000

73

**ALFRED THOMPSON
BRICHER**

1837 - 1908

Sailboats Along The Coast

signed *ATBricher* (lower left)
oil on canvas
15 by 32 inches (38.1 by 81.3 cm)

PROVENANCE

Samuel Hubbard and Margaret Bassett
Hubbard, Little Compton, Rhode Island and
Bronxville, New York
By descent to the present owner

\$ 50,000-70,000



74



75

74

**ALFRED THOMPSON
BRICHER**

1837 - 1908

Lake George

signed *A.T. Bricher* and dated *N.Y. 1863* (lower left)

oil on canvas

18 by 30 inches (45.7 by 76.2 cm)

PROVENANCE

Kennedy Galleries, New York

Acquired by the present owner from the above, 1976

\$ 60,000-80,000

75

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

EDWARD MORAN

1829 - 1901

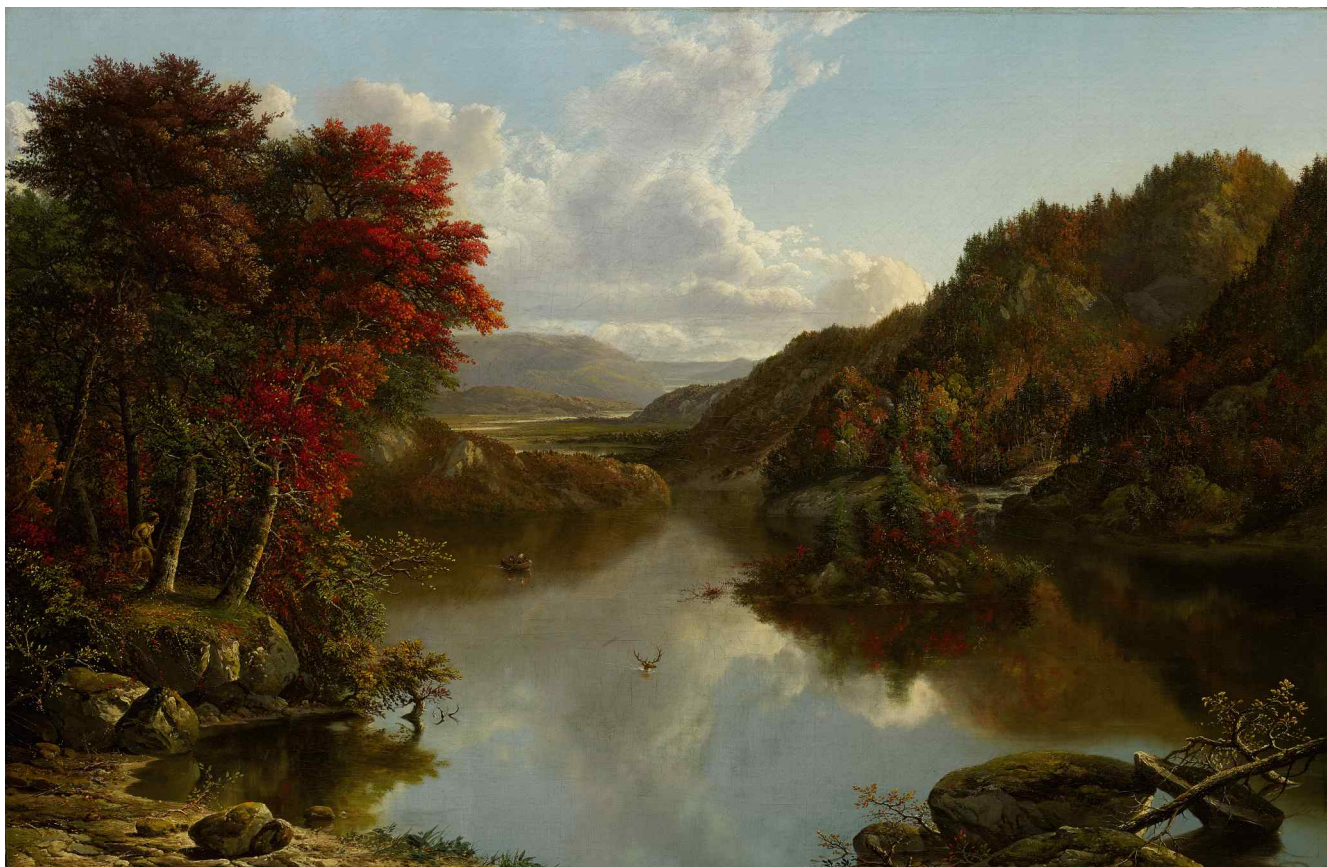
Sailing at Sunset

signed *Edward Moran* (lower left)

oil on canvas

14 by 21 ½ inches (35.6 by 44.5 cm)

\$ 10,000-15,000



76

76

WILLIAM MASON BROWN

1828 - 1898

Autumn Landscape

signed *W M Brown* and dated 1861 (lower right)
oil on canvas
33 by 50 inches (88.8 by 127 cm)

PROVENANCE

Winford F. Bellows, Southampton, New York
By descent (sold: Christie's, New York, December 4, 1997, lot 18)
Private collection (acquired at the above sale; sold: Christie's, New York, November 30, 2006, lot 79)
Acquired by the present owner at the above sale

\$ 40,000-60,000

77

THOMAS HOVENDEN

1840 - 1895

Untitled (Man with Banjo)

signed *THovenden* and dated 1882 (lower right)
oil on canvas
24 by 15 ¾ inches (61 by 40 cm)

PROVENANCE

Private collection, Palm Beach, Florida
Acquired by the present owner from the above

\$ 20,000-30,000



PROPERTY FROM THE
MELLON FAMILY COLLECTION

78

WILLIAM AIKEN WALKER

1828 - 1921

Man with Umbrella and Bag

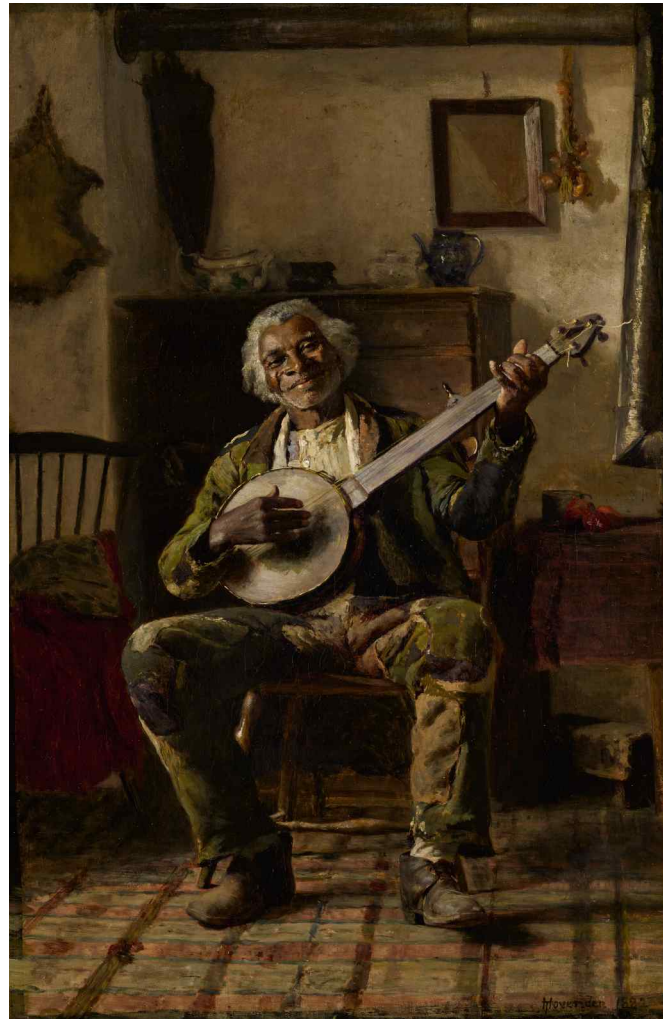
signed *WAWalker*. (lower left)
oil on board
8 by 4 inches (20.3 by 10.2 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

PROVENANCE

Irelan-Miller Associates, Washington, D.C.
Mr. and Mrs. Paul Mellon, Upperville, Virginia
Stacy B. Lloyd III (her son), 2014

\$ 3,000-5,000



77



PROPERTY FROM THE
MELLON FAMILY COLLECTION

79

WILLIAM AIKEN WALKER

1828 - 1921

Man with Red Scarf

signed *WAWalker*. (lower left)
oil on board
8 by 4 inches (20.3 by 10.2 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

PROVENANCE

Irelan-Miller Associates, Washington, D.C.
Mr. and Mrs. Paul Mellon, Upperville, Virginia
Stacy B. Lloyd III (her son), 2014

\$ 2,000-3,000



78



79



80

80

THOMAS HILL

1829 - 1908

Yosemite Valley

signed *T. Hill.* (lower right)

oil on canvas

18 ¼ by 25 ½ inches (46.4 by 64.8 cm)

PROVENANCE

Sold: Sotheby's, New York, May 21, 2003, lot 216

Acquired by the present owner at the above sale

\$ 20,000-30,000

81

THOMAS HILL

1829 - 1908

Bridal Veil Falls, Yosemite

signed *T. Hill.* and dated *1895.* (lower right)

oil on canvas

30 by 25 inches (76.2 by 63.5 cm)

PROVENANCE

Private collection, Virginia

Acquired by the present owner from the above

\$ 20,000-30,000

82

ALBERT BIERSTADT

1830 - 1902

Mountain Landscape

signed with initials *AB* (lower right)

oil on paper laid down on board

25 ¼ x 19 ¾ inches (64.1 by 50.2 cm)

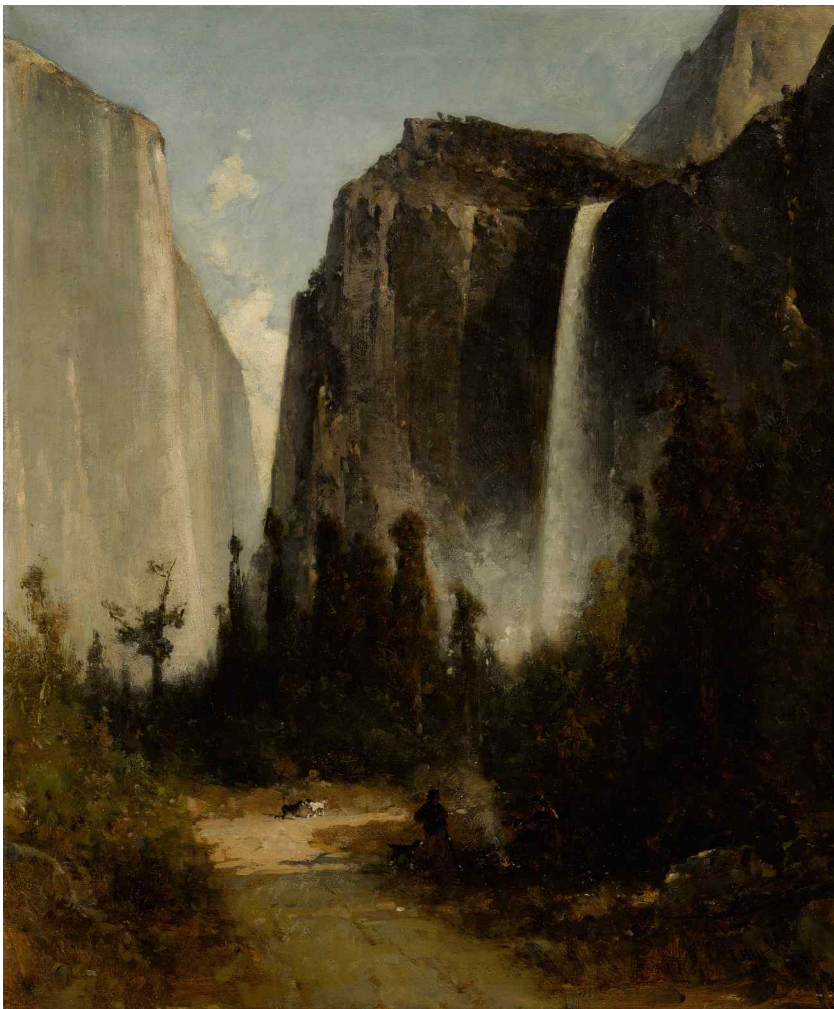
We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

PROVENANCE

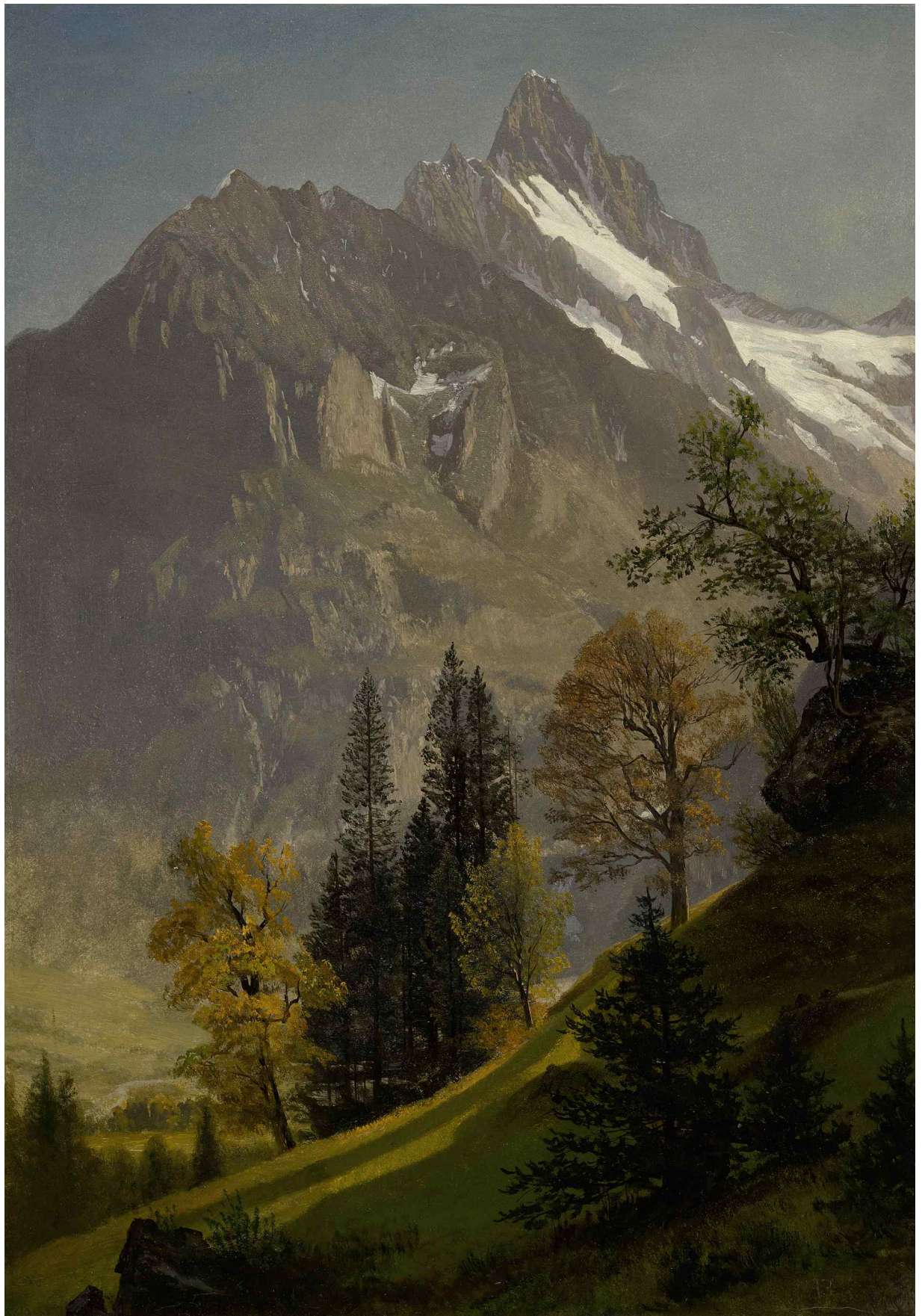
Sold: Sotheby Parke Bernet, New York, April 25, 1980, lot 159

Acquired by the present owner at the above sale

\$ 80,000-120,000



81





83

83

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

EDGAR ALWIN PAYNE

1882 - 1947

The Miner Peaks at Iceberg Lake

signed *EDGAR PAYNE* (lower right) also titled *The Miner Peaks at Iceberg Lake* (on the reverse)
oil on canvas
20 by 24 inches (50.8 by 60.9 cm)

PROVENANCE

Private collection (sold: Butterfield & Butterfield, Los Angeles, California, March 7, 1993, lot 139)
Maxwell Galleries, San Francisco, California
Acquired by the present owner from the above, 1999

\$ 30,000-50,000

84



84

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

EDGAR ALWIN PAYNE

1882 - 1947

Adriatic Fishing Boats

signed *Edgar Payne* (lower left)
oil on canvas
24 by 28 inches (60.9 by 71.1 cm)

PROVENANCE

Private collection, Naples, Florida (sold: Butterfield & Butterfield, Los Angeles, California, December 13, 1994, lot 964)
Acquired by the present owner from the above

\$ 30,000-50,000



85

85

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

WILLIAM WENDT

1865 - 1946

The Valley Stream

dated -1925- and signed *WILLIAM WENDT* (lower
right)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

PROVENANCE

Stendahl Galleries, Los Angeles, California
Sold: Butterfield & Butterfield, Los Angeles,
California June 17, 1999, lot 1373
Maxwell Galleries, San Francisco, California
Acquired by the present owner from the above,
1999

LITERATURE

Stendahl Art Galleries, *William Wendt and His
Work*, Los Angeles, California, 1926, no. 68,
illustrated p. 82

Mary Walsh, "Art," *L.A.-S.N.*, May 1, 1926, n.p.

John Allen Walker, *Documents on the Life and
Art of William Wendt (1866 - 1946)*, California's
Painter Laureate of Paysage moralisé, Big Pine,
California, 1992, no. 769, p. 199

\$ 40,000-60,000



86

86

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

EDWARD BOREIN

1872 - 1945

Chasing a Steer

watercolor and pencil on paper
7 ¼ by 10 inches (18.4 by 25.4 cm)

PROVENANCE

Sold: Coeur d'Alene, Reno, Nevada, July 29, 2000, lot 288
Acquired by the present owner at the above sale

\$ 8,000-12,000

87



87

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

CHARLES MARION RUSSELL

1864 - 1926

Bad Medicine

signed *CM Russell* with the artist's *skull* device and dated 1926 (lower left)
pen and ink on paper
8 by 6 ½ inches (20.3 by 16.5 cm)

This work is number CR.DR.514 in the online *catalogue raisonné* of the artist's work at www.russellraisonne.com

PROVENANCE

Property from the Robert M. Scriver Estate (sold: Coeur d'Alene, Reno, Nevada, July 29, 2000, lot 235)
Acquired by the present owner at the above sale

\$ 12,000-18,000

88

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

EDWARD BOREIN

1872 - 1945

Bell Mare

signed *EDWARD BOREIN.* (lower right)
watercolor on paper
10 ¾ by 15 ¼ inches (27.3 by 38.7 cm)

PROVENANCE

Sold: Coeur d'Alene, Reno, Nevada, July 29, 2000, lot 46
Acquired by the present owner at the above sale

\$ 25,000-35,000



88

89

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

THADDEUS WELCH

1844 - 1919

Cattle Watering Under an Oak Tree

signed *T. Welch* and dated 1911 (lower right)

oil on canvas

20 by 36 inches (50.8 by 91.4 cm)

PROVENANCE

George B. Drake Carpenter (acquired from the artist)

J. Frank Drake (by descent)

Maxwell Galleries, San Francisco, California

Acquired by the present owner from the above, 1996

\$ 15,000-25,000



89

GARI MELCHERS

1860 - 1932

The Little Green House

signed *Gari Melchers* (lower right)

oil on canvas

18 ½ by 15 ⅞ inches (47 by 38.4 cm)

Painted circa 1910-15.

This painting will be included in Joanna Catron's catalogue of the artist's work.

PROVENANCE

Montross Gallery, New York

Private collection, Massachusetts (sold: Parke-

Bernet, New York, February 6, 1949, lot 67)

Private collection (acquired at the above sale)

By descent to the present owner

\$ 10,000-15,000

JACK WILKINSON SMITH

1873 - 1949

The Drenched Rocks

signed *JACK WILKINSON SMITH* and dated 1928.

(lower right)

oil on canvas

18 by 24 inches (45.7 by 60.9 cm)

PROVENANCE

Mr. & Mrs. William C. McIntyre, Tustin, California

(gift from the artist)

By descent to the present owner

\$ 5,000-7,000

90



91

PROPERTY FROM THE COLLECTION OF
ANN AND GORDON GETTY

WILLIAM SAMUEL HORTON

1865 - 1936

Beach Scene

bears artist's estate stamp (on the reverse)
oil on panel
15 by 18 inches (38.1 by 45.7 cm)
Painted *circa* 1910.

PROVENANCE

Estate of the artist
Galerie Charpentier, Paris
Sold: Christie's, New York, May 23, 1996, lot 113
Acquired by the present owner at the above sale

EXHIBITED

Paris, France, Galerie R. Creuze, May 1947, no. 5
New York, Hammer Galleries, *William S. Horton: American Impressionist*, March-April 1989, no. 57, p. 10, illustrated

\$ 10,000-15,000



92

ALLEN TUCKER

1866 - 1939

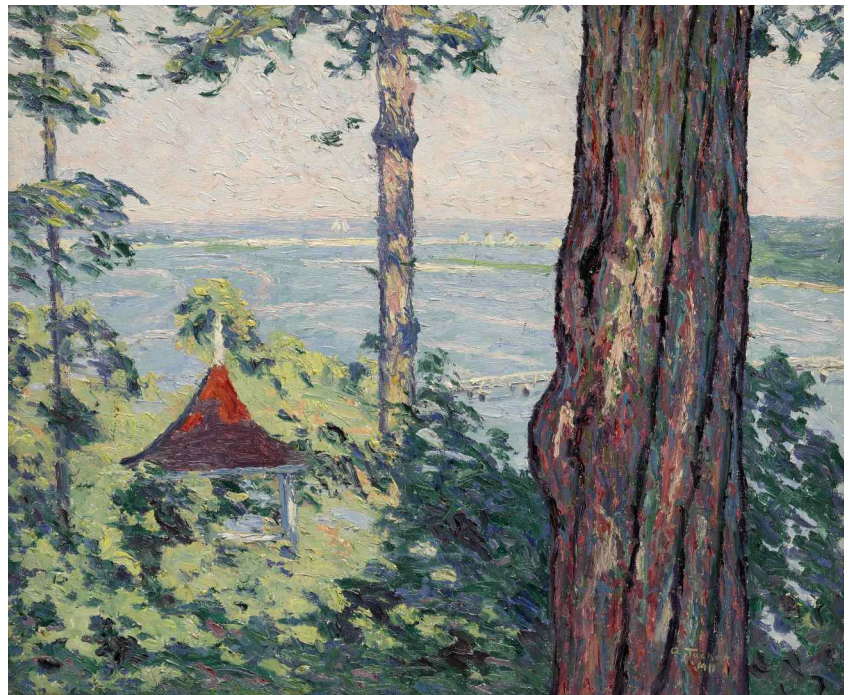
The Little Pagoda

signed *A. Tucker* and dated *1911* (lower right); also
titled *The Little Pagoda* (on the stretcher)
oil on canvas
25 by 30 inches (63.5 by 76.2 cm)

PROVENANCE

Rehs Galleries, New York
Acquired by the present owner from the above

\$ 6,000-8,000



93

CHILDE HASSAM

1859 - 1935

Old Mulford House, East Hampton

signed *Childe Hassam* and dated ... *4th 1918* (lower left)

oil on canvas

36 by 43 inches (91.4 by 109.2 cm)

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

PROVENANCE

Estate of the artist

American Academy of Arts and Letters, 1935 (bequeathed from the above)

Milch Galleries, New York, 1965

Chapellier Galleries, New York, 1966

Campanile Galleries, Chicago, Illinois, 1967

Virginia and Robert Kaplan, Palm Beach, Florida, 1967

(acquired from the above; sold: Sotheby's, New York,

November 29, 1995, lot 56)

Acquired by the present owner at the above sale

EXHIBITED

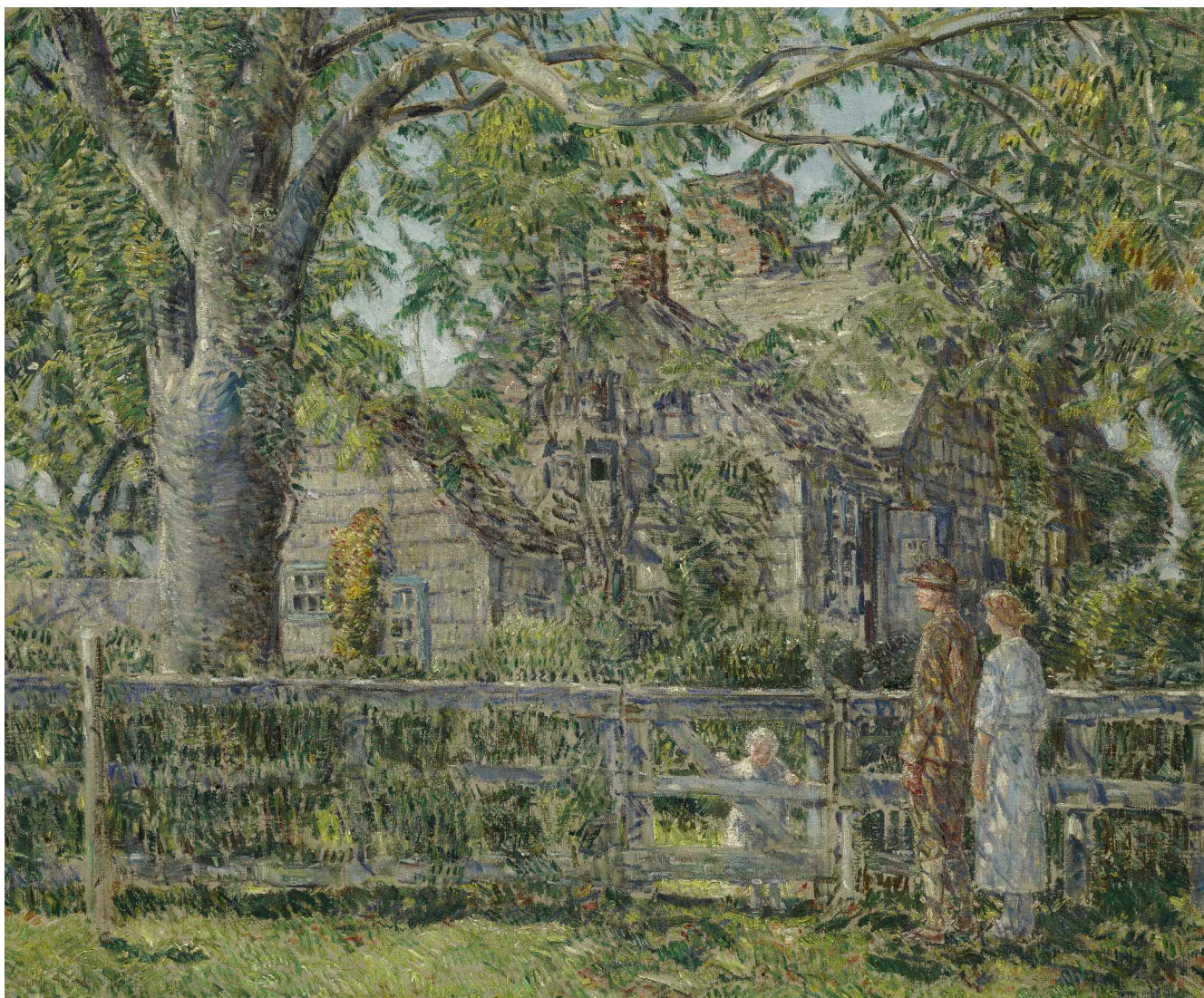
New York, Chapellier Galleries, *One Hundred Selections from*

the Chapellier Gallery Collection, 1966, no. 1, illustrated

Chicago, Illinois, Campanile Galleries, 1967

\$ 150,000-250,000

Childe Hassam painted *Old Mulford House, East Hampton* in the spring of 1918. The year before he and his wife, Maude, purchased a small cottage on Egypt Lane in East Hampton. From 1898 to 1919, Hassam travelled on occasion to the south fork of eastern Long Island as a house guest of friends, patrons and fellow artists who summered there. During his sojourns, Hassam spent his time observing and painting daily life in the small towns he encountered there and found inspiration in the beaches, gardens and houses that accented the landscape. *Old Mulford House, East Hampton* is characteristic of the old gray shingled colonials found in the region and Hassam painted it several times. Ronald G. Pisano notes, "Like the Tile Club artists who had painted in East Hampton in 1878, and who were attracted to the old 'cottages, shingled to the ground with mossy squares of old gray 'shakes' - the primitive split shingles of antiquity,' Hassam was inspired to paint the old houses of East Hampton. 'I have always felt that to spare a fine old tree to salvage fine old houses ... constitutes one of the highest forms of civilized peoples' aim,' he said later" (*Long Island Landscape Painting, 1820-1920*, Boston, Massachusetts, 1985, p. 136).



PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

MAURICE BRAZIL PRENDERGAST

1858 - 1924

Unknown Title (Kneeling Man)

signed *Prendergast* and dated *Paris 91* (lower right)

watercolor and pencil on paper

image: 6 $\frac{3}{4}$ by 3 $\frac{3}{4}$ inches (17.1 by 9.5 cm)

sheet: 7 $\frac{3}{4}$ by 4 $\frac{3}{4}$ inches (19.7 by 12.1 cm)

Executed *circa* 1891.

PROVENANCE

Charles Prendergast, 1924 (the artist's brother)

Mrs. Charles Prendergast, 1948 (his wife)

Davis Gallery, New York

Private collection, New York (sold: Sotheby's,
New York, September 26, 1996, lot 92)

Bernadette and William M.B. Berger, Denver,
Colorado (acquired at the above sale)

LITERATURE

Carol Clark, Nancy Mowl Mathews and
Gwendolyn Owens, *Maurice Brazil Prendergast,
Charles Prendergast: A Catalogue Raisonné*,
Williamstown, Massachusetts, 1990, no. 526,
p. 333, illustrated

\$ 30,000-50,000



95



96



97

96

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

MAURICE BRAZIL PRENDERGAST

1858 - 1924

Beach Scene, New England

signed *Prendergast* (lower right)
watercolor and pastel on paper
13 7/8 by 19 7/8 inches (35.2 by 50.5 cm)
Executed circa 1916-19.

PROVENANCE

Dalzell Hatfield Galleries, Los Angeles, California
Carlen Gallery, Philadelphia, Pennsylvania
Victor Potamkin, New York
Mr. and Mrs. Meyer P. Potamkin, Philadelphia,
Pennsylvania

Carlen Gallery, Philadelphia, Pennsylvania
David David Gallery, Philadelphia, Pennsylvania
Hirschl & Adler Galleries, New York
Harriet and Mortimer Piller, Buffalo New York,
1965 (acquired from the above; sold: Christie's,
New York, December 4, 1996, lot 244)
Bernadette and William M.B. Berger, Denver,
Colorado (acquired at the above sale)

EXHIBITED

Omaha, Nebraska, Joslyn Museum of Art,
Collector's Choice, October-November 1966,
no. 70
Oxford, Ohio, Miami University, 1984

LITERATURE

Carol Clark, Nancy Mowll Mathews and
Gwendolyn Owens, *Maurice Brazil Prendergast,
Charles Prendergast: A Catalogue Raisonné*,
Williamstown, Massachusetts, 1990, no. 1300, pp.
524-25, illustrated

\$ 40,000-60,000

97

PROPERTY FROM THE ESTATE OF PATRICIA
EWING RICHTER

CHILDE HASSAM

1859 - 1935

On the Chalk Cliffs, Broadstairs

signed *Childe Hassam* and dated *Broadstairs
1889* (lower left); also titled *On the Chalk Cliffs*,
Broadstairs (on the reverse)
watercolor on paper
7 1/8 by 11 inches (18.1 by 27.9 cm)

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

PROVENANCE

Mr. and Mrs. William Ewing, New York
Dr. and Mrs. Peter Richter, New York, circa 1965
(by bequest)
By descent to the present owner

EXHIBITED

(possibly) Boston, Massachusetts, Doll and
Richards, *Exhibition and Private Sale of Pastel
and Watercolor Drawings by Childe Hassam*,
November 1891, no. 26 (as *Promenade on the
Cliff-tops [Broadstairs]*)

\$ 70,000-100,000



98

98

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

MAURICE BRAZIL PRENDERGAST

1858 - 1924

Figures by a Stream

signed *Prendergast* (lower right)

oil on panel

10 1/8 by 14 1/8 inches (25.7 by 35.9 cm)

Painted circa 1895-97.

PROVENANCE

Bertha Sheaffer Gallery, New York, by 1962

Kraushaar Galleries, New York

Private collection, 1965

Kennedy Galleries, New York

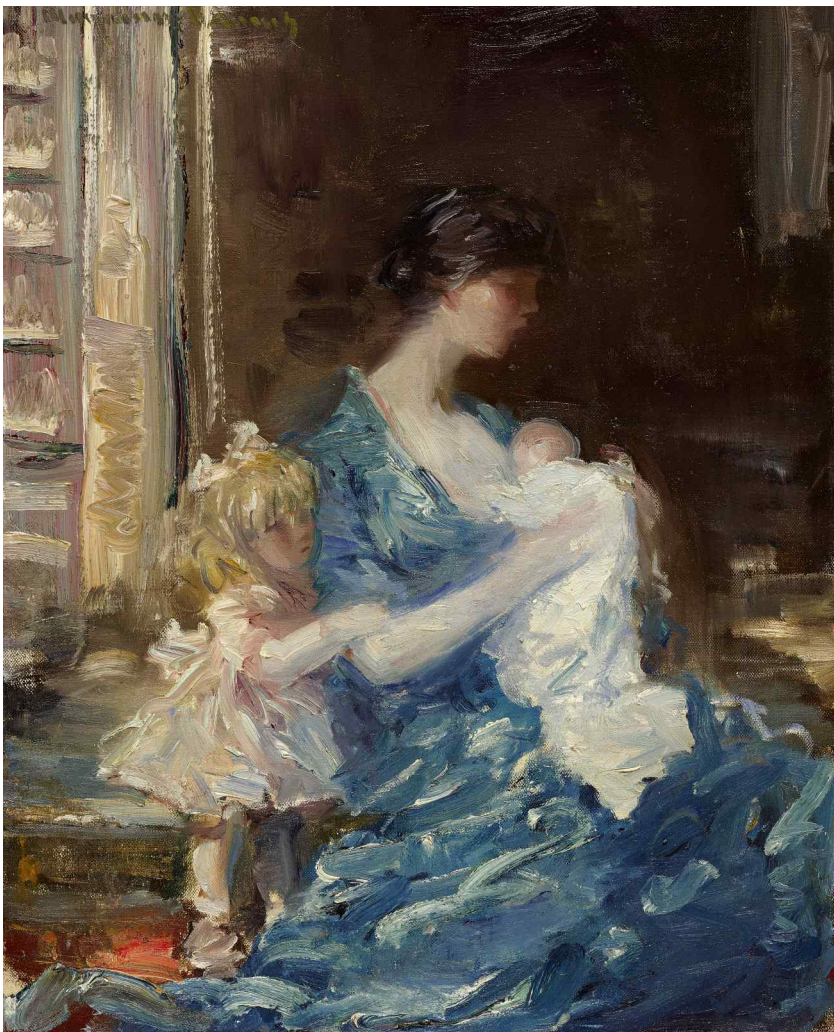
Bernadette and William M.B. Berger, Denver,

Colorado, 1996 (acquired from the above)

LITERATURE

Carol Clark, Nancy Mowll Mathews and
Gwendolyn Owens, *Maurice Brazil Prendergast,*
Charles Prendergast: A Catalogue Raisonné,
Williamstown, Massachusetts, 1990, no. 20,
p. 216, illustrated

\$ 30,000-50,000



99

99

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE SAN DIEGO MUSEUM OF ART

WAYMAN ADAMS

1883 - 1959

Family Group

signed *Weyman Adams* (upper left); also signed
Weyman Adams and titled "*Family Group*" (on the
stretcher)

oil on canvas

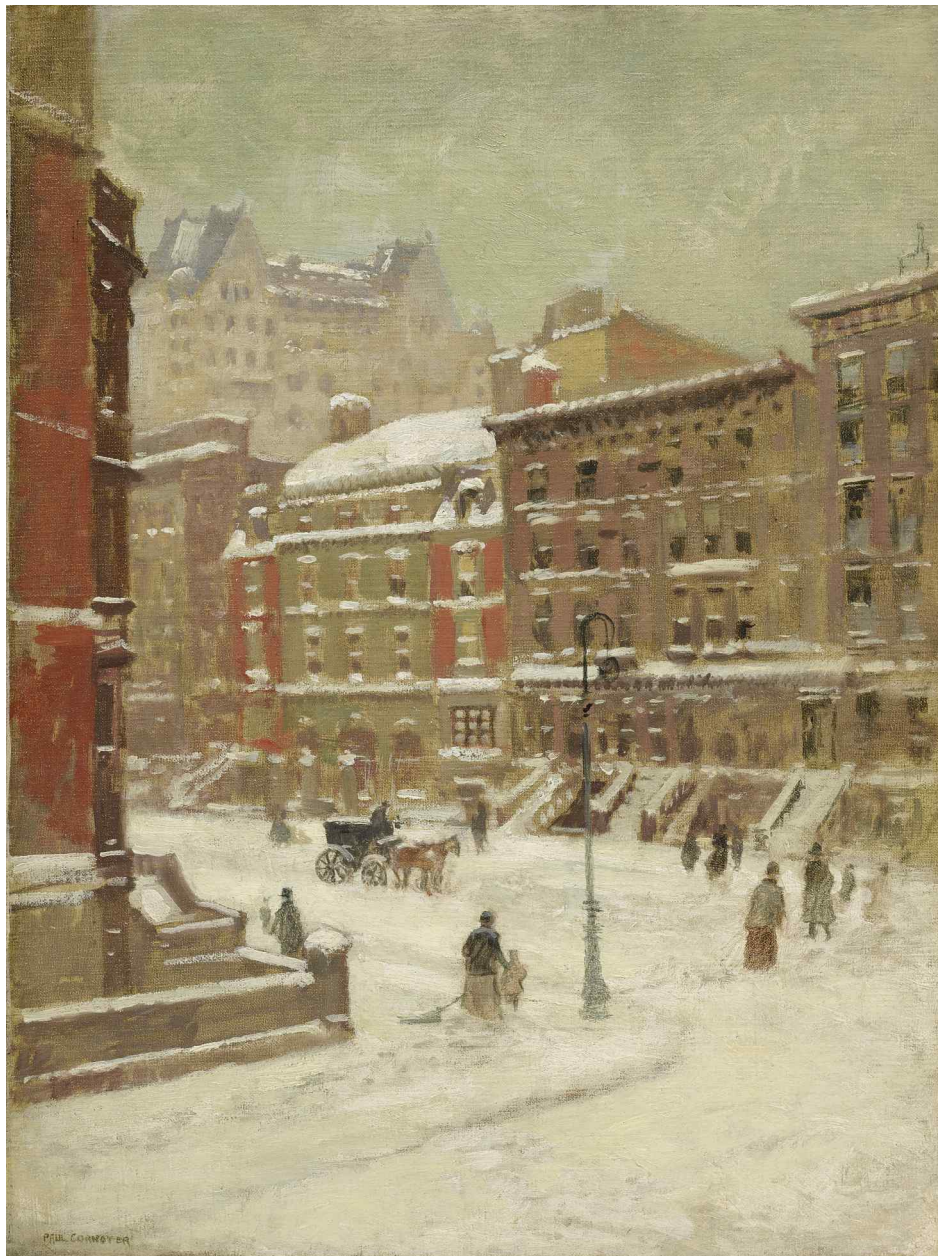
20 by 16 inches (50.8 by 40.6 cm)

PROVENANCE

Mrs. Henry A. Everett, Pasadena, California

Gift to the present owner from the above, 1938

\$ 4,000-6,000



100

100

PROPERTY FROM THE COLLECTION OF
ANN AND GORDON GETTY

PAUL CORNOYER

1864 - 1923

New York City Scene

signed *Paul Cornoyer* (lower left)

oil on canvas

24 by 18 ¼ inches (61 by 46.2 cm)

PROVENANCE

M. Knoedler & Co., New York

Private collection, New York (sold: Sotheby's,
New York, December 2, 1993, lot 104)

Acquired by the present owner at the above sale

EXHIBITED

Peoria, Illinois, Lakeview Center for the Arts and
Sciences, *Paul Cornoyer: American Impressionist*,
November 1973 - January 1974, no. 37, p. 35,
illustrated

\$ 40,000-60,000

101

PROPERTY FROM THE COLLECTION OF ANN AND
GORDON GETTY

ERNEST LAWSON

1873 - 1939

The Flatiron Building

signed *E. Lawson* (lower left)

oil on panel

20 $\frac{3}{4}$ by 15 $\frac{1}{4}$ inches (52.7 by 38.8 cm)

Painted *circa* 1906-7.

We are grateful to Valerie Ann Leeds for her assistance in
researching this lot.

PROVENANCE

Hirsch & Adler Galleries, New York

Frank Sinatra, Palm Springs, California (acquired from the
above; sold: Christie's, New York, November 30, 1990, lot 113)

Acquired by the present owner at the above sale

\$ 150,000-250,000



102

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Crest of the Wave

inscribed *HARRIET W. FRISHMUTH © 1923* and *Gorham Co. Founders/QFHL*
bronze
height: 21 inches (53.3 cm) on a 1/2 inch (1.27 cm) marble base
Modeled in 1925.

PROVENANCE

Acquired by the present owner, 1982

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 158-162, illustration of another example
Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck, Thayer Tolles et al, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1925:5, pp. 27, 48, 79-80, 85-6, 90-1, 97, 102-03, 178-79, 250, 277, another example illustrated

\$ 15,000-25,000



102

103

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Playdays: A Fountain

inscribed *HARRIET W FRISHMUTH © 1925* and stamped with the *GORHAM CO FOUNDERS QFED*
foundry mark
bronze
height: 22 1/4 inches (56.5 cm)
Modeled in 1925.

PROVENANCE

Private collection, California, circa 1930s
Acquired by the present owner from the above, 2009

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 79, 138-44, 210, illustration of another example
Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck, Thayer Tolles et al, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1925:3, pp. 38, 77, 174, 249, illustration of another example

\$ 15,000-25,000



103



104

104

LOUIS RITMAN

1889 - 1963

Summer Day

signed *L. RITMAN* (lower left)

oil on canvas

39 ¼ by 39 ¼ inches (99.7 by 99.7 cm)

PROVENANCE

Ontario East Gallery, Chicago, Illinois
John and Dorothy Wall, Chicago, Illinois
By descent to the present owner

\$ 50,000-70,000



105

105

PROPERTY FROM THE COLLECTION OF ANN AND
GORDON GETTY

ERNEST LAWSON

1873 - 1939

Moret-sur-Loing

signed *E. Lawson* and dated -94 (lower left)

oil on canvas

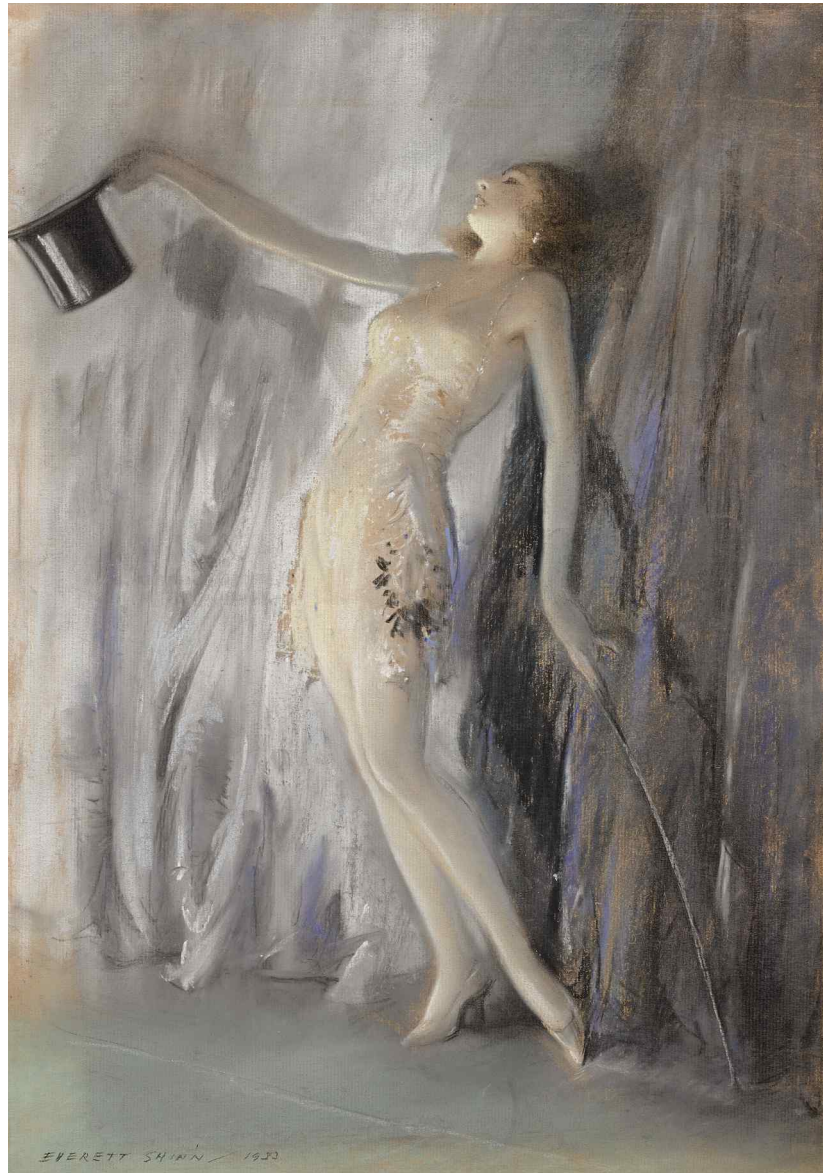
25 by 30 inches (63.5 by 76.2 cm)

We are grateful to Valerie Ann Leeds for her assistance in
researching this lot.

PROVENANCE

East Coast Institutional Collection, 1950 (acquired as a gift;
sold: Sotheby's, New York, November 29, 1990, lot 45)
Acquired by the present owner at the above sale

\$ 70,000-100,000



106

106

EVERETT SHINN

1876 - 1953

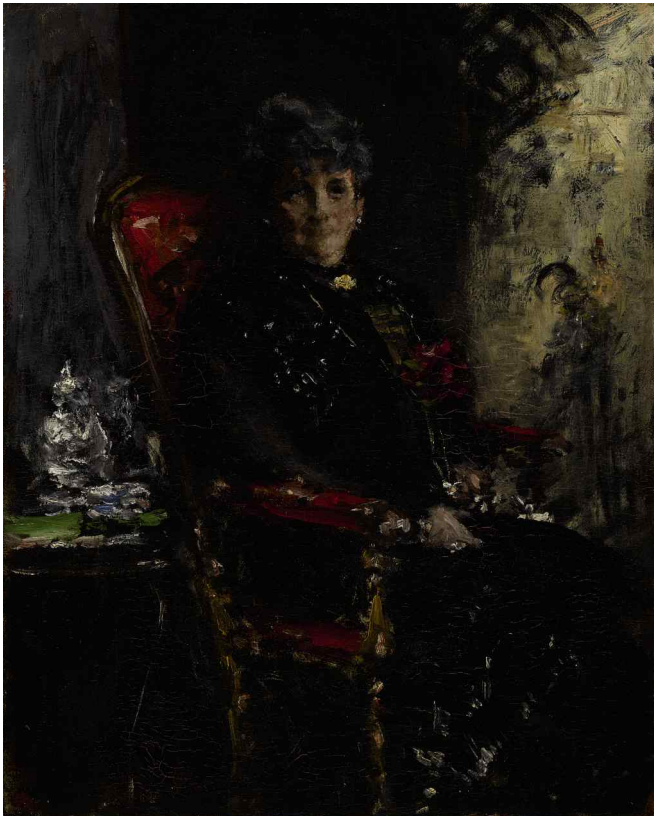
Curtain Call

signed *EVERETT SHINN* and dated 1933 (lower left)
pastel on paper
19 ½ by 13 ⅞ inches (49.5 by 35.2 cm)

PROVENANCE

Private collection, Long Island, New York, 1960s
By descent (sold: Doyle, New York, May 8, 2013, lot 287)
Acquired by the present owner at the above sale

\$ 60,000-80,000



107

107

WILLIAM MERRITT CHASE

1849 - 1916

Lady at the Window (Portrait Study of Mme E. H. Bense)

inscribed *Wm Chase* (lower center)
oil on canvas
20 by 16 inches (50.8 by 40.6 cm)
Painted circa 1912.

PROVENANCE

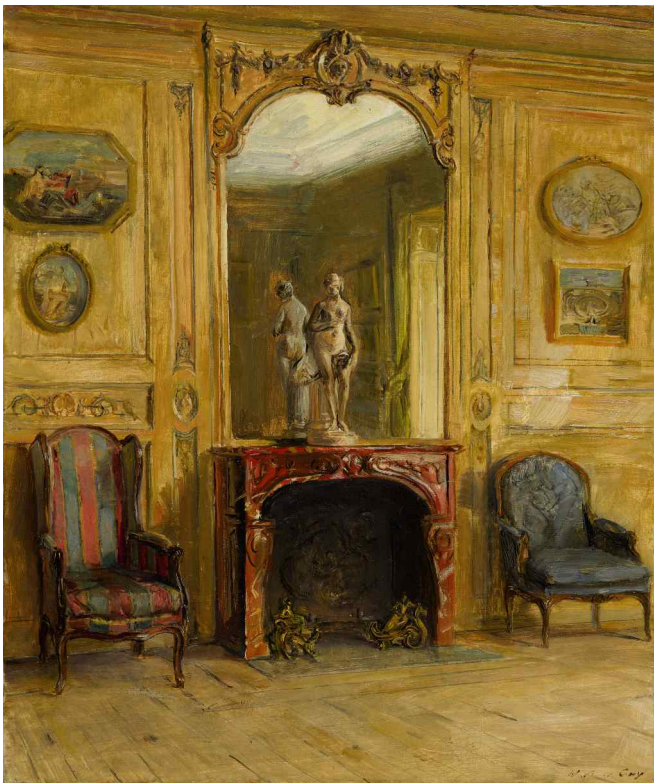
Estate of the artist
Newhouse Galleries, St. Louis, Missouri
Private collection (sold: Sotheby's, New York,
May 23, 1991, lot 40)
Acquired by the present owner at the above sale

LITERATURE

Ronald G. Pisano, *William Merritt Chase: Portraits in Oil; The Complete Catalogue of Known and Documented Work by William Merritt Chase*, New Haven, Connecticut, 2006, vol. II, no. OP.539, p. 255, illustrated

\$ 30,000-50,000

108



108

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE

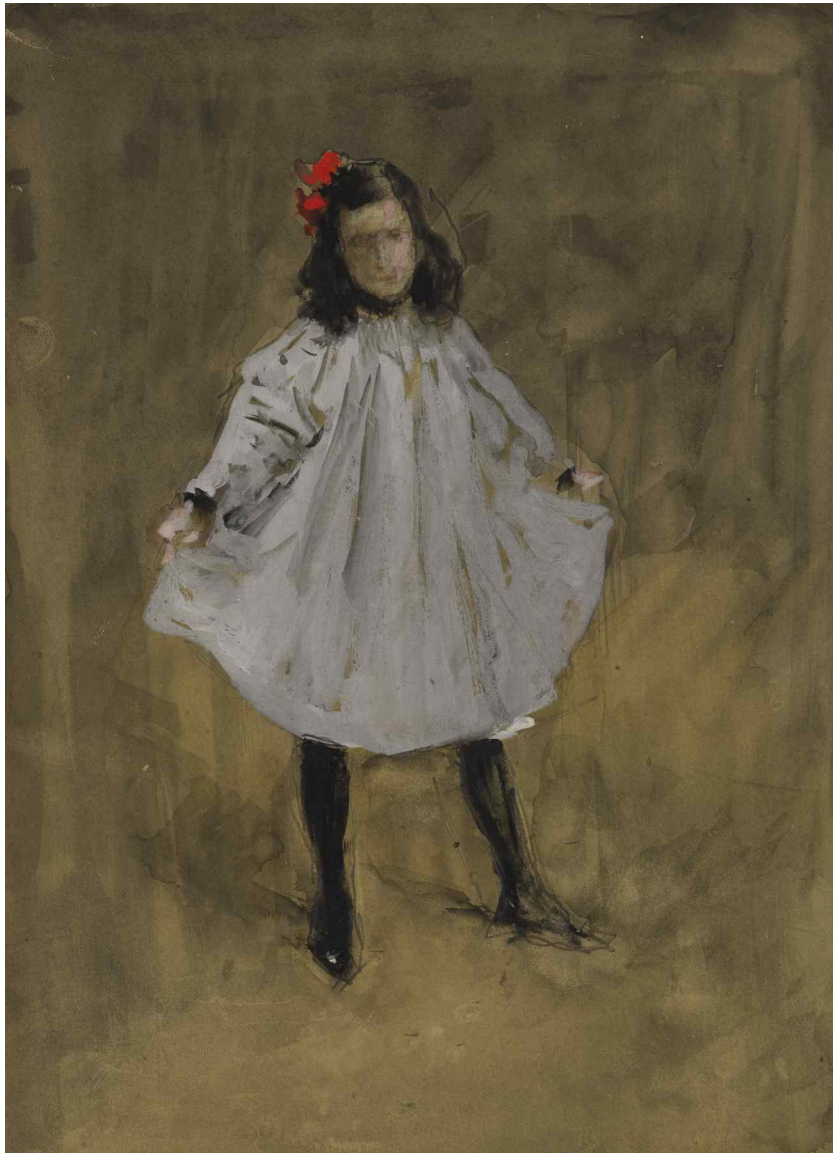
WALTER GAY

1856 - 1937

French Salon

indistinctly signed *Walter Gay* (lower right)
oil on canvas
21 5/8 by 18 1/8 inches (55 by 46 cm)

\$ 12,000-18,000



109

109

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE

WILLIAM MERRITT CHASE

1849 - 1916

The Curtsy

watercolor, gouache and pencil on paper laid
down on board

image: 12 by 8 ¼ inches (30.5 by 21 cm)

sheet: 13 ¾ by 11 ¼ inches (34.9 by 28.6 cm)

PROVENANCE

Estate of Helen Chase Storm, New York (the
artist's daughter)

Chapellier Galleries, New York

Acquired by the present owner from the above

EXHIBITED

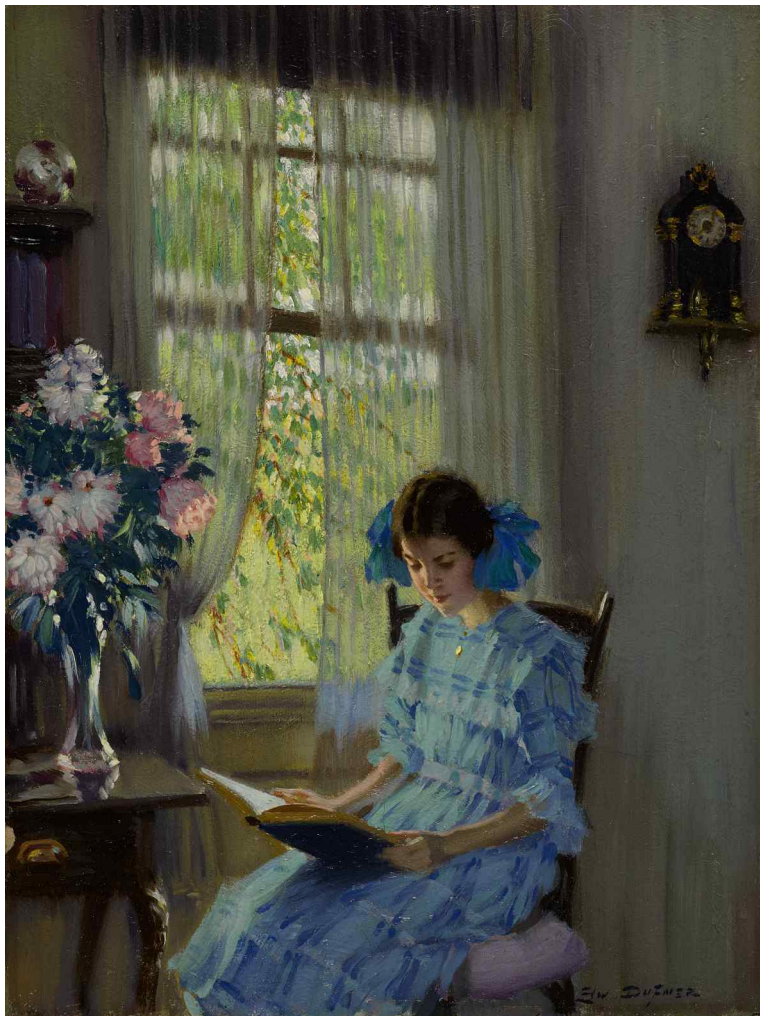
New York, Chapellier Galleries, *William Merritt
Chase*, April 1969, no. 35, illustrated

LITERATURE

Ronald G. Pisano, *William Merritt Chase: The
Paintings in Pastel, Monotypes, Painted tiles and
Ceramic Plates, Watercolors and Prints; The
Complete Catalogue of Known and Documented
Work by William Merritt Chase*, New Haven,
Connecticut, 2006, vol. I, no. W.40, p. 87,
illustrated

Ronald G. Pisano notes, "The model for *The
Curtsy* is certainly one of Chase's daughters, and
the work relates to Chase's painting *Portrait of
the Artist's daughter* also featuring one of Chase's
daughters holding the skirt of her dress in the
right hand, in more of a dance position than a
curtsy" (*William Merritt Chase: The Paintings in
Pastel, Monotypes, Painted tiles and Ceramic
Plates, Watercolors and Prints; The Complete
Catalogue of Known and Documented Work by
William Merritt Chase*, New Haven, Connecticut,
2006, vol. I, p. 87).

\$ 30,000-50,000



110

110

PROPERTY FROM THE COLLECTION OF
ANN AND GORDON GETTY

EDWARD DUFNER

1871 - 1957

Margaret by the Window

signed *Edw Dufner* (lower right); also signed *Edw. Dufner*, titled *Margaret by the Window*, and dated *Jan-1915* (on the reverse)

oil on board

16 by 12 inches (40.6 by 30.5 cm)

PROVENANCE

Sold: Sotheby's, New York, May 22, 1996, lot 43
Acquired by the present owner at the above sale

\$ 8,000-12,000

111

ABBOTT FULLER GRAVES

1859 - 1936

In My Wife's Garden

signed *Abbott Graves A.N.A.* (lower left)

oil on canvas

40 by 50 inches (101.6 by 127 cm)

Painted *circa* 1930.

PROVENANCE

(probably) Mr. Warren Cochrane, Kennebunk, Maine

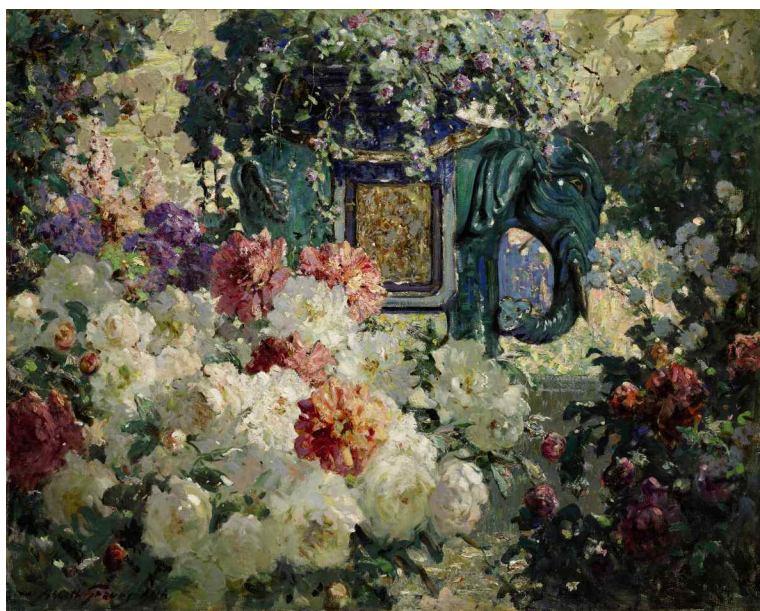
Mrs. Homer Strong, Rochester, New York
Strong National Museum of Play, Rochester, New York (bequest from the above; sold: Christie's, New York, March 4, 2010, lot 48)

Acquired by the present owner at the above sale

LITERATURE

A.G. Home, "An Artist's Restoration Magic with Old Dwellings," *Ladies Home Journal*, September 1925, illustrated

\$ 15,000-25,000



111



112

112

ROBERT WILLIAM VONNOH

1858 - 1933

New England Valley

signed *Vonnoh* (lower left); also titled *A New England Valley* and signed *Robert Vonnoh* (on the stretcher)

oil on canvas

25 1/8 by 30 inches (63.8 by 76.2 cm)

PROVENANCE

Private collection (acquired from the artist)

Dr. Erwin Harford Getz, Forest Hills, New York
(by descent; sold: Sotheby's, New York, May 22,
2002, lot 8)

Acquired by the present owner at the above sale

\$ 20,000-30,000



113

113

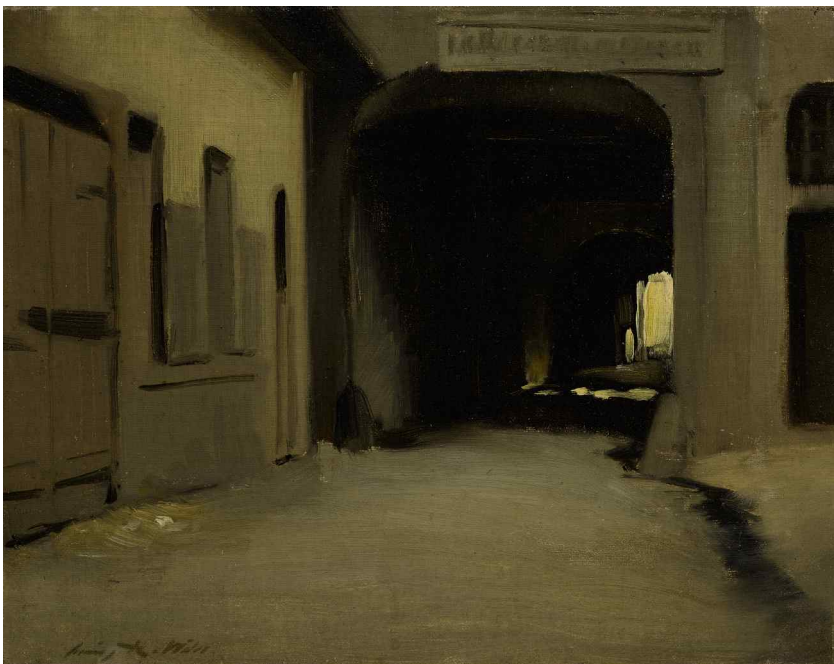
IRVING RAMSEY WILES

1861 - 1948

Untitled (Harbor Scene)

signed *Irving R. Wiles* (lower right)
oil on panel
9 ½ by 14 inches (24.1 by 35.6 cm)

\$ 6,000-8,000



114

114

IRVING RAMSEY WILES

1861 - 1948

The Arcade

signed *Irving R. Wiles* (lower right)
oil on canvas
11 ½ by 16 inches (29.2 by 40.6 cm)
Painted in 1910.

PROVENANCE

Estate of the artist
Chapellier Galleries, New York
Sold: Sotheby's, New York, May 30, 1990, lot 95
Acquired by the present owner at the above sale

EXHIBITED

New York, Chapellier Galleries, *Irving R. Wiles, 1861-1948*, 1967, no. 29, illustrated
St. Joseph, Missouri, The Albrecht Gallery, *The Art of Irving R. Wiles*, April-May 1971, no. 9

\$ 3,000-5,000



115



116

115

**HARRIET WHITNEY
FRISHMUTH**

1880 - 1980

Laughing Waters

inscribed 19©29/HARRIET W FRISHMUTH and
Gorham Co. Founders/QGOA

bronze

height: 16 ¼ inches (41.3 cm) on a ½ inch
(1.27 cm) marble base

Modeled in 1929.

PROVENANCE

Sold: Christie's, New York, December 4, 1992,
lot 108

Acquired by the present owner at the above sale

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New
York, 1973, pp. 183-85, illustration of another
example

Janis Conner, Frank Hohmann, Leah Rosenblatt
Lehmbeck, Thayer Tolles et al, *Captured Motion:
The Sculpture of Harriet Whitney Frishmuth, A
Catalogue of Works*, New York, 2006, no. 1929:5,
pp. 37, 97, 102, 112-15, 200, 201, 259, 281,
another example illustrated

\$ 15,000-25,000

116

**GEORGE COCHRAN
LAMB DIN**

1830 - 1896

Still Life with Roses

signed *Ge. C. Lambdin.* and dated 1878. (lower
left)

oil on panel

24 by 12 inches (61 by 30.5 cm)

PROVENANCE

Estate of Anna Collins, Pasadena, California
Private collection (by descent)

Private collection, Pasadena, California (acquired
from the above)

\$ 4,000-6,000

JOHN F. FRANCIS

1808 - 1886

Still Life with Plums in a Glass Bowl

oil on board

11 ¾ by 13 ¾ inches (29.8 by 34.9 cm)

PROVENANCE

Estate of Eugene Sussel (sold: Sotheby's, New York, September 23, 1993, lot 1)

Acquired by the present owner at the above sale

\$ 2,000-3,000



117



118

118

JOSEPH DECKER

1853 - 1924

Still Life with Strawberries

signed *J. Deck* (lower right)
oil on canvas
9 ¼ by 12 ¼ inches (23.4 by 31.1 cm)
Painted *circa* 1890s.

PROVENANCE

Private collection, *circa* 1950s (sold: Sotheby's,
New York, 22 May 2002, lot 148)
Acquired by the present owner at the above sale

\$ 50,000-70,000

119

JOHN GEORGE BROWN

1831 - 1913

What Time Shall It Be!

signed *JG Brown N.A.* and dated *1881*. (lower
right)
oil on canvas
22 ½ by 14 inches (56.5 by 35.5 cm)

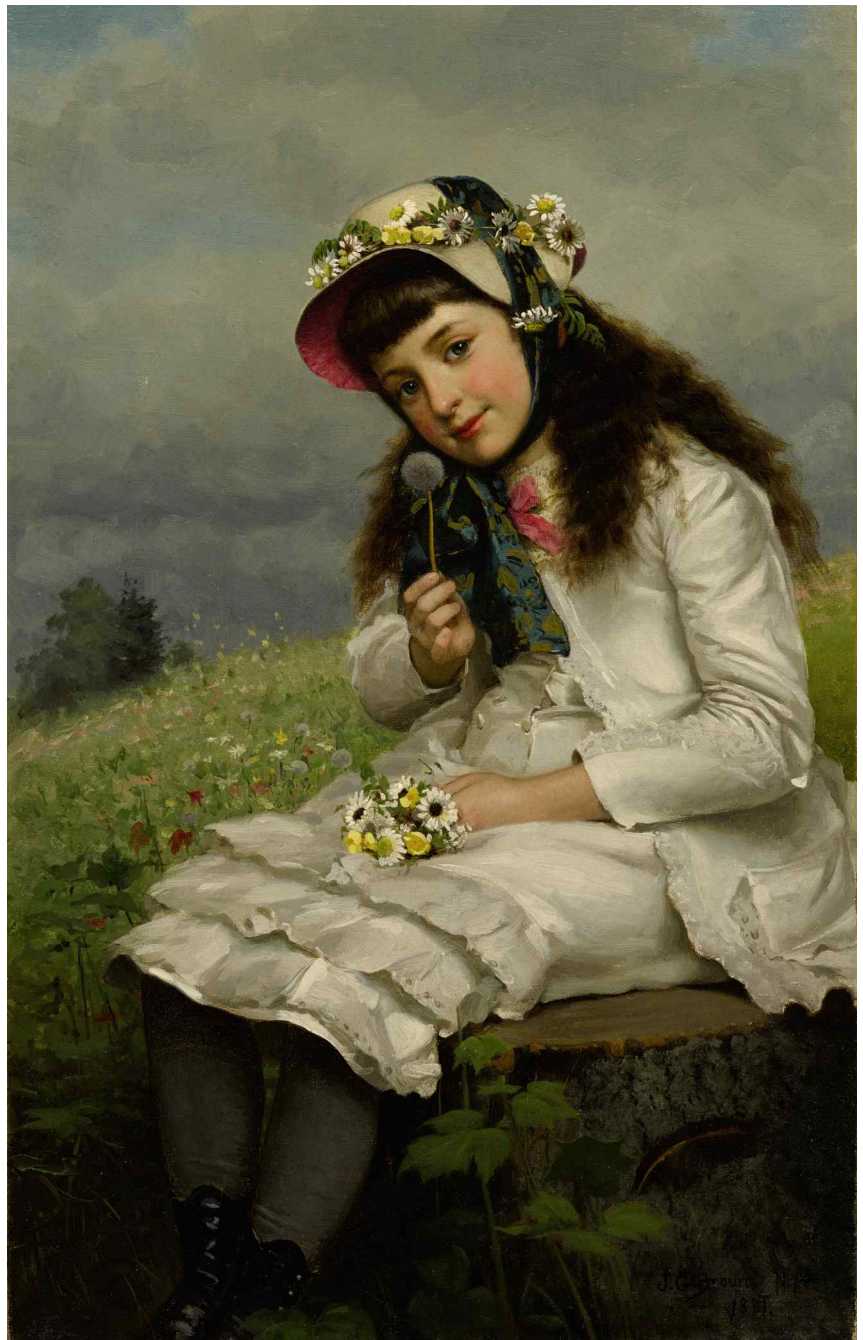
PROVENANCE

Ben W. Olcott, Portland, Oregon
Private collection, California, 1941

LITERATURE

"Glimpses in the Studio," *New York Daily Tribune*,
January 23, 1881, p. 7

\$ 40,000-60,000



119



120



121

120

JASPER FRANCIS CROPSEY

1823 - 1900

An October Day

signed *J.F. Cropsey* and dated 1886 (lower right);
also signed *J.F. Cropsey*, titled *An October Day*
and dated 1886 (on the reverse prior to lining)
oil on canvas
12 by 20 inches (30.5 by 50.8 cm)

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

PROVENANCE

Victor Spark, New York
Private collection, circa 1970 (acquired from the
above)
Private collection, Washington, D.C. (by descent;
sold: Sotheby's, New York, March 23, 2005,
lot 47)
Acquired by the present owner at the above sale

\$ 30,000-50,000

121

ASHER BROWN DURAND

1796 - 1886

New Jersey Landscape

signed *A.B. Durand* and dated 1867 (lower left)
oil on canvas
15 by 24 inches (38.1 by 60.9 cm)

PROVENANCE

Bernard Black Gallery, New York
Private collection (sold: Sotheby Parke Bernet,
New York, October 27, 1978, lot 19)
Acquired by the present owner at the above sale

LITERATURE

David B. Lawall, *Asher B. Durand: A Documentary
Catalogue of the Narrative and Landscape
Paintings*, New York, 1978, no. 280, pp. 144,
illustrated fig. 147

\$ 20,000-30,000

GEORGE INNESS

1825-1894

The Oaks, Durham

signed *G. Inness* (lower left)

oil on canvas

27 ½ by 39 ¾ inches (69.9 by 75.6 cm)

Painted circa 1862.

PROVENANCE

(probably) George W. Hill, Brooklyn, New York

(acquired from the artist)

Arthur Turnbull Hill (by descent)

George H. Ainslie Galleries, New York, 1920

Howard Young Galleries, New York

Metropolitan Galleries, New York

Henry A. Auerbach

Private collection, Westport, Connecticut (his

grandson)

By descent to the present owner (his daughter)

LITERATURE

"A Fine Inness Landscape," *American Art News*,
vol. 19, no. 8, December 4, 1920

"Review of Exhibitions; Early and Late Inness
Canvases," *American Art News*, vol. 20, no. 22,
March 11, 1922

Leroy Ireland, *Works of George Inness: An
Illustrated Catalogue Raisonné*, Austin, Texas,
1965, no. 891, p. 222, illustrated

Michael Quick, *George Inness: A Catalogue
Raisonné*, New Brunswick, New Jersey, 2007,

vol. 1, no. 196, p. 223, illustrated

\$ 20,000-30,000



122

JASPER FRANCIS CROPSEY

1823 - 1900

Hudson Valley Landscape

signed and dated 1888 lower left

oil on canvas

14 ⅛ by 11 inches (35.9 by 27.9 cm)

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

PROVENANCE

Private collection, by 1978

Hirsch & Adler Galleries, New York

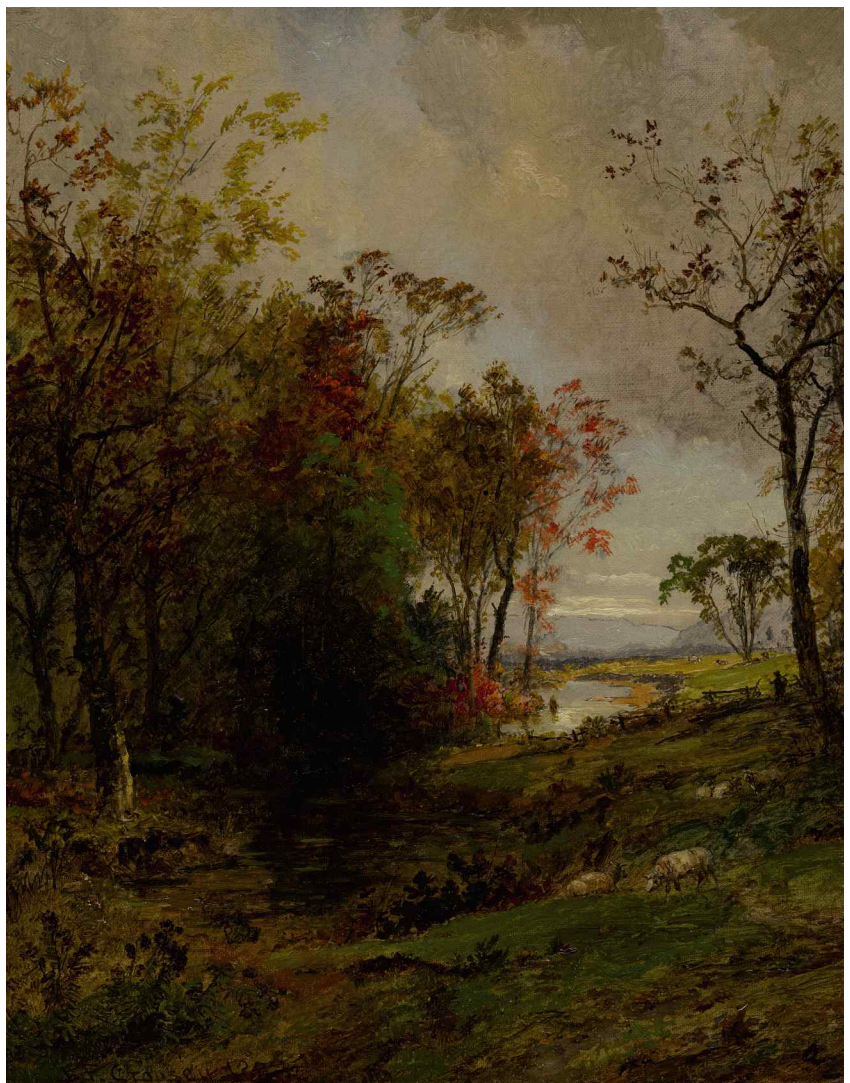
Acquired by the present owner from the above,

1979

EXHIBITED

New York, Union League Club, *The Hudson
River School: American Landscapes at the Union
League Club*, 1978-79, no. 6

\$ 15,000-25,000



123



124

THE PROPERTY OF TENNESSEE WESLEYAN
UNIVERSITY TO BENEFIT SCHOLARSHIP FUNDS

WALTER MACEWEN

1860 - 1943

Woman of the Empire

signed *M^cEwen*. (lower left)

oil on canvas

33 ½ by 74 inches (85.1 by 188 cm)

Painted circa 1902.

PROVENANCE

Mrs. Charles J. Singer, Chicago, Illinois
Art Institute of Chicago, Illinois, 1902 (gift from
the above)

Acquired by the present owner from the above,
1949

EXHIBITED

Paris, France, *Salon*, 1902

Chicago, Illinois, Art Institute of Chicago,
*Catalogue of the Fifteenth Annual Exhibition of
Oil Paintings and Sculpture by American Artists*,
October-December 1902, no. 378, p. 44

\$ 30,000-50,000

125

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

SEVERIN ROESEN

1805 - 1882

Flowers and Fruit

signed *S. Roesen* (lower right)

oil on canvas

22 ¼ by 36 inches (56.5 by 91.4 cm)

Painted circa 1871.

PROVENANCE

Kennedy Galleries, New York

Acquired by the present owner from the above

\$ 15,000-20,000

124



125

126

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

ARTHUR FITZWILLIAM TAIT

1819 - 1905

Quail

signed *AF Tait* and dated *NY 1867* (lower right);
also signed *A. F. Tait.*, titled "*Quail*", numbered
No. 526., and dated *1867.* (on the reverse)

oil on board

9 7/8 by 13 7/8 inches (25.1 by 35.3 cm)

PROVENANCE

Dr. S. Arthur Localio

Private collection, New England (sold: Skinner,
Marlborough, Massachusetts, November 21,
2003, lot 292)

Acquired by the present owner at the above sale

LITERATURE

Warder H. Cadbury and Henry F. Marsh, *Arthur
Fitzwilliam Tait: Artist in the Adirondacks*,
Cranbury, New Jersey, 1986, no. 67.35, p. 199,
illustrated

\$ 8,000-12,000



126

MARTIN JOHNSON HEADE

1819 - 1904

Roses Lying on Gold Velvetsigned *M. J. Heade* (lower center)

oil on canvas

12 by 20 inches (30.5 by 50.8 cm)

Painted *circa* 1883-1900.**PROVENANCE**

Victor Spark, New York

Mr. & Mrs. Avery W. Gordon, Detroit, Michigan

Sold: Christie's, New York, December 3, 1982,

lot 72

Mrs. T.R. Ratrie, Malden, West Virginia

Nancy B. Nix, New York

Private collection, Greenwich, Connecticut (sold:

Shannon's, Milford, Connecticut, April 30, 2009,

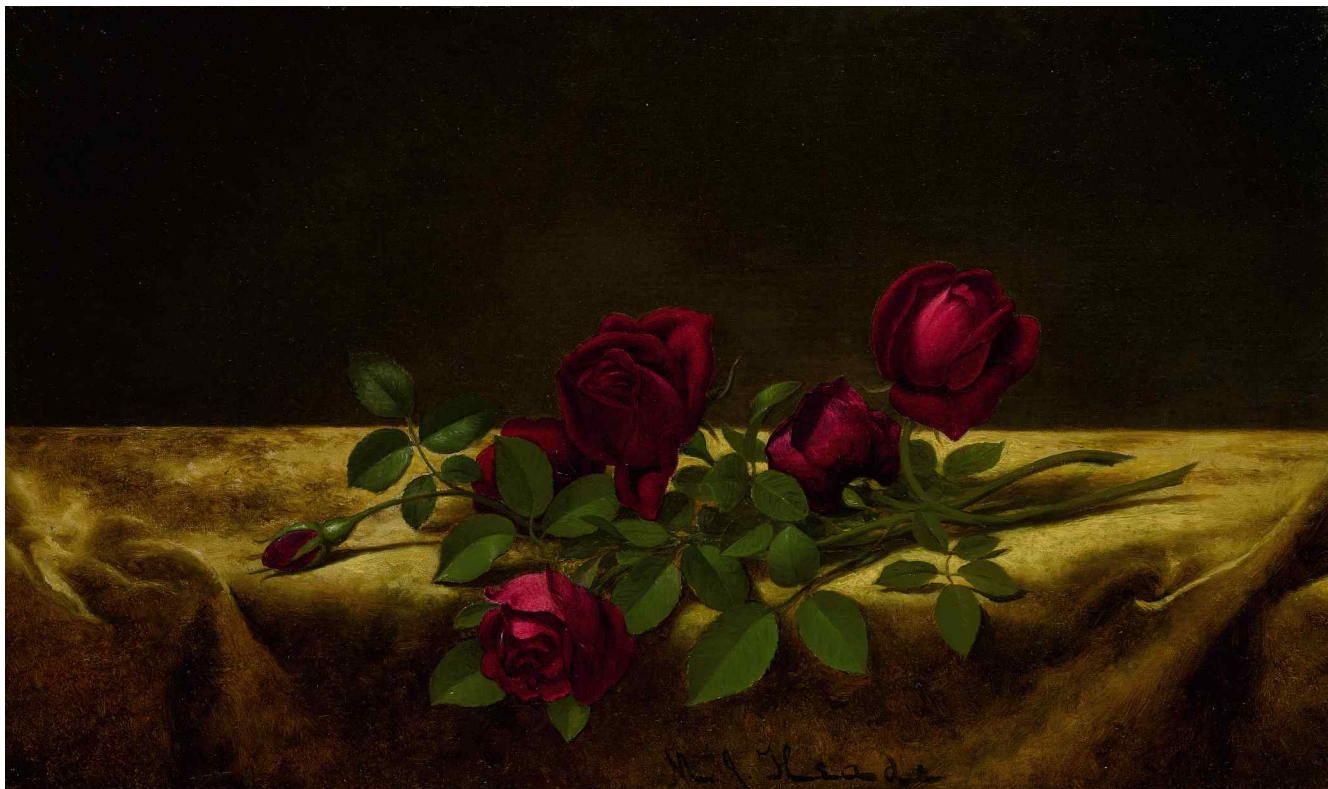
lot 39)

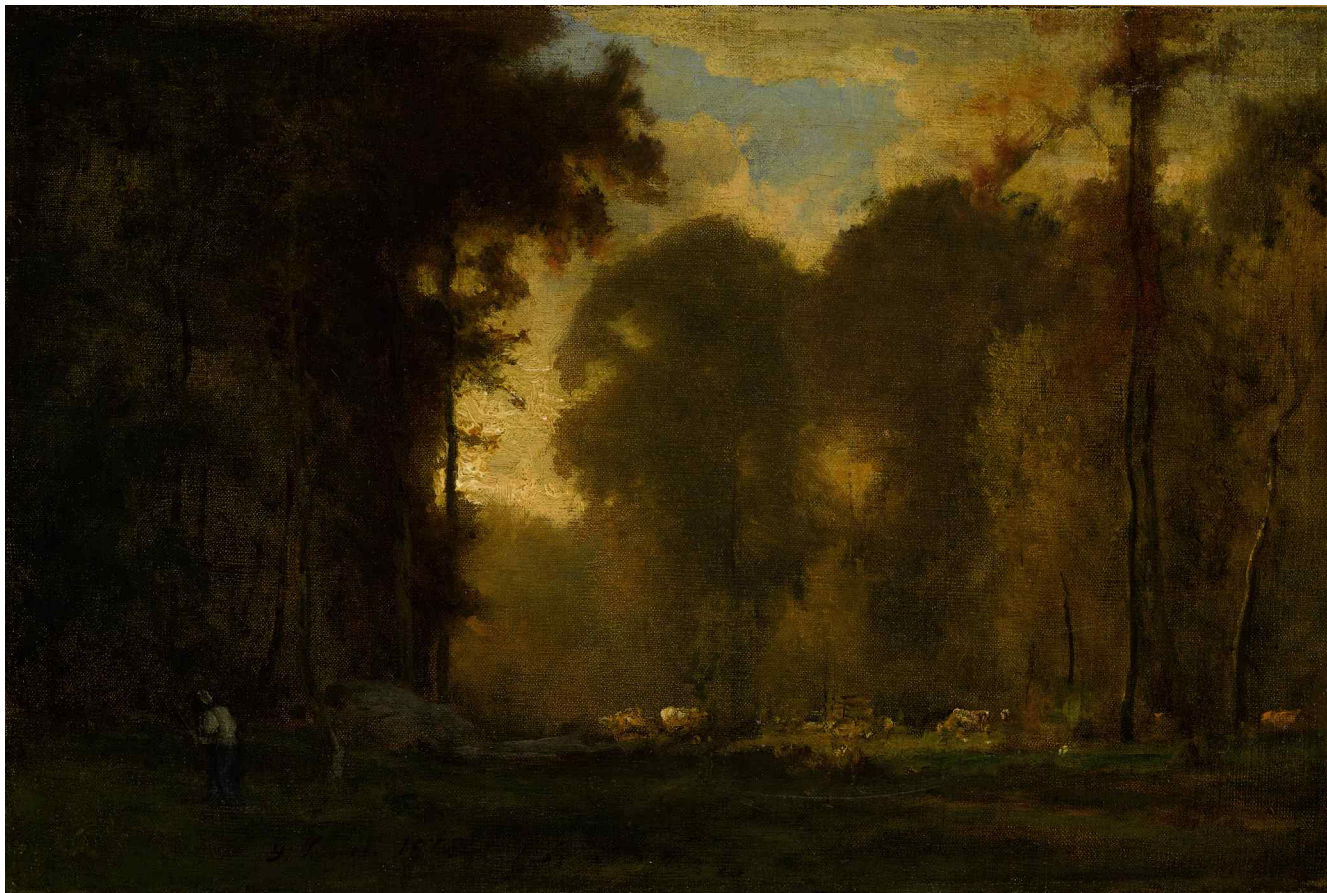
Acquired by the present owner at the above sale

LITERATURETheodore E. Stebbins, Jr., *The Life and Work of**Martin Johnson Heade: A Critical Analysis and**Catalogue Raisonné*, New Haven, Connecticut,

2000, no. 535, p. 333, illustrated

\$ 100,000-150,000





128

128

GEORGE INNESS

1825-1894

Autumn Sunset

signed *G. Inness* and dated 18[78] (lower left)
oil on canvas

12 1/8 by 17 3/4 inches (30.8 by 45.1 cm)

Painted circa 1868-69.

PROVENANCE

The McCormick Collection, Chicago, Illinois
Sold: Parke-Bernet Galleries, New York, May 13, 1966, lot 57
Grand Central Art Galleries, New York (acquired at the above sale)
Private collection, Kansas, 1966
James Graham & Sons, New York, circa 1996
Mary Lou Swift Fine Arts, New York
Acquired by the present owner from the above, 1998

EXHIBITED

Wichita, Kansas, Wichita Art Museum, *Wichita Collects: An Exhibition in Celebration of the Wichita Centennial*, 1969
Wichita, Kansas, Wichita Art Museum, *Wichita Collects*, 1983
New York, The Century Association, *Every Patron a Pericles: The Century Association and the Encouragement of American Art*, January-February 1997, p. 15 (as *Landscape*)

LITERATURE

(possibly) *Masters of Art*, Boston, Massachusetts, 1908, vol. 9, p. 41
Leroy Ireland, *Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, no. 480, p. 117
Michael Quick, *George Inness: A Catalogue Raisonné, 1880-1894*, New Brunswick, New Jersey, 2007, vol. I, no. 318, p. 290, illustrated

\$ 20,000-30,000

129

ALFRED THOMPSON
BRICHER

1837 - 1908

Hazy Coast

signed *ATBricher* (lower left)
oil on canvas
13 by 29 inches (33 by 73.7 cm)

PROVENANCE

Questroyal Fine Art, New York
Acquired by the present owner from the above

\$ 30,000-50,000



129

130

DWIGHT WILLIAM TRYON

1849 - 1925

October Day

signed *D.W. TRYON* and dated *1919* (lower left);
also titled, signed and dated *October Day/Dwight
W. Tryon. 1919* (on the reverse)
oil on board
7 by 11 inches (17.8 by 27.9 cm)

PROVENANCE

James K. and Adelia Barnes Cullen, Hamilton,
Ohio
By descent to the present owner (her great-great-
granddaughter)

\$ 5,000-7,000



130



PROPERTY FROM THE
MELLON FAMILY COLLECTION

131

JOHN WILLIAMSON

1826 - 1885

Hudson River Landscape

signed with the artist's initials *J. W.* (lower left)
oil on canvas
12 by 20 inches (30.5 by 50.8 cm)

PROVENANCE

Davis & Long Company, New York
Mr. and Mrs. Paul Mellon, Upperville, Virginia
Stacy B. Lloyd III (her son), 2014

EXHIBITED

New York, Davis & Long Company, *American
Painting*, October 1976, no. 36

\$ 7,000-9,000



131



132

132

ALBERT FRANCIS KING

1854 - 1945

Still Life with Watermelon, Jug and Knife

signed *AF King* (lower right)

oil on canvas

22 by 27 inches (55.9 by 68.6 cm)

PROVENANCE

Corporate collection, Michigan (sold: Sotheby's, New York, September 30, 2009, lot 65)

Acquired by the present owner at the above sale

EXHIBITED

Roanoke, Virginia, The Art Museum of Western Virginia, *The American Spirit, 19th Century Masterpieces from the Masco Collection*, July-October 1994

Greenburg, Pennsylvania, Westmoreland Museum of American Art, *Nature's Bounty: Still Life Painting in Southwestern Pennsylvania at the Turn of the Twentieth Century*, August-September 2001

\$ 25,000-35,000



133

133

EASTMAN JOHNSON

1824 - 1906

Children Reading

oil on canvas

12 by 9 inches (30.4 by 22.8 cm)

PROVENANCE

Graham Williford, New York

Alexander Gallery, New York

Sold: Sotheby's, New York, May 27, 1992, lot 25

David C. Copley, La Jolla, California (acquired

at the above sale; sold: Sotheby's, New York,

October 3, 2013, lot 46)

Acquired by the present owner at the above sale

\$ 3,000-5,000

134

JOHN GEORGE BROWN

1831 - 1913

Children in the Forest

signed *J.G. Brown.* and dated *N.Y. 1866* (lower left)

oil on canvas

15 by 12 inches (38.1 by 30.5 cm)

PROVENANCE

Private collection, *circa* 1970

By descent to the present owner, 1990

\$ 12,000-18,000



134

135

LEVI WELLS PRENTICE

1851 - 1935

Still Life with Fruit

signed *L. W. Prentice* (lower right)

oil on canvas

16 by 20 inches (40.6 by 50.8 cm)

PROVENANCE

Private collection, Florida

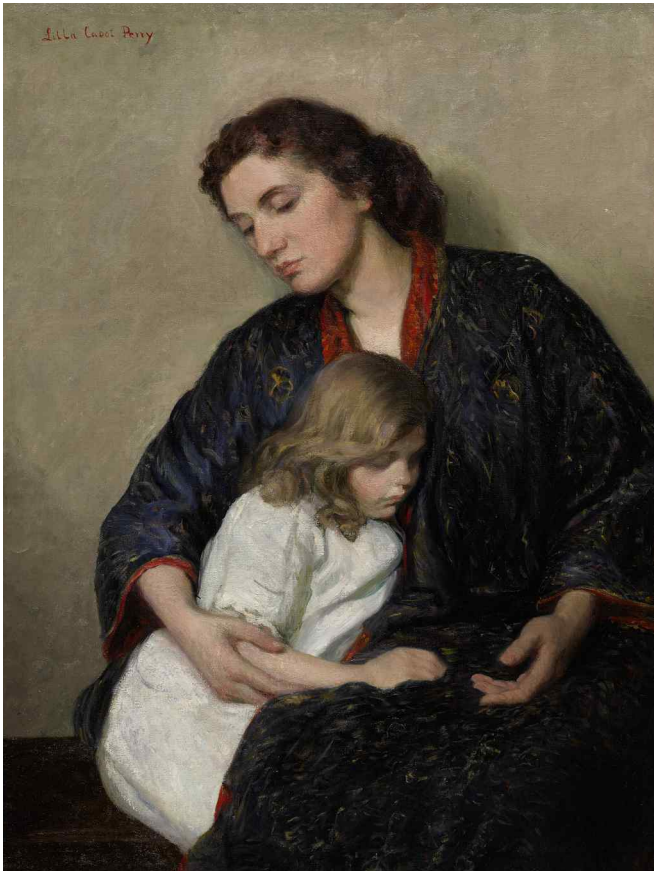
By descent (sold: Christie's, New York, December 2, 2009, lot 101)

Acquired by the present owner at the above sale

\$ 15,000-25,000



135



136

136

LILLA CABOT PERRY

1848 - 1933

Mother and Child

signed *Lilla Cabot Perry* (upper left)
oil on canvas
40 by 30 inches (101.6 by 76.2 cm)
Painted in 1912.

PROVENANCE

Estate of the artist
Hirschl & Adler Galleries, New York
Acquired by the present owner from the above,
2004

EXHIBITED

Santa Fe, New Mexico, Santa Fe East, *Lilla Cabot Perry: Days to Remember*, April-May 1983 (as *Refugees*)
Santa Barbara, California, Sullivan Goss: *An American Gallery, The American Impressionists*, July-September 2012

\$ 40,000-60,000

137

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE

WALTER GAY

1856 - 1937

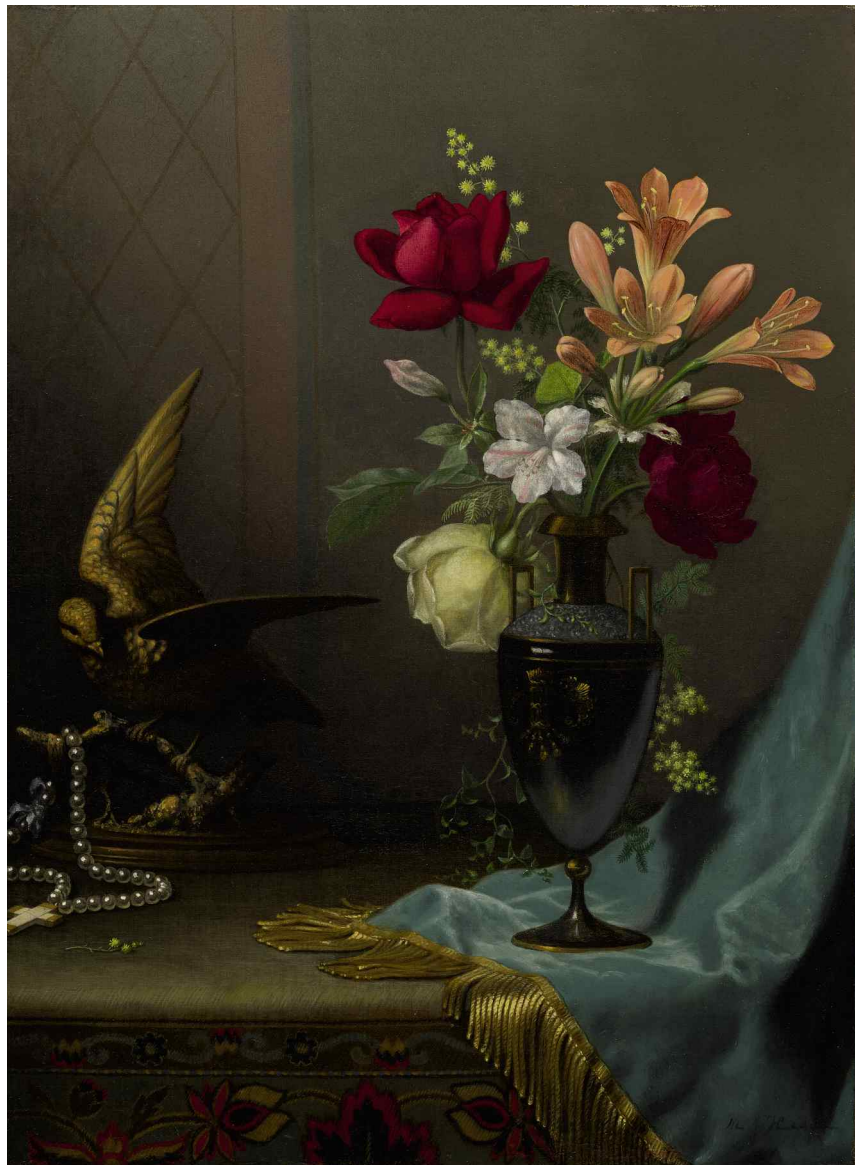
Bedroom Interior

signed *Walter Gay* (lower right)
oil on canvas
22 ³/₈ by 18 ³/₄ inches (56.8 by 47.7 cm)

\$ 12,000-18,000



137



138

138

MARTIN JOHNSON HEADE

1819 - 1904

Vase of Mixed Flowers with a Dove

signed *M.J. Heade* (lower right)

oil on canvas

23 ½ by 17 ¾ inches (56.7 by 44.1 cm)

Painted circa 1871-80.

PROVENANCE

North Carolina Museum of Art, Raleigh, North Carolina

Julius Weitzner, New York

Sold: Parke-Bernet Galleries, New York, February 20, 1959, lot 301

Mr. and Mrs. George Stern, New York (acquired from the above)

Sold: Christie's, New York, May 22, 1980, lot 47
Hirschl & Adler Galleries, New York
Corporate Art Collection, Reader's Digest
Association, 1980 (acquired at the above; sold:
Sotheby's, New York, May 18, 2005, lot 142)
Private collection, Pennsylvania, 2005
Private collection, 2007 (acquired from the
above)
Questroyal Fine Art, New York
Acquired by the present owner from the above,
2010

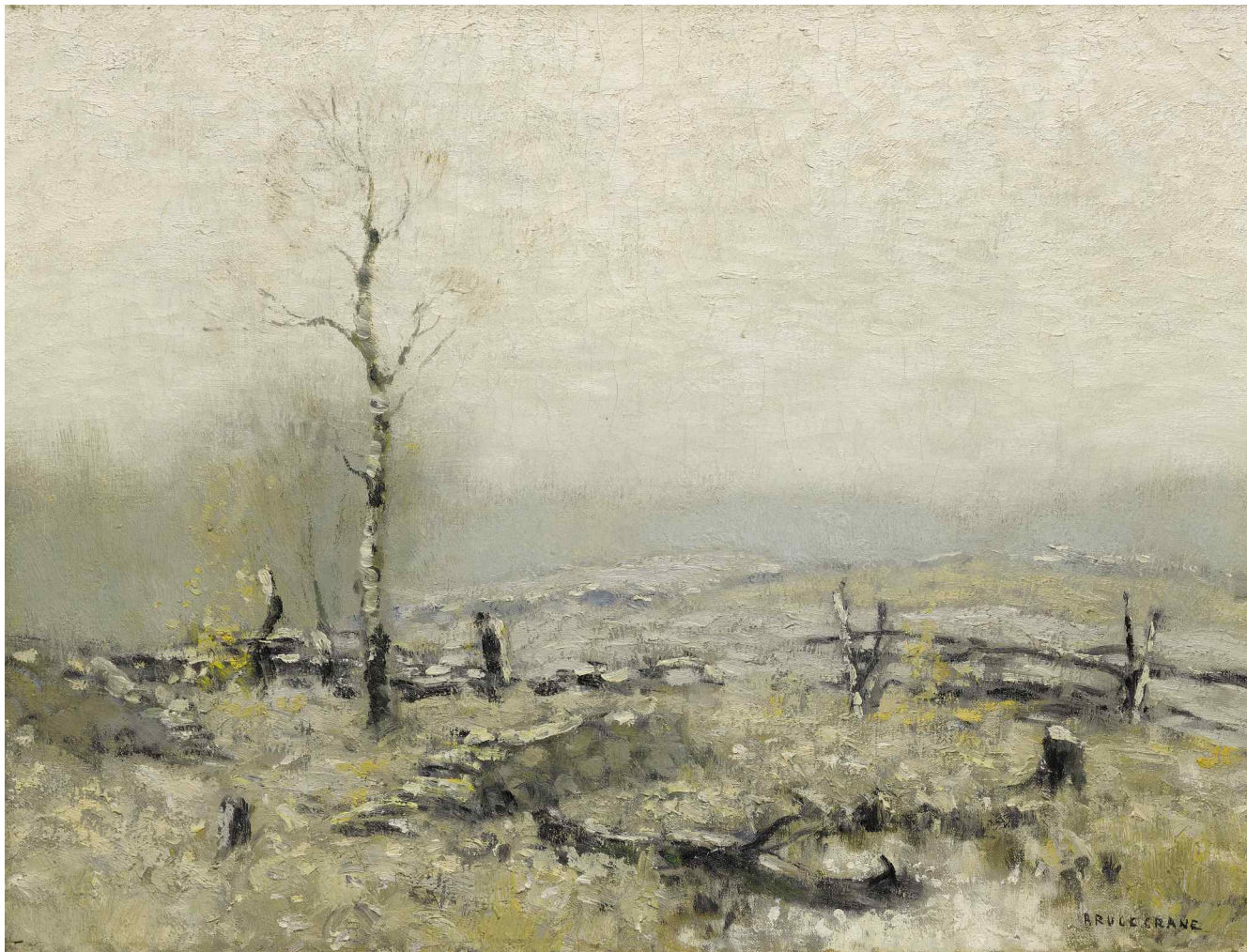
EXHIBITED

New York, Hirschl & Adler Galleries, *American Art
from the Gallery's Collection*, October 1980, no.
41, p. 240, illustrated

LITERATURE

Theodore E. Stebbins, Jr., *The Life and Works of
Martin Johnson Heade*, New Haven, Connecticut,
1975, no. 142, p. 240, illustrated
Theodore E. Stebbins, Jr., *The Life and Works of
Martin Johnson Heade: A Critical Analysis and
Catalogue Raisonné*, New Haven, Connecticut,
2000, no. 419, p. 305, illustrated

\$ 60,000-80,000



139

139

BRUCE CRANE

1857 - 1937

Wintry Landscape

signed *Bruce Crane* (lower right)
oil on canvas
18 by 24 inches (45.7 by 60.9 cm)

PROVENANCE

Acquired by the present owner, 2002

\$ 4,000-6,000

140

WALTER GAY

1856 - 1937

Interior with Fireplace

signed *Walter Gay* (lower right)
watercolor, ink and gouache on paper
11 ¼ by 15 inches (28.6 by 38.1 cm)

PROVENANCE

Private collection, Europe

\$ 5,000-7,000

141

BRUCE CRANE

1857 - 1937

Mellow Autumn

signed *BRUCE CRANE. NA* (LOWER RIGHT)
oil on canvas
14 by 20 inches (35.6 by 50.8 cm)

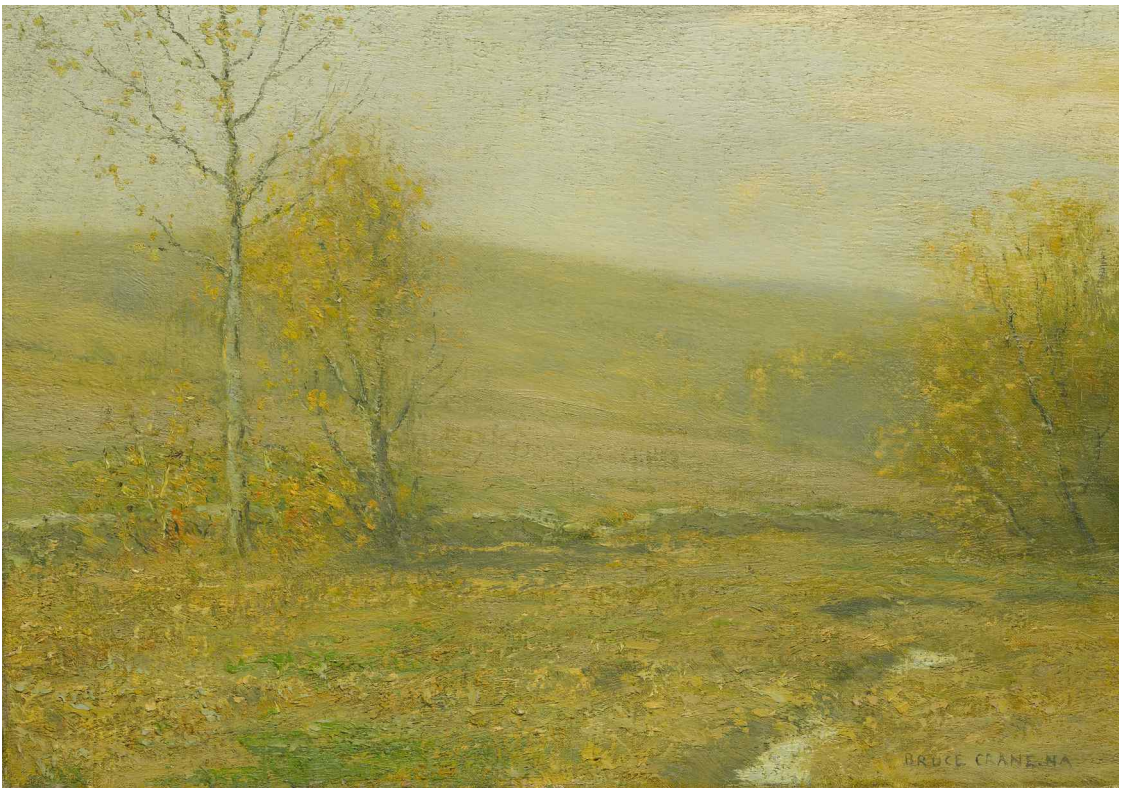
PROVENANCE

Private collection (acquired from the artist)
Dr. Edwin Harford Getz, Forest Hills, New York
(by descent; sold: Sotheby's, New York, May 22,
2002, lot 8A)
Acquired by the present owner at the above sale

\$ 4,000-6,000



140



141



142

142

BRUCE CRANE

1857 - 1937

Grey Fields

signed *BRUCE CRANE. NA* (lower left)
oil on canvas
30 by 40 inches (76.2 by 101.6 cm)

PROVENANCE

Acquired by the present owner, 2002

\$ 6,000-8,000

143

ROBERT WILLIAM VONNOH

1858 - 1933

Fecund Autumn

signed *Vonnoh* (lower left); also signed *Robert Vonnoh* and titled *Fecund Autumn* (on the stretcher)
oil on canvas
18 by 24 inches (45.7 by 61 cm)

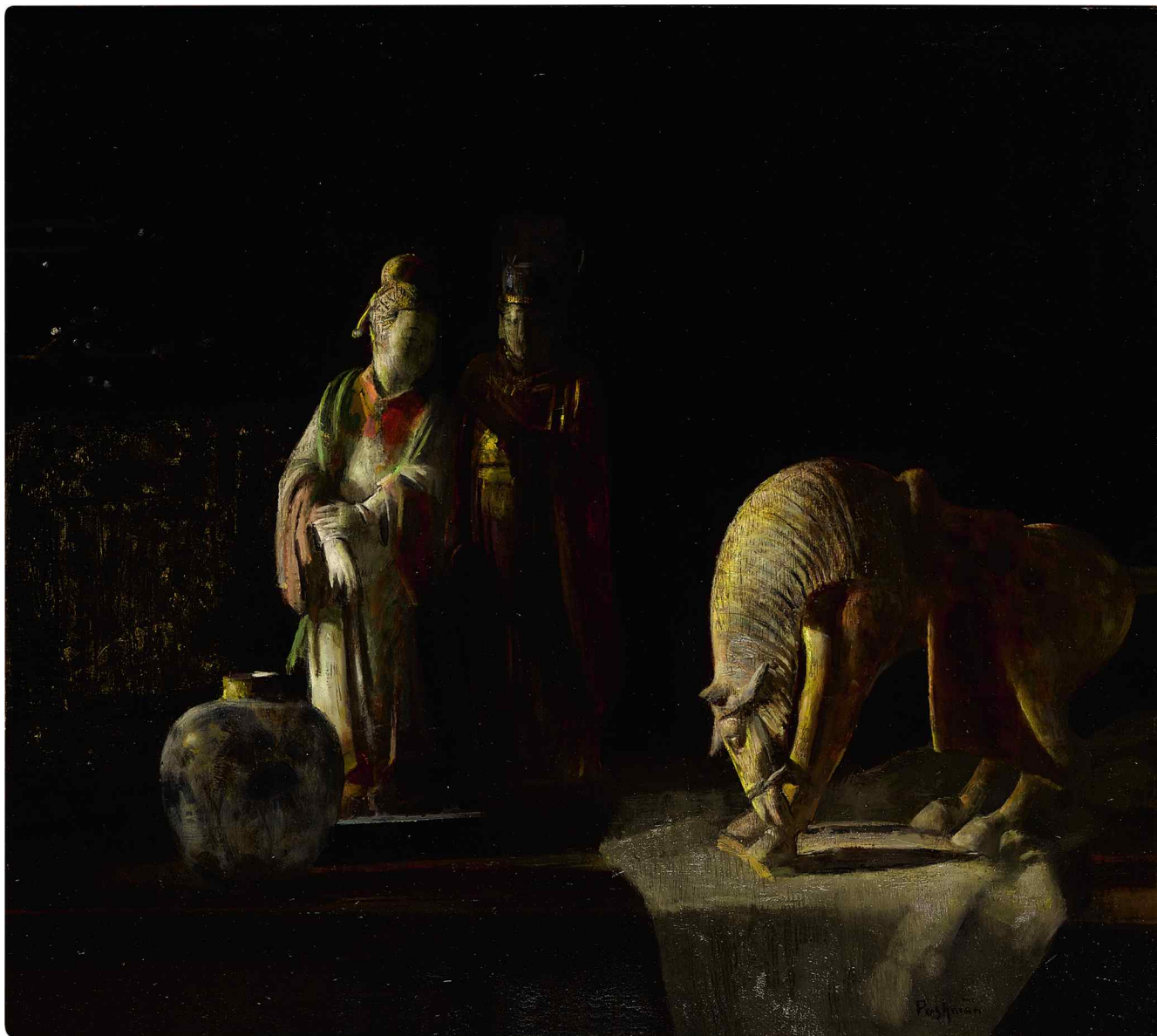
PROVENANCE

Private collection (acquired from the artist)
Dr. Edwin Harford Getz, Forest Hills, New York
(by descent; sold: Sotheby's, New York, May 22, 2002, lot 8)
Acquired by the present owner at the above sale

\$ 4,000-6,000



143



144

144

HOVSEP PUSHMAN

1877 - 1966

Princely Gift

signed *Pushman* (lower right)

oil on panel

25 1/2 by 28 1/2 inches (64.8 by 72.4 cm)

Painted circa 1940.

This work is number HP001094 in the online *catalogue raisonné* of the artist's work at www.hovseppushman.net

PROVENANCE

Mr. and Mrs. Cloud Wampler
Phoenix Art Museum, Phoenix, Arizona, 1965 (gift
from the above; sold: Sotheby's, New York, May
23, 1991, lot 86)

Acquired by the present owner at the above sale

\$ 20,000-30,000



145



146



147

145

EMILE ALBERT GRUPPE

1896 - 1978

First Snow, VT

signed *Emile A. Gruppe* (lower right) also titled *First Snow, VT* (on the stretcher)
oil on canvas
25 by 30 inches (63.5 by 76.2 cm)

PROVENANCE

Grand Central Art Galleries, New York

\$ 10,000-15,000

146

JON CORBINO

1905 - 1964

Gloucester View

signed *Corbino* and dated 34 (lower right)
oil on canvas
23 by 31 inches (58.4 by 78.7 cm)

PROVENANCE

Philip Termini, Bethesda, Maryland
Arthur J. Phelan, Chevy Chase, Maryland
(acquired from the above)
By descent in the family to the present owner

\$ 7,000-10,000

147

WALTER EMERSON BAUM

1884 - 1956

Road to the River

signed *WE BAUM* (lower right); also signed *Walter Emerson Baum*, titled *Road to the River* and inscribed (on the reverse)
oil on canvas
40 by 50 inches (101.6 by 127 cm)

PROVENANCE

New Hope Gallery, New Hope, Pennsylvania
Private collection (acquired by the present owner from the above, circa 1980s; sold: Sotheby's, New York, May 22, 2002, lot 47)
Acquired by the present owner at the above sale

\$ 25,000-35,000



148

148

WALTER ELMER SCHOFIELD

1867 - 1944

After an Autumn Shower

signed *Schofield* (lower center)

oil on canvas

30 ¼ by 36 ¼ inches (76.8 by 92.1 cm)

PROVENANCE

Grand Central Art Galleries, New York

\$ 20,000-30,000

149

CLARENCE K. CHATTERTON

1880 - 1973

Hudson River Boats

signed *C.K. CHATTERTON* (lower right)

oil on board

18 ½ by 24 ½ inches (47 by 62.2 cm)

PROVENANCE

The artist's daughter

Chapellier Galleries, New York

ACA Galleries, New York

CIGNA Museum and Art Collection (sold:

Sotheby's, New York, September 16, 2005,
lot 68)

Acquired by the present owner at the above sale

EXHIBITED

New York, Chapellier Galleries, *The Works of C.K. Chatterton*, 1970, cat. no 40, illustrated

New York, Chapellier Galleries; Houston, Texas,
Robert Rice Gallery, *C.K. Chatterton: 1880-1973*,
1978

New York, ACA Galleries, *C.K. Chatterton: 1880-1973*, 1980, no. 13

\$ 10,000-15,000



149

150

PROPERTY FROM A CONNECTICUT CORPORATE
COLLECTION

JOHN WHORF

1903 - 1959

In The Harbor

signed *John Whorf*. (lower left)
oil on canvas
30 by 38 inches (76.2 by 96.5 cm)

PROVENANCE

Richard York Gallery, New York
Acquired by the present owner from the above

\$ 20,000-30,000



150

151

HAYLEY LEVER

1876 - 1958

Gloucester, Massachusetts

signed *Hayley Lever* (lower right); also titled
Gloucester, Mass. (on the stretcher)
oil on canvas
16 by 20 inches (40.6 by 50.8 cm)

PROVENANCE

Bernard Black Gallery, New York
Private collection, New York
Sold: Sotheby's, New York, October 3, 2013,
lot 152
Acquired by the present owner at the above sale

EXHIBITED

New York, Bernard Black Gallery, *Hayley Lever
Retrospective*, September-October, 1961, no. 31

\$ 7,000-10,000



151



152

152

ROCKWELL KENT

1882 - 1971

Plantation in Sao Paolo (Harvesting Coffee)

gouache and watercolor on paper
9 by 11 1/2 inches (22.8 by 29.2 cm)
Executed circa 1936.

This work on paper will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

PROVENANCE

Barbara Kent Carter, mid 1940s (the artist's daughter)
Eric Carter, 1976 (her son)
Private collection, Texas

\$ 15,000-25,000

153

PROPERTY OF A PRIVATE NORTHEAST COLLECTOR

JACK WILKINSON SMITH

1873 - 1949

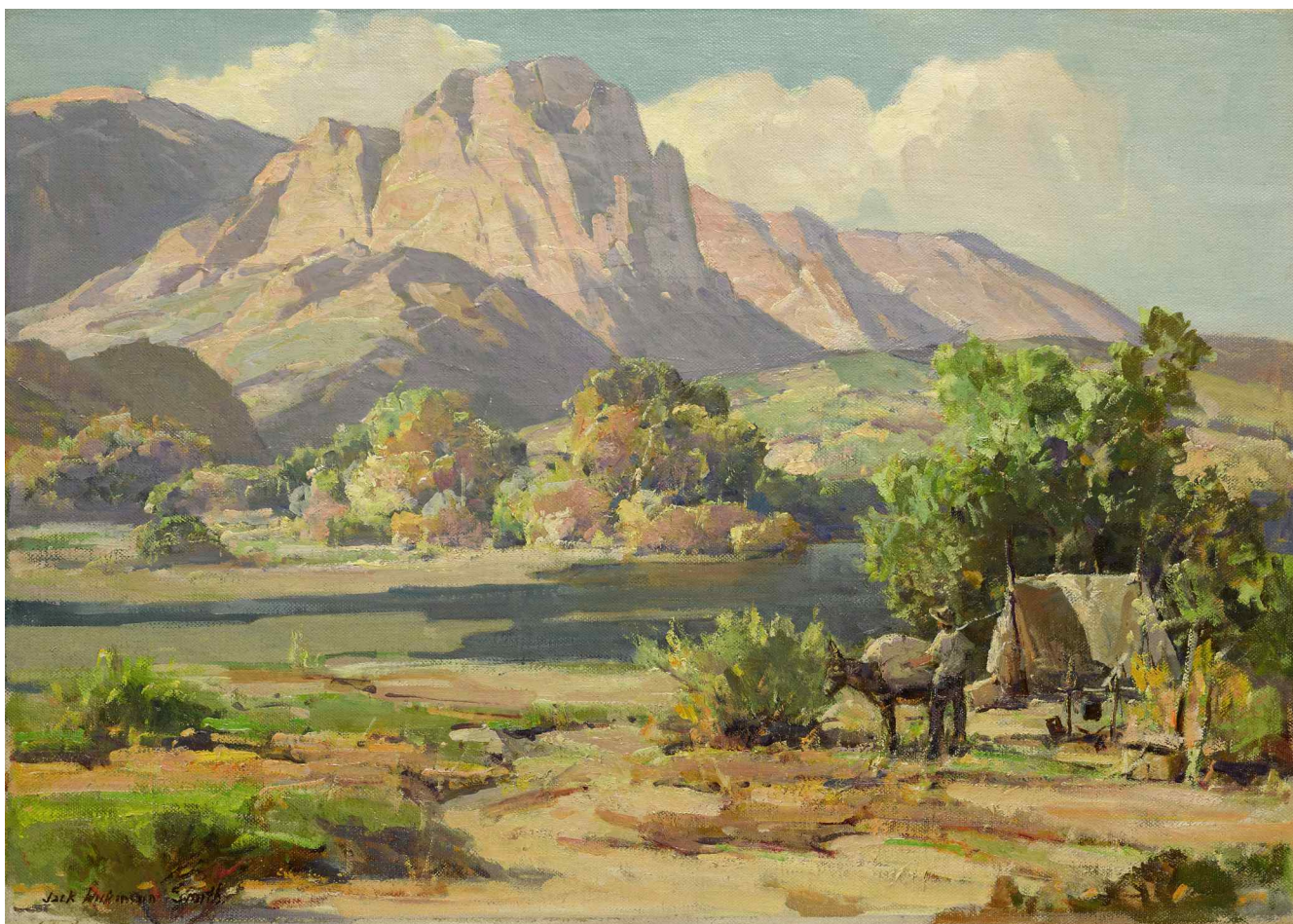
Sheep Herders Camp Along the Mojave River

signed *Jack Wilkinson Smith*. (lower left); also titled and inscribed *Sheep Herders Camp/Along the Mojave River. Calif./To my nephew, Henry Webb Smith./with best wishes on his birthday spent in California 1941/From Uncle Jack* oil on canvas mounted on board by the artist 17 by 23 3/4 inches (43.2 by 60.3 cm)
Painted by 1941.

PROVENANCE

Henry Webb Smith, Bear Creek, Pennsylvania
By descent to the present owner

\$ 12,000-18,000



153

154

JOSEPH HENRY SHARP

1859 - 1953

View from the "Studio of Copper Bell," Taos

signed *J.H. Sharp* (lower right); also inscribed
View from the "Studio of Copper Bell"/Taos, New Mex. (on the reverse)

oil on panel

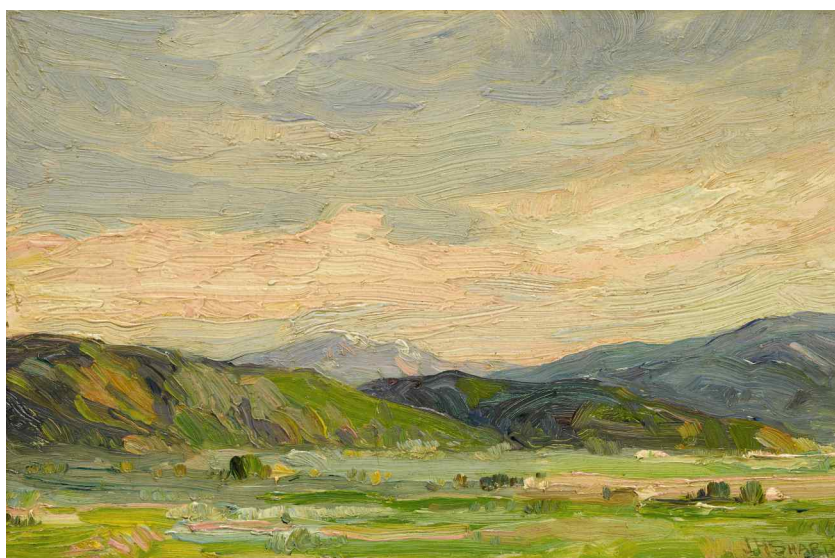
5 7/8 by 9 inches (14.9 by 22.9 cm)

PROVENANCE

James K. and Adelia Barnes Cullen, Hamilton, Ohio

By descent to the present owner (her great-great-granddaughter)

\$ 5,000-7,000



154



155

155

OLAF WIEGHORST

1899 - 1988

Breaking Camp

signed *O-Wieghorst* with the artist's device (lower left)

oil on canvas

28 ½ by 38 inches (72.4 by 96.5 cm)

PROVENANCE

Roy Eklund

Dan May, Scottsdale, Arizona, 1975 (acquired from the above)

Private collection, New York, 1990 (acquired from the above; sold: Sotheby's, New York, November 30, 2005, lot 216)

Acquired by the present owner at the above sale

\$ 40,000-60,000



156

156

PROPERTY OF A PRIVATE NORTHEAST COLLECTOR

JACK WILKINSON SMITH

1873 - 1949

The Pathfinder

signed *Jack Wilkinson Smith*. (lower right); also titled *THE PATHFINDER* on the stretcher

oil on canvas

25 by 30 ½ inches (63.5 by 76.5 cm)

PROVENANCE

Henry Webb Smith, Bear Creek, Pennsylvania

By decent to the present owner

\$ 20,000-30,000

157

ALBERT BIERSTADT

1830 - 1902

California Coast

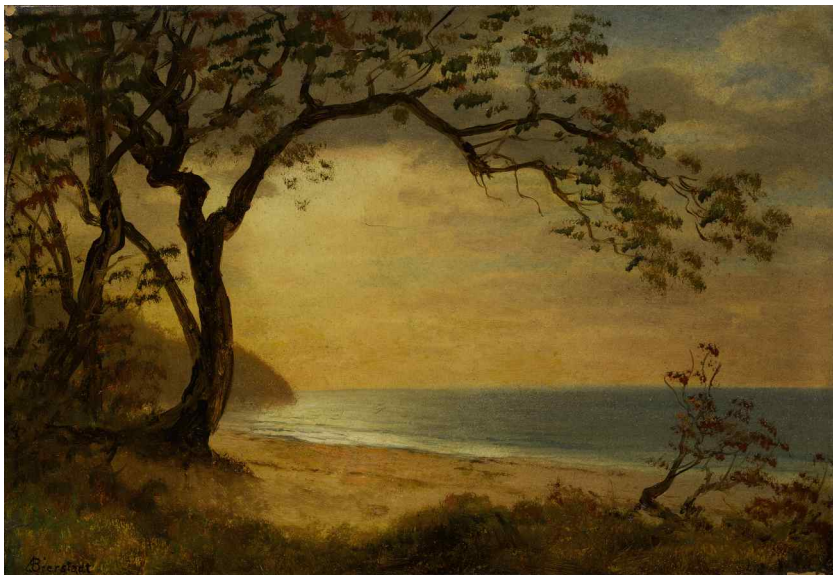
signed *ABierstadt* (lower left)
oil on paper laid down on canvas
9 1/8 by 13 inches (23.2 by 33 cm)

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

PROVENANCE

Questroyal Fine Art, New York
Acquired by the present owner from the above, 1999

\$ 20,000-30,000



157

158

EDWARD BOREIN

1872 - 1945

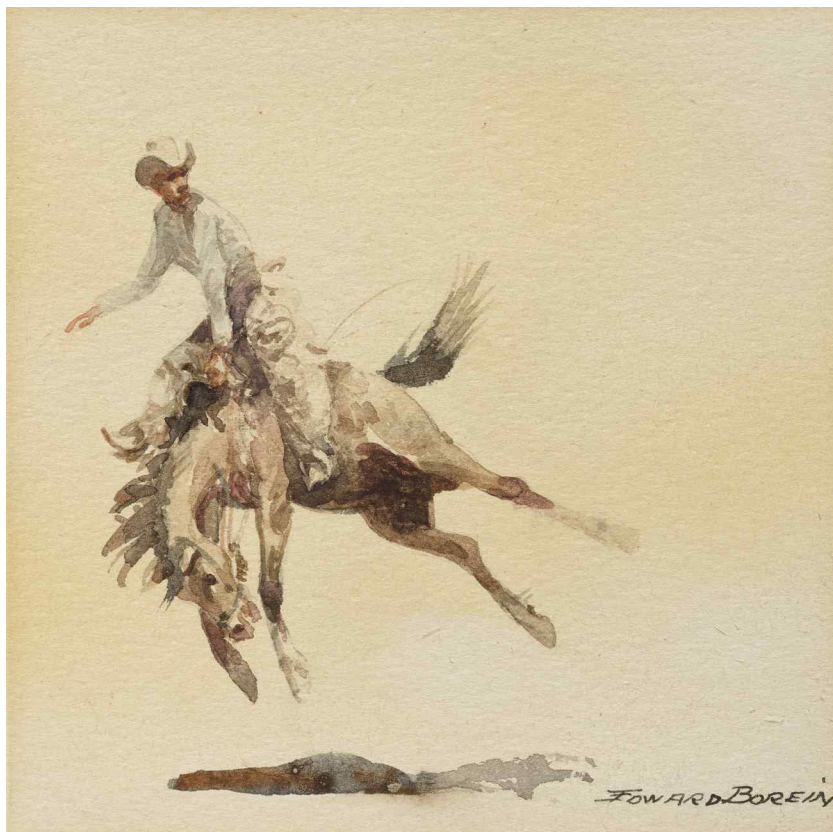
Untitled

signed *EDWARD BOREIN* (lower right)
watercolor on paper
5 3/4 by 6 1/4 inches (14.6 by 15.9 cm)

PROVENANCE

Private collection, California
By descent to the present owner

\$ 5,000-7,000



158



159

159

PROPERTY OF A PRIVATE NORTHEAST COLLECTOR

JACK WILKINSON SMITH

1873 - 1949

Horseback with Cactus

signed *Jack Wilkinson Smith*. (lower left)
oil on canvas
20 by 24 inches (50.8 by 61 cm)

PROVENANCE

Henry Webb Smith, Bear Creek, Pennsylvania
By descent to the present owner

\$ 12,000-18,000

160

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE SAN DIEGO MUSEUM OF ART

CHARLES PARTRIDGE ADAMS

1858-1942

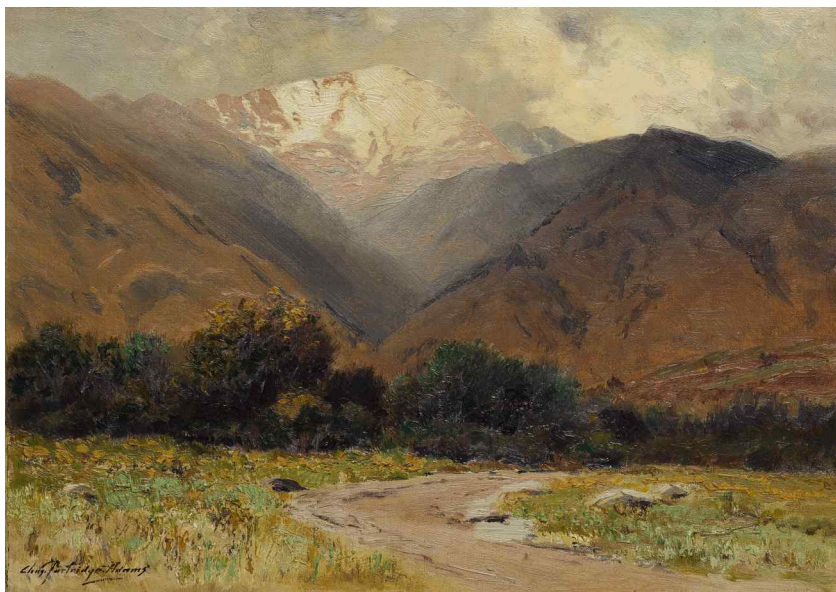
Pikes Peak - Light Shower Near Manitou

signed *Chas. Partridge Adams* (lower left); also titled *Pikes Peak - Light Shower/Near Manitou* (on the stretcher)
oil on canvas tacked over Masonite
10 by 14 inches (25.4 by 35.6 cm)
Painted circa 1915.

PROVENANCE

Gift to the present owner from Mrs. Leon Durand Bonnet, Bonita, California, 1955

\$ 4,000-6,000



160

161

PROPERTY OF THE BRUZZY & POLLY COOKE
FAMILY TRUST

OSCAR EDWARD BERNINGHAUS

1874 - 1952

Autumn Aspen Forest

signed *O.E. Berninghaus* and dated -49- (lower
right)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

This painting will be included in the Kodner
Gallery Art Research Project on the artist Oscar
Edmund Berninghaus (1874-1952).

PROVENANCE

Pauline Gillespie Townsend, Wichita, Kansas
By descent to the present owner

\$ 30,000-50,000



161

162

PROPERTY FROM THE DENVER ART MUSEUM
SOLD TO BENEFIT FUTURE ACQUISITIONS

JOSEPH HENRY SHARP

1859 - 1953

Waiting for the Pot to Boil

signed *J. H. Sharp*. (lower left); also titled *Waiting
for the Pot to Boil* and dated 1906 on the reverse

oil on paperboard

6 1/8 by 9 inches (15.6 by 22.9 cm)

PROVENANCE

Peter Natan, Denver, Colorado

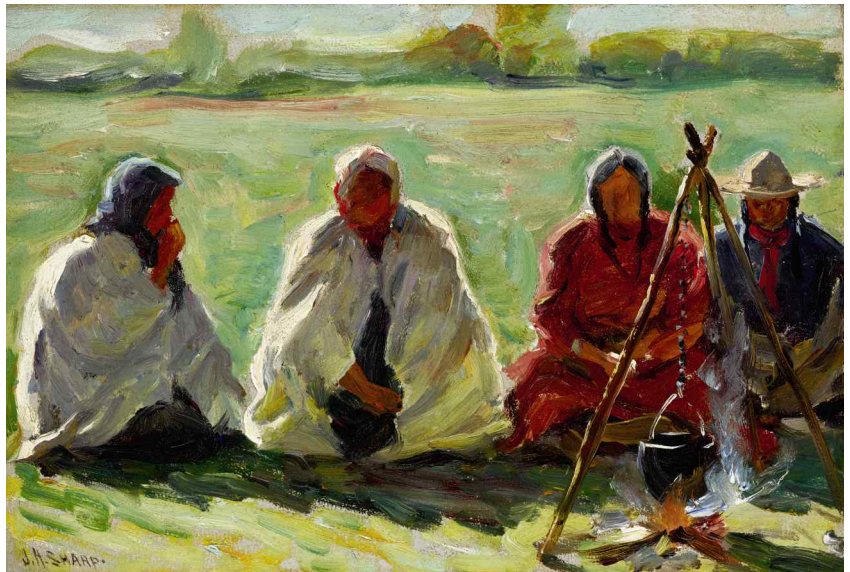
William Sr. and Dorothy Harmsen, Denver,
Colorado, 1967

Gift to the present owner from the above, 2001

The work is accompanied by a card, handwritten
by the artist, detailing his creative process.

This painting retains its original Carrig-Rohane
frame dated 1909 and numbered 672.

\$ 15,000-25,000



162



163

163

HENRY RODERICK NEWMAN

1843 - 1917

Lerici in June

signed *H.R. Newman* and dated 1885/*June* (lower left)

watercolor and pencil on paper
37 ½ by 18 ½ inches (95.3 by 47 cm)

This work retains its original frame, designed by the artist.

PROVENANCE

Charlotte Witt Frank, London
Julian Hartnoll, London, 1960s (acquired from the above)
Acquired by the present owner from the above, circa 1970

LITERATURE

Royal W. Leith, *A Quiet Devotion: The Life and Work of Henry Roderick Newman*, The Jordan-Volpe Gallery, New York, 1996, p. 40

\$ 12,000-18,000



164

164

HENRY RODERICK NEWMAN

1843 - 1917

Roses, Grapes and Olives

signed *H.R. Newman* and dated 1884 (lower left)
watercolor and pencil on paper
37 ¾ by 18 ¾ inches (95.9 by 47.6 cm)

This work retains its original frame, designed by the artist.

PROVENANCE

Charlotte Witt Frank, London
Julian Hartnoll, London, 1960s (acquired from the above)
Acquired by the present owner from the above, circa 1970

LITERATURE

Royal W. Leith, *A Quiet Devotion: The Life and Work of Henry Roderick Newman*, The Jordan-Volpe Gallery, New York, 1996, p. 40

\$ 15,000-25,000

FRANK WESTON BENSON

1862 - 1951

Sea Gulls

signed *F.W. Benson* and dated '25 (lower left)
watercolor and pencil on paper
16 ½ by 21 ¼ inches (41.9 by 54 cm)

Benson scholar, Faith Andrews Bedford assisted
in the preparation of this catalogue entry.

PROVENANCE

The Guild of Boston Artists, Boston,
Massachusetts
Ralph King, 1925 (acquired from the above)
By descent to the present owner (his great-
granddaughter)

EXHIBITED

Cleveland, Ohio, Cleveland Museum of Art, n.d.

LITERATURE

Sylvia P. Benson, *List of Frank Benson's
Watercolors*, no. 263, n.p.

\$ 30,000-50,000



165

FRANK WESTON BENSON

1862 - 1951

Upper St. Marguerite

signed *F.W. Benson* and dated 22 (lower left)
watercolor and pencil on paper laid down on
board
14 by 20 inches (35.6 by 50.8 cm)

Benson scholar, Faith Andrews Bedford assisted
in the preparation of this catalogue entry.

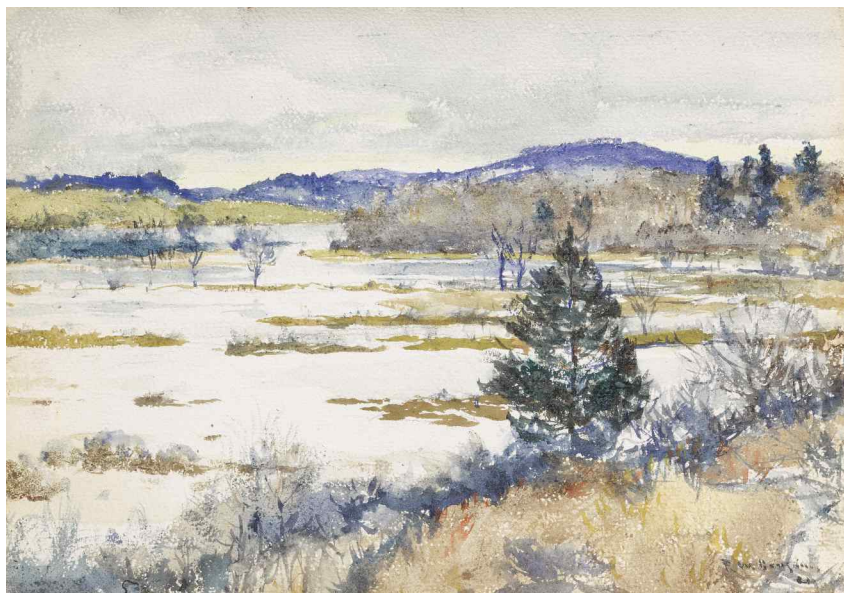
PROVENANCE

Dr. Thomas H. Bennett, Cleveland, Ohio
(probably) Ralph King
By descent to the present owner (his great-
granddaughter)

LITERATURE

Sylvia P. Benson, *List of Frank Benson's
Watercolors*, no. 64, n.p.
Faith Andrews Bedford, *The Sporting Art of Frank
W. Benson*, Jaffrey, New Hampshire, 2000, p. 158

\$ 8,000-12,000



166



167

167

PROPERTY FROM THE COLLECTION OF
MARTIN AND BARBARA ZWEIG

KAMIL KUBIK

1930 - 2011

Central Park South

oil on canvas
29 ¾ by 40 inches (75.6 by 101.6 cm)

PROVENANCE

Acquired by the present owner from the artist,
1998

\$ 1,500-2,500

168

PROPERTY FROM THE COLLECTION OF
MARTIN AND BARBARA ZWEIG

FRANK P. CORSO

B.1952

Fishing at Dawn on the Docks

signed *F. P. Corso* (lower right)
oil on canvas mounted on panel
30 by 39 ¾ inches (76.2 by 101 cm)

\$ 1,000-1,500



168

169

PROPERTY FROM THE COLLECTION OF
MARTIN AND BARBARA ZWEIG

KAMIL KUBIK

1930 - 2011

55 Wall Street

signed *Kamil Kubik* and dated 98 (lower right)
oil on canvas
35 ¾ by 23 ¾ inches (90.8 by 60.4 cm)

PROVENANCE

The artist
Acquired by the present owner from the above,
1998

\$ 1,500-2,500

170

PROPERTY FROM THE COLLECTION OF
MARTIN AND BARBARA ZWEIG

LOUIS-FERDINAND MALESPINA

1874 - 1940

Prix du Président, Vincennes, 1928, gagnant Cyclone A.M. Dupuis

signed *L. Malespina* (lower right); titled *Prix du
Président, Vincennes, 1928 / gagnant Cyclone
A.M. Dupuis* and inscribed *Pour le comte Jean le
Gonidec* (on the reverse)
oil on canvas
19 ¾ by 41 ¼ inches (50.2 by 104.8 cm)

PROVENANCE

Waterhouse & Dodd, London
Acquired by the present owner from the above,
2003

\$ 2,000-3,000



169



170



171

171

FREDERIK USHER DEVOLL

1873 - 1941

Near the Brooklyn Bridge

signed *F. Usher DeVoll* (lower left)
oil on canvas laid down on board
15 ¾ by 20 inches (40.5 by 50.8 cm)

PROVENANCE

Acquired by the present owner, 1993

\$ 3,000-5,000

172

GUY ARTHUR WIGGINS

B. 1920

Rough Weather on Wall Street

signed *Guy A. Wiggins* (lower left); also titled and
signed *Rough Weather on Wall Street/New York
City/Guy A. Wiggins* (on the reverse)
oil on canvas
24 by 30 inches (61 by 76.2 cm)

\$ 5,000-7,000



172

173

LAURENCE A. CAMPBELL

B.1939

Amsterdam Ave & Broadway, N.Y.C.

signed *Laurence A. Campbell* (lower left); signed
Laurence A. Campbell and titled *Amsterdam Ave
& Broadway N.Y.C.* (on the stretcher)
oil on canvas
24 by 30 inches (61 by 76.2 cm)

PROVENANCE

The artist
Acquired by the present owner from the above

\$ 20,000-30,000



173

174

LAURENCE A. CAMPBELL

B.1939

Central Park West

signed *Laurence A. Campbell* (lower right); also
signed *Laurence A. Campbell* and titled *Central
Park West* (on the stretcher)
oil on canvas
24 by 30 inches (61 by 76.2 cm)

PROVENANCE

Optique Galler, Lambertville, New Jersey
Private collection, New York, *circa* 1990 (acquired
from the above; sold: Sotheby's, New York,
October 3, 2013, lot 177)
Acquired by the present owner at the above sale

\$ 8,000-12,000



174

End of Sale

S|2



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Richard Meier, *Vuole*, 2014

RICHARD
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ARTIST

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Jimmy with Lamp, 1971
Estimate \$200,000–300,000



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ANDY WARHOL. \$(4), 1982

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"Buy" or unlimited bids will not be accepted.

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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

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- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities

on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the **Bold** or **Capitalized** type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the **Bold** or **Capitalized** heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the **Bold** or **Capitalized** type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original

selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has arranged for Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🔍 Premium Lot

In order to bid on "Premium Lots" (🔍 in print catalogue or ✨ in eCatalogue) you

must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate

the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's

reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government

issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

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 picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable

items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding

seller's commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's

Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the

property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or

inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière. CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

IMPORTANT NOTICES

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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Scott Elam
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