

A dark, textured painting of a laundry room. A white garment, possibly a shirt or towel, is hanging on a line in the center. The background is dark and textured, with a window on the right showing a grid pattern. The overall mood is somber and gritty.

AMERICAN  
ART

NEW YORK | 2 OCTOBER 2018

Sotheby's

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1744





FRONT COVER  
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BACK COVER  
LOT 50  
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LOT 40

©  
W. R. LEIGH. 1954.



AMERICAN  
ART





Reynolds  
17



# AMERICAN ART

**AUCTION IN NEW YORK  
2 OCTOBER 2018  
SALE N09917  
10:00 AM**

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Friday 28 September  
10 am-5 pm

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kayla.carlsen@sothebys.com



Elizabeth Pisano  
*Vice President,  
Specialist*  
+1 212 606 7280  
elizabeth.pisano@sothebys.com



Charlotte Mitchell  
*Head of Sale*  
+1 212 606 7280  
charlotte.mitchell@sothebys.com



Colton Klein  
*Associate Cataloguer*  
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colton.klein@sothebys.com



Kacie DeSabra  
*Sale Administrator*  
+1 212 606 7280  
kacie.desabra@sothebys.com



Laura West  
*Assistant*  
+1 212 606 7280  
laura.west@sothebys.com



Elizabeth Goldberg  
*Chairman*  
+1 212 606 7280  
elizabeth.goldberg@sothebys.com



Liz Sterling  
*Chairman*  
+1 212 606 7280  
liz.sterling@sothebys.com



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*Senior Vice President,  
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+ 1 310 786 1882  
peter.kloman@sothebys.com

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LOT 12

PAUL  
MELTSNER



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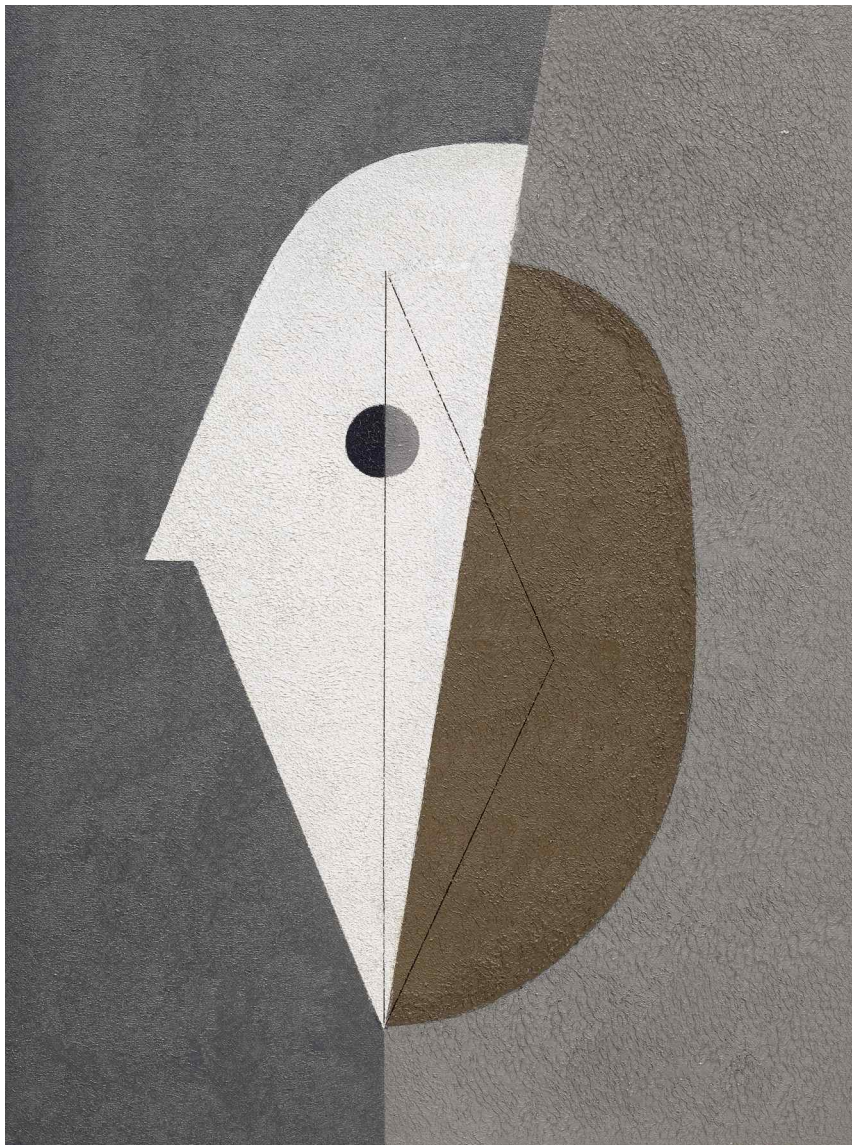












1

1

**CHARLES  
GREEN SHAW**

1892 - 1974

**Untitled #22**

signed *Charles G. Shaw* and dated *April, 1940*  
(on the reverse)  
oil on canvasboard  
16 by 12 inches; (40.6 by 30.5 cm)

**PROVENANCE**

Spanierman Modern, New York  
Valerie Carberry Gallery, Chicago, Illinois  
Acquired by the present owner from the  
above, 2013

\$ 8,000-12,000

2

**CHARLES  
GREEN SHAW**

1892 - 1974

**Untitled**

signed *Shaw* (lower right)  
oil on canvas mounted on Masonite  
18 by 24 inches; (45.7 by 61 cm)

**PROVENANCE**

Lee Gallery NYC, New Hyde Park, New York  
Acquired by the present owner from the  
above

\$ 12,000-18,000

3

**WERNER  
DREWES**

1899 - 1985

**Abstract #366**

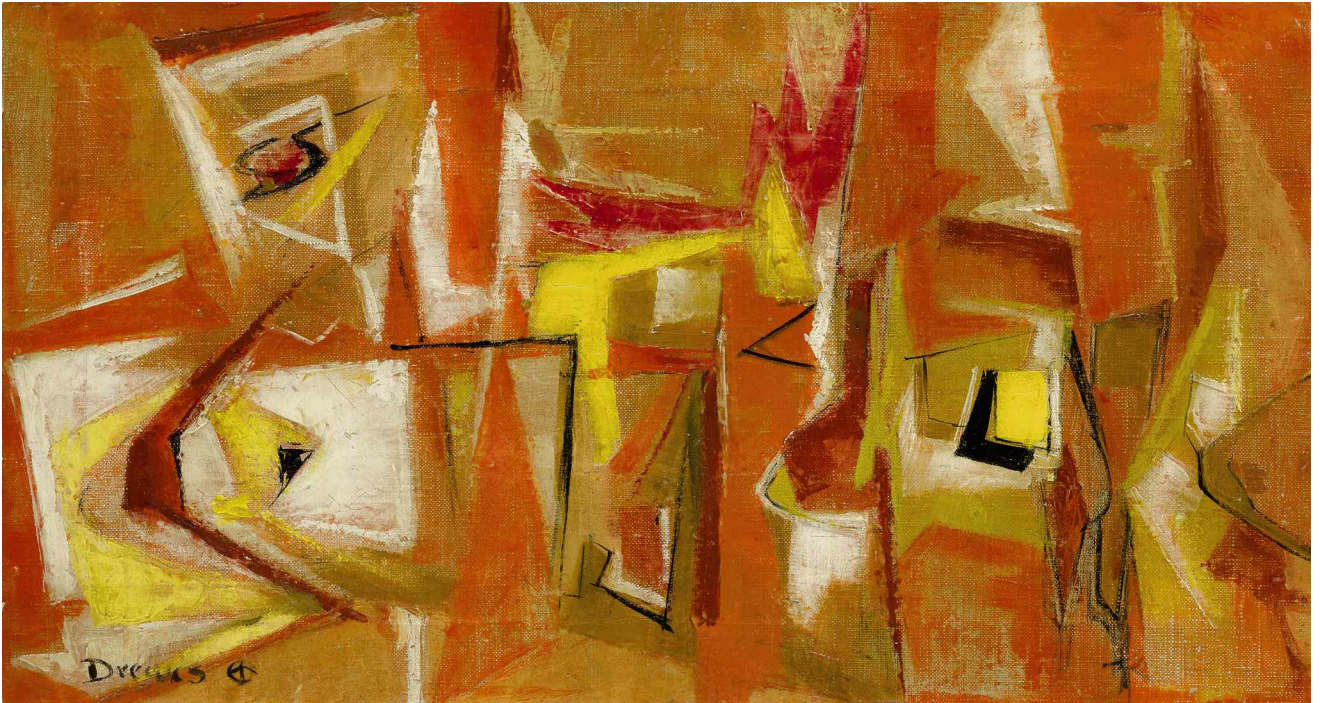
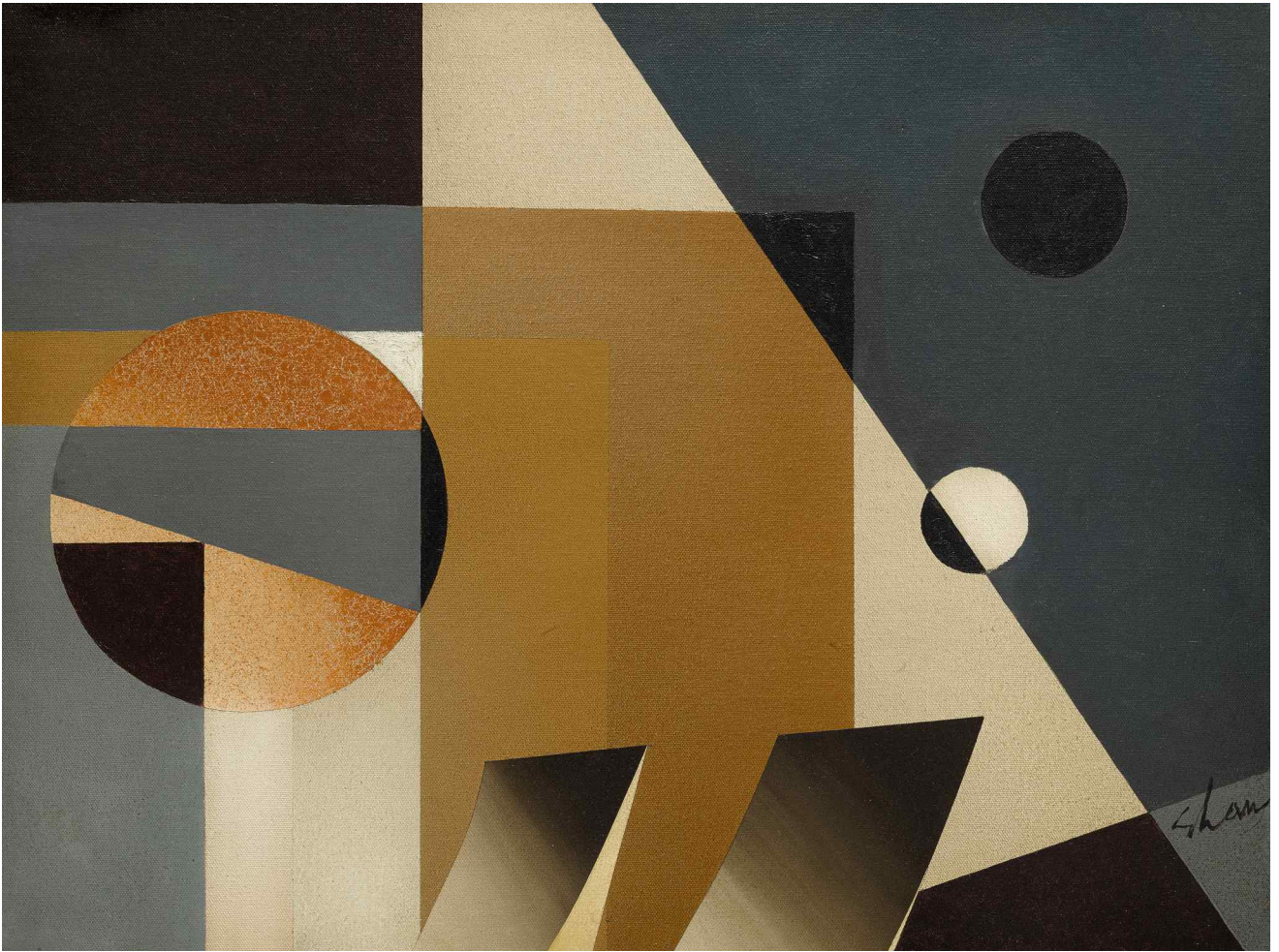
signed *Drewes* and inscribed with the  
artist's device (lower left); also signed again,  
numbered 366 and dated 45 (on the reverse)  
oil on canvas  
12 by 22 inches; (30.5 by 55.9 cm)

**PROVENANCE**

Maxwell Galleries, San Francisco, California  
Michael Greany Fine Art, Chicago, Illinois  
Acquired by the present owner from the  
above, 2001

\$ 12,000-18,000









4

4

PROPERTY  
FROM THE ESTATE OF  
**BERNARD  
CHAPPARD**

BLANCHE  
LAZZELL

1878 - 1956

Cubist Composition

signed *B. Lazzell.* and dated 1924 (lower right) and inscribed *June* (lower left); also inscribed *June 17* (on the reverse)  
gouache on paper laid down on card by the artist

9 ½ by 8 ½ inches; (24.1 by 21.6 cm)

\$ 6,000-8,000



5

5

PROPERTY  
FROM THE ESTATE OF  
**BERNARD  
CHAPPARD**

BLANCHE  
LAZZELL

1878 - 1956

C'est le plus complet comme  
couleur

signed *B. Lazzell.*, dated 1924 and titled *C'est le + complet comme couleur* (lower right); also inscribed *June 24* (on the reverse)  
gouache on paper laid down on card by the artist

9 ¼ by 8 ¼ inches; (23.5 by 21 inches)

\$ 6,000-8,000





6

6

**MARSDEN  
HARTLEY**

1877 - 1943

**Alpspitz, Mittenwald Road**

charcoal on board  
18 by 30 inches; (45.7 by 76.2 cm)  
Executed *circa* 1932-33.

**PROVENANCE**

Tobin Endowment (sold: Christie's, New York,  
May 24, 2007, lot 149)  
Michael Altman Fine Art, New York  
Acquired by the present owner from the  
above, *circa* 2008

**EXHIBITED**

Minneapolis, Minnesota, Walker Art Center,  
n.d.  
New York, Museum of Modern Art, 1944  
Clinton, New York, Emerson Gallery,  
Hamilton College; Milwaukee, Wisconsin,  
Milwaukee Art Museum; Brunswick, Maine,  
Bowdoin College Museum of Art; New York,  
Baruch College Gallery, City University  
of New York, *Marsden Hartley in Bavaria*,  
September 1989-June 1990, no. 23 (as  
*Dreiterspitz from Gschwandtnerbauer*)

\$ 40,000-60,000





7



8





9

7

PROPERTY FROM THE ESTATE OF PATRICIA MORISON

**MORRIS GRAVES**

1910 - 2001

**Goat**

inscribed *M. GRAVES* (lower right) and (10) (lower left)  
gouache and watercolor on paper  
12 ½ by 16 inches; (31.8 by 40.6 cm)

**PROVENANCE**

The artist  
Gift to the present owner from the above

\$ 12,000-18,000

8

**MAX WEBER**

1881 - 1961

**Laborers at Work**

signed *MAX WEBER* (lower right)  
oil on canvas  
20 by 31 inches; (50.8 by 78.7 cm)

**PROVENANCE**

The artist  
Linda Rosenberg, Baltimore, Maryland (acquired from the above)  
Private collection (by descent; sold: Sotheby's, New York, March 8, 2007, lot 41)  
Acquired by the present owner at the above sale

\$ 15,000-25,000

9

**CHARLES EPHRAIM BURCHFIELD**

1893 - 1967

**Winter Street Scene with Children**

signed with initials in monogram *CEB* and dated 1928 (lower right)  
watercolor on paper  
22 ¼ by 30 ½ inches; (56.5 by 77.5 cm)

**PROVENANCE**

Kennedy Galleries, New York  
Richard York Gallery, New York  
Acquired by the present owner from the above, 1998

**EXHIBITED**

New York, Kennedy Galleries, *Burchfield's Seasons*, April-May 1982, no. 37, illustrated, n.p.

\$ 40,000-60,000





10

10

**BEN  
SHAHN**

1898 - 1969

**Freedom of Speech (Design #2)**

signed *Ben Shahn* (upper right) and titled *Design No. 2*

(upper center)

tempera on board

5 ½ by 15 ½ inches; (13.9 by 39.4 cm)

Painted in 1939.

**PROVENANCE**

Kennedy Galleries, New York

Mr. Marvin Pesses

Private collection, Japan

Acquired by the present owner from the above

**EXHIBITED**

New York, Kennedy Galleries, *Ben Shahn*, October-November 1968, no. 15, illustrated n.p.

Tokyo, Japan, The National Museum of Modern Art, *The Exhibition of Ben Shahn*, May-July 1970, no. 16, p. 162, illustrated p. 12

**IN 1938 BEN SHAHN WON A TREASURY DEPARTMENT** commission to produce 13 large fresco panels for the main lobby of the Bronx Central Annex Post Office in New York, which he completed in 1939. That same year he executed nine sketches, including *Freedom of Speech (Design No. 2)* and *Immigration #2 (Design No. 7)*, for a series of murals on the Four Freedoms intended for the post office in St. Louis, Missouri. In his essay for the exhibition *Ben Shahn*, Frank Getlein notes that Shahn's "notably ambitious mural on the Four Freedoms" was never executed in full scale "because of political reasons" (*Ben Shahn*, New York, 1968, n.p.).

\$ 50,000-70,000





11

11

**BEN  
SHAHN**

1898 - 1969

**Immigration No. 2 (Design #7)**

signed *Ben Shahn* (lower center) and titled *Design No. 7*

(upper center)

tempera on board

5 ½ by 15 ½ inches; (13.9 by 39.4 cm)

Painted in 1939.

**PROVENANCE**

Kennedy Galleries, New York

Mr. Marvin Pesses

Private collection, Japan

Acquired by the present owner from the above

**EXHIBITED**

New York, Kennedy Galleries, *Ben Shahn*, October-  
November 1968, no. 19, illustrated n.p.

Tokyo, Japan, The National Museum of Modern Art, *The  
Exhibition of Ben Shahn*, May-July 1970, no. 21, p. 163,  
illustrated p. 45

\$ 30,000-50,000





12

12

**PAUL RAPHAEL  
MELTSNER**

1905 - 1967

**American Landscape**

signed *PAUL/MELTSNER* (lower left); also titled "*American Landscape*" and signed again (on the stretcher)  
oil on canvas  
22 by 28 inches; (55.9 by 71.1 cm)

**PROVENANCE**

Sold: Skinner, Boston, Massachusetts, November 5, 1993, lot 170  
Private collection (sold: Skinner, Boston, Massachusetts, September 10, 2004, lot 706)  
Michael Rosenfeld Gallery, New York  
Acquired by the present owner from the above

\$ 20,000-30,000

13

**WILLIAM  
GROPPER**

1897 - 1977

**The Lens Grinder**

signed *GROPPER* (lower left)  
oil on canvas  
22 by 27 inches; (55.9 by 68.6 cm)  
Painted in 1957.

**PROVENANCE**

Estate of the artist  
Acquired by the present owner from the above, 2002

**EXHIBITED**

Wichita, Kansas, Edwin A. Ulrich Museum of Art, Wichita State University, *William Gropper Retrospective*, January-February 1980

**LITERATURE**

Louis Lozowick, *William Gropper*, Philadelphia, Pennsylvania, 1981, illustrated n.p.

\$ 4,000-6,000



13



14

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**JACK  
LEVINE**

1915 - 2010

**Postscript to the Roaring Tropics**

signed *JLevine* (lower left)

oil on canvas

36 by 40 inches; (91.4 by 101.6 cm)

Painted in 1970-72.

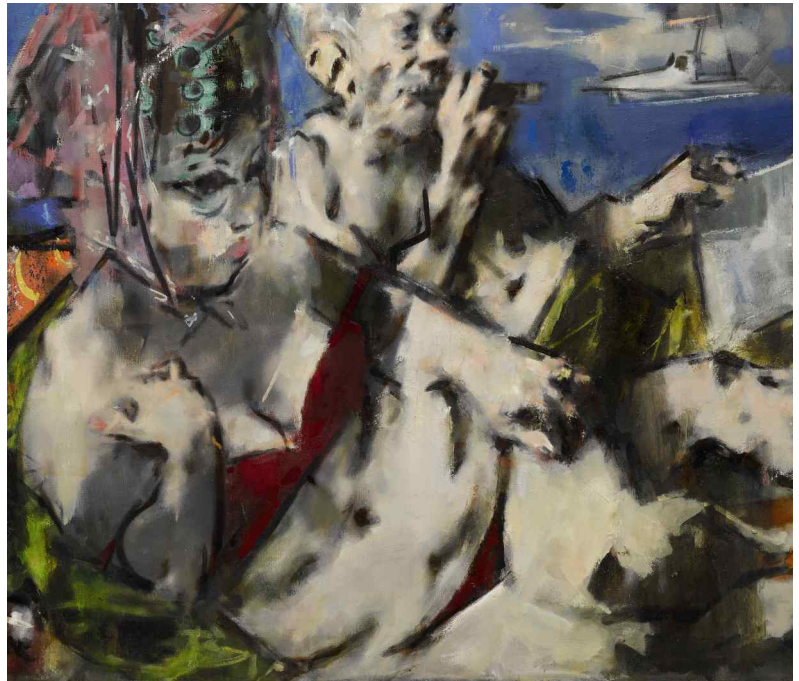
**PROVENANCE**

Kennedy Galleries, New York

Sid Deutsch Gallery, New York

John H. Surovek, Palm Beach, Florida

\$ 15,000-25,000



14

15

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**JAMES  
M. GUY**

1910 - 1983

**Capital Minus Labor**

signed *Guy* and dated "38 (lower right); also titled *Capital Minus Labor* and signed again (on the reverse)

oil on canvasboard

14 by 18 inches; (35.6 by 45.7 cm)

**PROVENANCE**

The artist

David Burliuk (the artist; acquired from the above)

Private collection (by descent; sold:

Sotheby's, New York, March 4, 2009, lot 173)

Acquired by the present owner at the above sale

\$ 30,000-50,000



15





16

16

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**JAN  
MATULKA**

1890 - 1972

**Abstraction**

signed *Matulka* (lower right)  
oil on canvasboard  
15 7/8 by 11 7/8 inches; (40.3 by 30.2 cm)  
Painted circa 1940.

**PROVENANCE**

Bartholet Gallery, New York

**EXHIBITED**

New York, Whitney Museum of American Art;  
Washington, D.C., National Collection of Fine  
Arts, *Jan Matulka*, December 1979-February  
1980

\$ 6,000-8,000

17

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**FAIRFIELD  
PORTER**

1907 - 1975

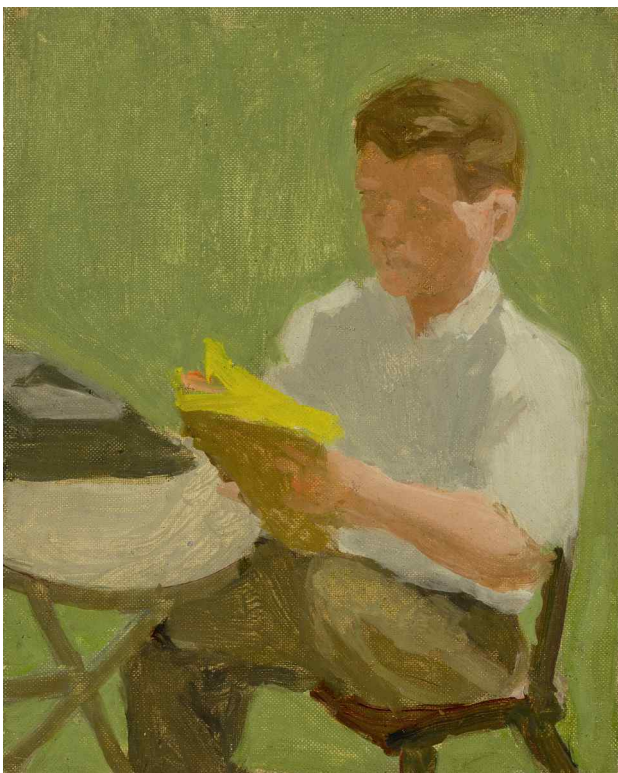
**Jimmy in the Sun**

oil on canvas laid down on board by the artist  
8 by 10 inches; (20.3 by 25.4 cm)  
Painted in 1960.

**PROVENANCE**

Tibor de Nagy Gallery, New York  
John B. Black and Peter M. Black, Mansfield,  
Ohio  
Estate of the above (sold: Cowan's Auctions,  
Cleveland, Ohio, September 19, 2015, lot  
185)  
Acquired by the present owner at the above  
sale

\$ 10,000-15,000



17





18

18

**MILTON  
AVERY**

1885 - 1965

**Deceased Bird**

signed *Milton Avery* and dated 1949; also signed, dated and titled "*Deceased Bird*" (on the reverse)

oil on canvasboard

14 by 18 in.; (35.6 by 45.7 cm)

**PROVENANCE**

Gallery Reese Palley, Atlantic City, New Jersey

Private collection, New Jersey, 1969  
(acquired from the above)

By descent to the present owner

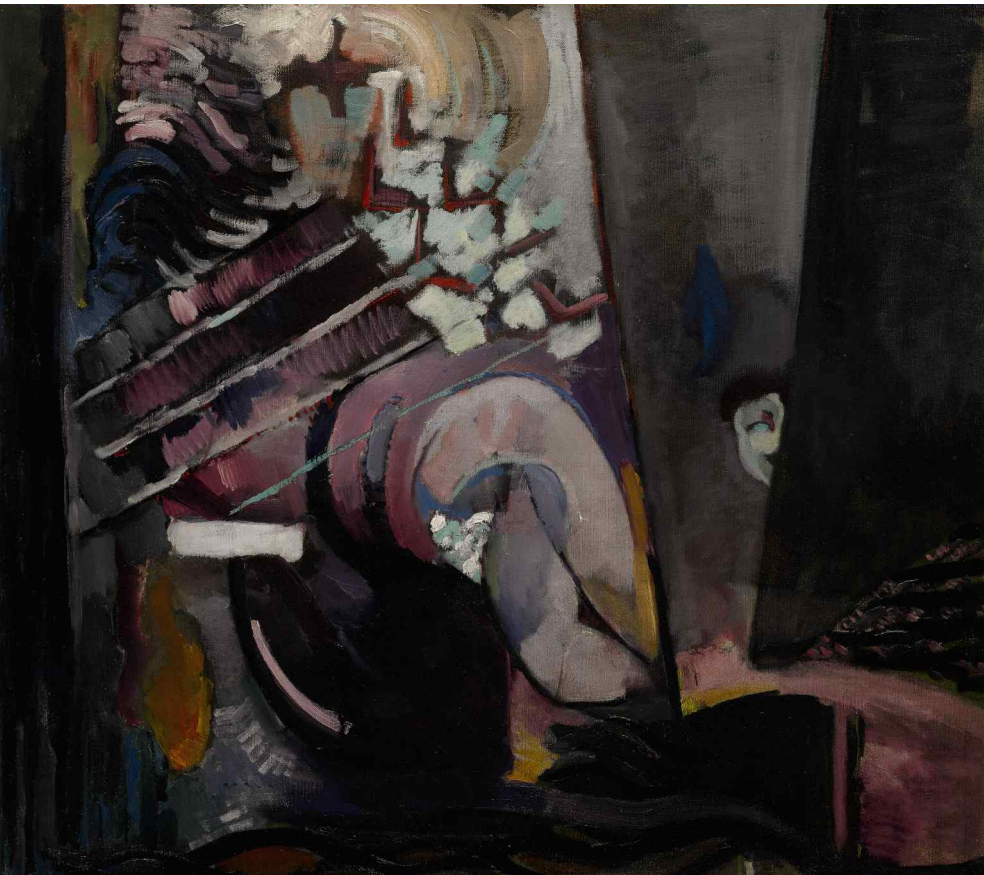
\$ 40,000-60,000

21





19



20





21

19

**ALFRED  
HENRY MAURER**

1868 - 1932

**Fauve Landscape with Rolling  
Hills**

signed *AH. Maurer*. (lower left)  
oil on gessoed board laid down on panel  
18 by 21 5/8 inches; (45.7 by 54.9 cm)

**PROVENANCE**

Erhard Weyhe, New York  
Gertrude Dennis (his daughter)  
Private collection  
[with] Hollis Taggart Galleries, New York  
Acquired by the present owner from the  
above, 1999

**EXHIBITED**

Bronxville, New York, Sarah Lawrence  
College Art Gallery, *Personal Places:  
American Landscapes, 1905-1930*, February-  
April 1988  
New York, Hollis Taggart Galleries, *Alfred  
H. Maurer: Aestheticism to Modernism*,  
November 1999-January 2000, no. 38, p.  
152, illustrated n.p.

\$ 30,000-50,000

20

**ARTHUR  
BEECHER CARLES**

1882 - 1952

**Abstract Still Life with Drape**

oil on canvas  
31 by 35 inches; (78.7 by 88.9 cm)  
Painted *circa* 1930.

**PROVENANCE**

Estate of the artist  
Graham Gallery, New York  
Private collection  
Janet Fleisher Gallery, Philadelphia,  
Pennsylvania  
Private collection (acquired from the above,  
sold: Sotheby's, New York, November 29,  
1995, lot 92)  
Acquired by the present owner at the above sale

**EXHIBITED**

New York, Graham Gallery, *Arthur B. Carles*,  
May-April 1959  
Philadelphia, Pennsylvania, Janet Fleisher  
Gallery, 1975

\$ 30,000-50,000

21

**MILTON  
AVERY**

1885 - 1965

**Young Artist**

signed *Milton Avery* (lower left)  
oil on canvas  
28 1/4 by 36 1/4 inches; (71.8 by 92.1 cm)  
Painted *circa* 1938.

**PROVENANCE**

Yale University Art Gallery, New Haven,  
Connecticut (sold: Sotheby Parke Bernet,  
New York, April 21, 1978, lot 162)  
Private collection (acquired at the above  
sale)  
By descent to the present owner

\$ 60,000-80,000

23





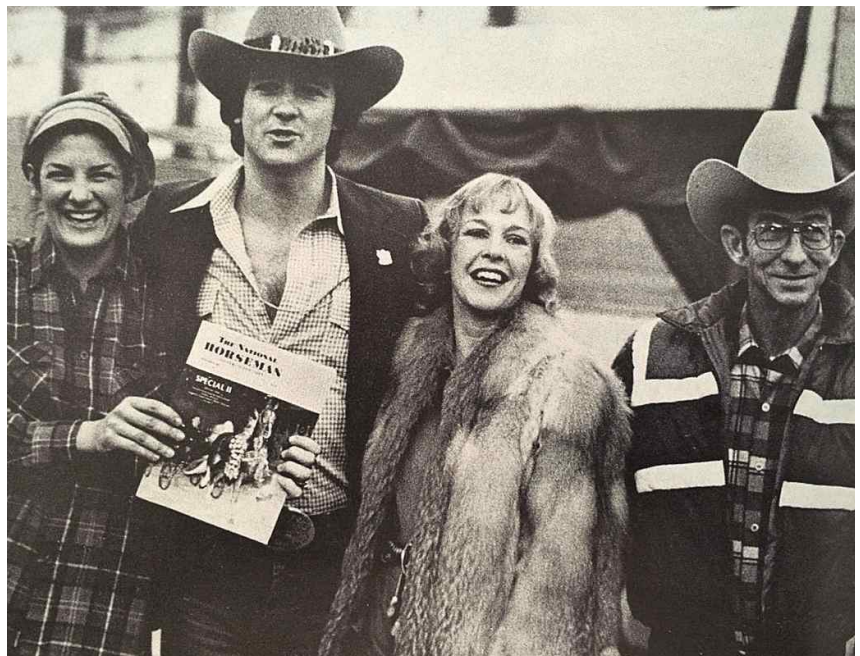
# THE COLLECTION OF PATRICK & CARLYN DUFFY

In 1972 as a 23 year old Montana boy turned actor, I met a 33 year old classical ballerina. She immediately took ownership of my heart and widened my entire life. I learned a love of classical music, dance, opera, literature, landscape design, painting and sculpture from her. I saw in her an appreciation of the sacred nature of all art, and I strove to cultivate the same kind of understanding and enjoyment in myself.

A month after our wedding in 1974, she left for a week in New Orleans for what was to be her final ballet performance. She was pregnant with our first son. Her gift to me upon her return was not a t-shirt, or a coffee mug, or snow globe saying, "Welcome to Mardi Gras" but rather a signed, numbered print from a Charles Bragg exhibition that cost her about an entire week's salary! And then we were off and running. Together, we learned, supported, encouraged and provoked each other's borders and boundaries of art appreciation for the next 45 years.

This collection is the result of this adventure. It is a visual representation of our lifelong art education—joyfully combined as a single person—and the gratitude of our artistic souls. I hope each piece will inspire and provoke many other lives, and deliver the same joy it did to us.

— PATRICK DUFFY, 2018







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THE COLLECTION OF  
PATRICK & CARLYN DUFFY

22

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**DALE  
NICHOLS**

1904 - 1995

Spring

signed *DALE NICHOLS* and dated 1969 (lower left)

oil on canvas

20 by 30 inches; (50. by 76.2 cm)

**PROVENANCE**

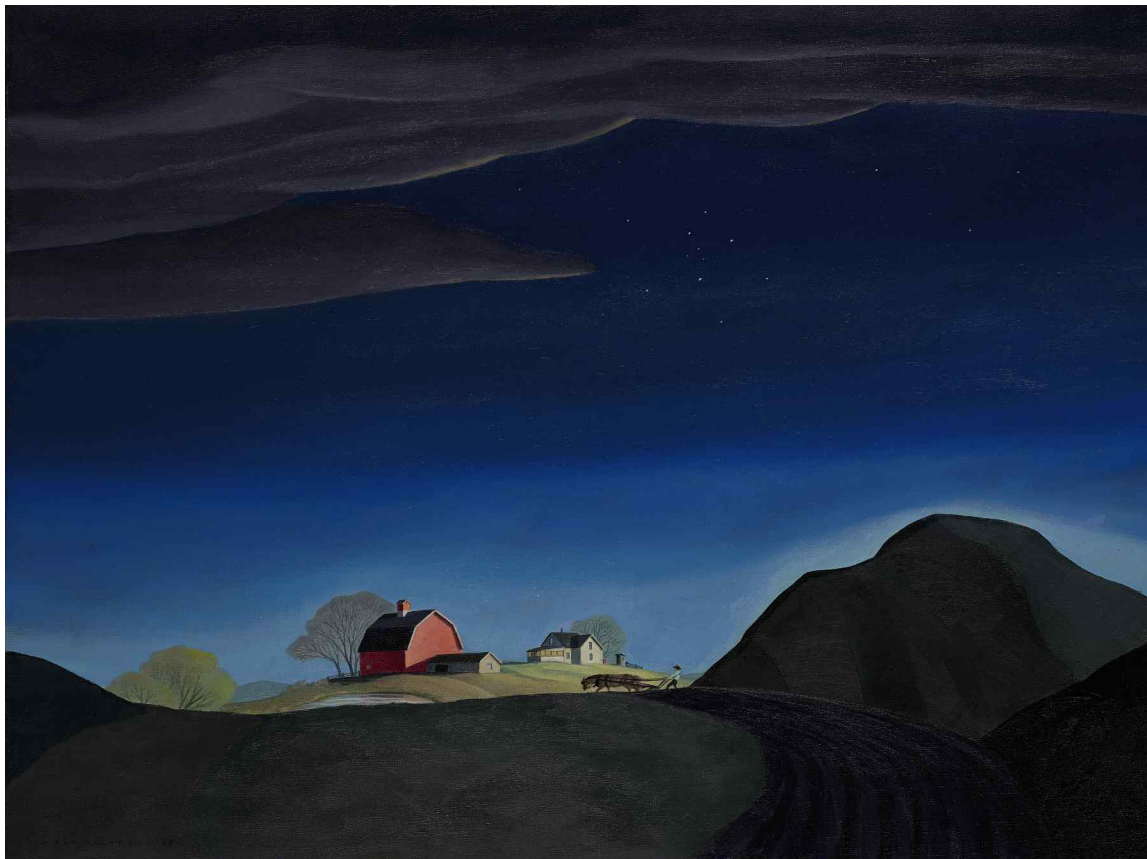
Private collection, Los Angeles, California

Sold: Butterfields, San Francisco, California, December  
10, 1997, lot 3157

Acquired by the present owner at the above sale

\$ 25,000-35,000





23



THE COLLECTION OF  
PATRICK & CARLYN DUFFY

23

## DALE NICHOLS

1904 - 1995

### Morning

signed DALE NICHOLS and dated 1981 (lower left); also inscribed "*Morning*"/*I see the spectacle of the morning/from the hill-top over against my house, from/daybreak to sunrise, with emotions an angel/might share ...the long, slender bars of clouds float/like fishes in the sea of crimson light ...from the/earth, as a shore. I look out into that silent sea/to partake its rapid transformations./Ralph Waldo Emerson* (on the reverse)

oil on canvas

30 by 40 inches; (76.2 by 101.6 cm)

#### PROVENANCE

Tomlin Acheson Fine Arts, Santa Monica, California

Acquired by the present owner from the above, 1998

\$ 25,000-35,000



THE COLLECTION OF  
PATRICK & CARLYN DUFFY

24

## OGDEN MINTON PLEISSNER

1905 - 1983

### Reaping Along Wind River, Wyoming

signed *Pleissner* (lower left); also titled *Reaping Along Wind River* (on the stretcher)  
oil on canvas

24 by 36 inches; (70 by 91.5 cm)

#### PROVENANCE

Grand Central Art Galleries, New York  
William Macbeth Gallery, New York  
High Museum of Art, Atlanta, Georgia (sold: Christie's, New York, December 3, 1996, lot 116)

Acquired by the present owner at the above sale

\$ 15,000-25,000





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THE COLLECTION OF  
PATRICK & CARLYN DUFFY

25

## WILLIAM E. ELSTON

b. 1949

### Mens' Furnishings

signed with initials in monogram *WEE* and  
dated 1989 (lower right)

oil on canvas

48 by 66 inches; (121.9 by 167.6 cm)

#### PROVENANCE

Elizabeth Leach Gallery, Portland, Oregon

**WILLIAM ELSTON WAS BORN IN IDAHO**  
and has lived in the Seattle area since 1985.  
Celebrated for both his landscape and urban  
paintings, Elston was a founding member of  
Northwest Figurative Artists' Alliance and  
has taught painting and drawing courses at  
various institutions across the country.

\$ 3,000-5,000

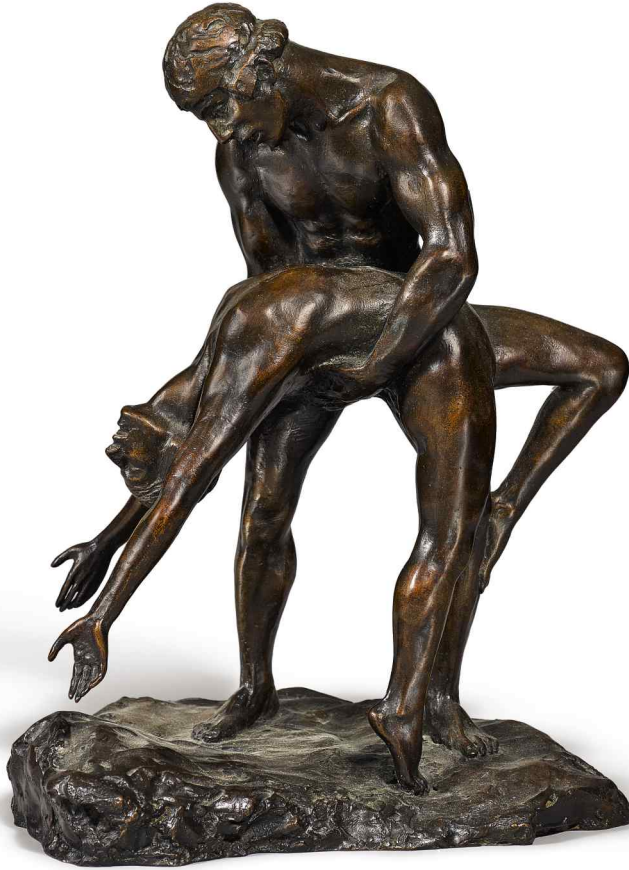


25





26



26

## MALVINA HOFFMAN

1885 - 1966

Pas de deux (Pavlova and  
Novikoff)

inscribed *MALVINA HOFFMAN/© 1914* (on  
the back of the base), also inscribed 2 with  
the artist's device (on the side of the base)  
and stamped *ROMAN BRONZE WORKS N-Y-*  
(along the front of the base)  
bronze with brown patina  
height: 11 ¾ inches (29.8 cm)

### PROVENANCE

Sold: Christie's, New York, April 23, 1997, lot  
137  
Acquired by the present owner at the above  
sale

\$ 7,000-10,000



27



27

## JOHN SLOAN

1871 - 1951

Sun and Shadow in Rocks

signed *-John Sloan-* (lower right)  
oil on canvas  
20 by 24 inches; (50.8 by 61 cm)

### PROVENANCE

Kraushaar Galleries, New York  
Reverend Robert T. Dunn  
Mr. and Mrs. Philip Siegel  
Sold: Christie's, New York, March 13, 1996,  
lot 111  
Acquired by the present owner at the above  
sale

### LITERATURE

Rowland Elzea, *John Sloan's Oil Paintings: A  
Catalogue Raisonné*, vol. 1, Cranbury, New  
Jersey, 1991, no. 465, p. 192, illustrated

\$ 25,000-35,000





THE COLLECTION OF  
PATRICK & CARLYN DUFFY

28

## GEORGE BENJAMIN LUKS

1867 - 1933

### Sand Hole, Bronx

signed *George Luks* - (lower right); also titled *Sand Hole/Bronx* and dated 1906 (on the reverse prior to lining)

oil on canvas

25 by 30 inches; (63.5 by 76.2 cm)

#### PROVENANCE

Estate of the artist

Rehn Gallery, New York

Arnold Kornfield Collection, New York

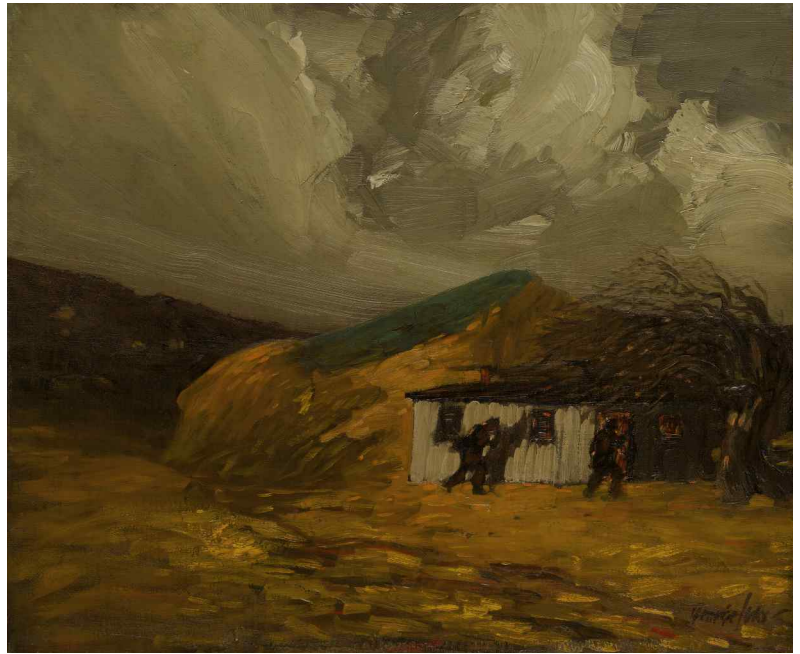
Bernard Danenberg Galleries, New York

Sold: Christie's, New York, September 21, 1984, lot 181

Forbes Magazine Collection (acquired at the above sale; sold: Christie's, New York, May 21, 1998, lot 143)

Acquired by the present owner at the above sale

\$ 20,000-30,000



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THE COLLECTION OF  
PATRICK & CARLYN DUFFY

29

## MALVINA HOFFMAN

1885 - 1966

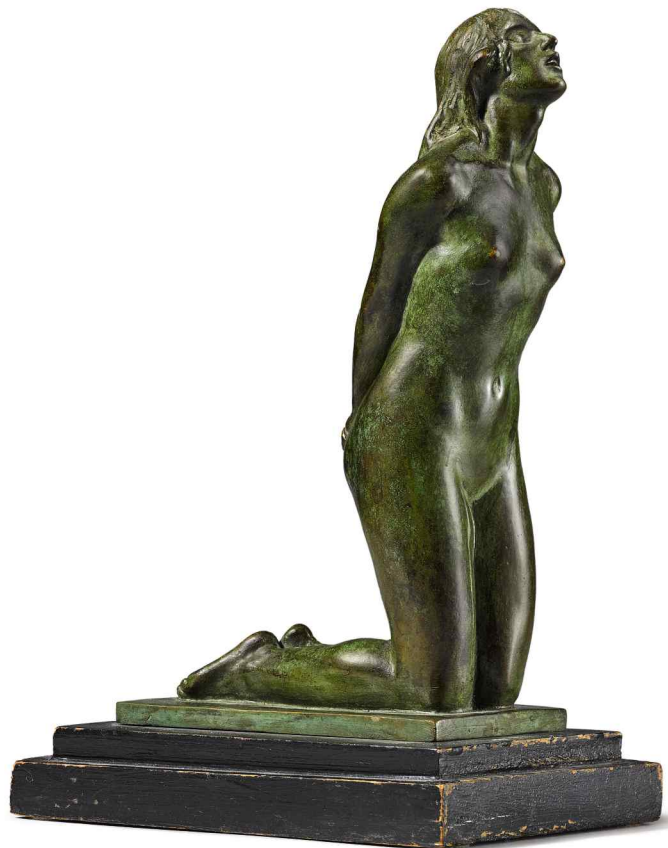
### Kneeling Woman

inscribed *M. Hoffman* © (on the base) and stamped *C.B.W.* (along the base)

bronze with greenish-brown patina

height: 9 ¼ inches (32.5 cm) on a 1 ½ inch (3.8 cm) wooden base

\$ 2,000-3,000



29





30

30

**RAPHAEL  
SOYER**

1899 - 1987

**Nude Model in Studio**

signed *RAPHAEL SOYER* (lower right)  
oil on canvas  
32 1/8 by 26 inches; (81.6 by 66 cm)

**PROVENANCE**

Private collection, Florida (sold: Sotheby's,  
New York, December 3, 1997, lot 206)  
Acquired by the present owner at the above  
sale

\$ 15,000-25,000

31

**RAPHAEL  
SOYER**

1899 - 1987

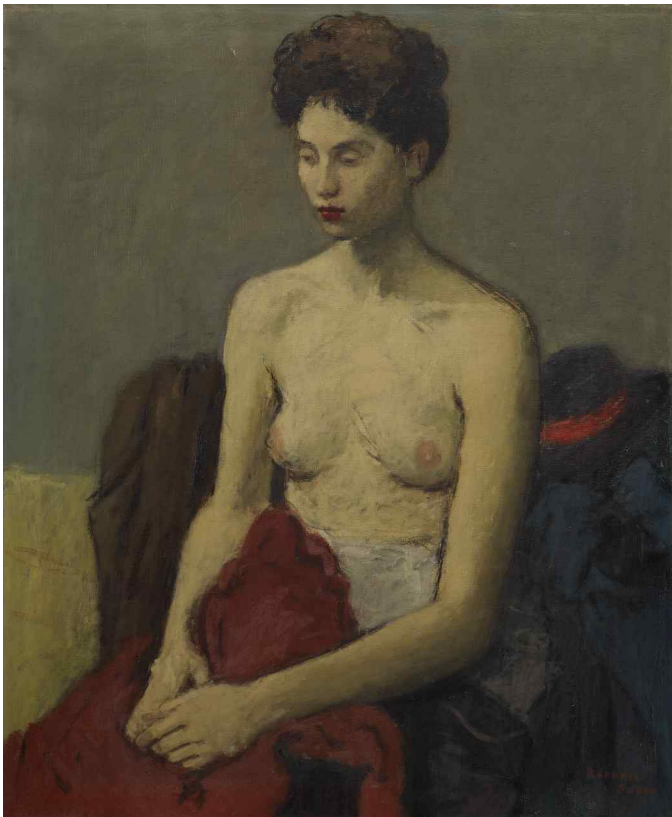
**Half Clothed Nude**

signed *RAPHAEL/SOYER* (lower right)  
oil on canvas  
30 by 25 inches; (76.2 by 63.5 cm)

**PROVENANCE**

Sold: Christie's, New York, November 28,  
1995, lot 224  
Acquired by the present owner at the above  
sale

\$ 10,000-15,000



31





32



THE COLLECTION OF  
PATRICK & CARLYN DUFFY

32

## FRANCIS DE ERDELY

1904-1959

### The Fish Market

signed *de erdely* (lower right)  
oil on canvas  
40 by 50 inches; (101.6 by 127 cm)

#### PROVENANCE

Sold: Butterfields, San Francisco, California,  
December 13, 1994, lot 1060  
Acquired by the present owner at the above  
sale

#### EXHIBITED

Pasadena, California, Pasadena Art Museum,  
*Memorial Exhibition*, 1960

#### LITERATURE

Ernest Watson, *Twenty Painters and How  
They Work*, New York, 1950, p. 57, illustrated

FRANCIS DE ERDELY WAS BORN IN Budapest, Hungary in 1904 and studied at the city's Royal Academy of Art. His early work depicted the atrocities of the first World War and he was eventually banished from Hungary by early Gestapo members. In 1939, de Erdely immigrated to the United States and eventually settled in Los Angeles. He became a principal figure in the development of the West Coast Modernist School, interested in conveying a strong sense of social commentary and often depicting the regional minorities of African and Mexican heritage.

\$ 25,000-35,000



33

35



**BRYANT  
BAKER**

1881 - 1970

**The Pioneer Woman**

inscribed *Bryant Baker*/© 1927 (on the base); also inscribed *no. 5* and stamped *QHLD Gorham Co. Founders* (along the side of the base)

bronze with brown patina  
height: 17 ½ inches (44.5 cm)

**LITERATURE**

Patricia Janis Broder, *Bronzes of the American West*, New York, 1974, pp. 275-82, another example illustrated

\$ 8,000-12,000

**GARY ERNEST  
SMITH**

b. 1942

**Cabbage Field Harvest**

signed *GARY ERNEST SMITH* © (lower right); also signed again, titled *CABBAGE FIELD HARVEST* (on the tacking edge)

oil on canvas  
48 by 78 inches; (121.9 by 198.1 cm)

**PROVENANCE**

Overland Trail Fine Art Galleries, Scottsdale, Arizona

Acquired by the present owner from the above, 1990

**GARY ERNEST SMITH WAS BORN ON A** cattle ranch in Baker City, Oregon in 1942. Interested in art from an early age, he served for two years as an illustrator in the U.S. Army during the Vietnam War and has been a full-time artist since 1972. Smith's works draw upon his personal experiences and often celebrate the values of hard work, self-reliance and more recently the evolution of contemporary rural America. Preferring to work with large, panoramic canvases, he utilizes bold form and color to convey emotion. Works by Smith can be found in the permanent collections of the Phoenix Art Museum, Denver Art Museum, Buffalo Bill Center of the West, among others.

\$ 12,000-18,000

34

**BOB  
PARKS**

1943 - 2017

**In Hot Pursuit**

inscribed *11/28 /Bob Parks 84* (on the base) and *IN HOT/PURSUIT* (on the base)

bronze with polychrome patina  
height: 14 ¾ inches (37.5 cm) on a 5 inch (12.7 cm) marble and wood base

**PROVENANCE**

The artist  
Acquired by the present owner from the above, 1985

**BOB PARKS WAS BORN IN CALIFORNIA** and spent his youth working on a ranch in Texas. During these years he developed an affinity and appreciation for animals and western heritage, which can be seen in the more than 300 unique bronze sculptures Park created over the course of his career. *In Hot Pursuit* was cast in an edition of 28.

\$ 3,000-5,000

36

**GARY ERNEST  
SMITH**

b. 1942

**Potato Crew**

signed *GARY ERNEST SMITH* © (lower right)  
oil on canvas

36 by 60 inches; (91.4 by 152.4 cm)

**PROVENANCE**

Overland Trail Fine Art Galleries, Scottsdale, Arizona

Acquired by the present owner from the above, 1990

\$ 10,000-15,000

33



34





35



36





37

37

**VICTOR  
HIGGINS**

1884 - 1949

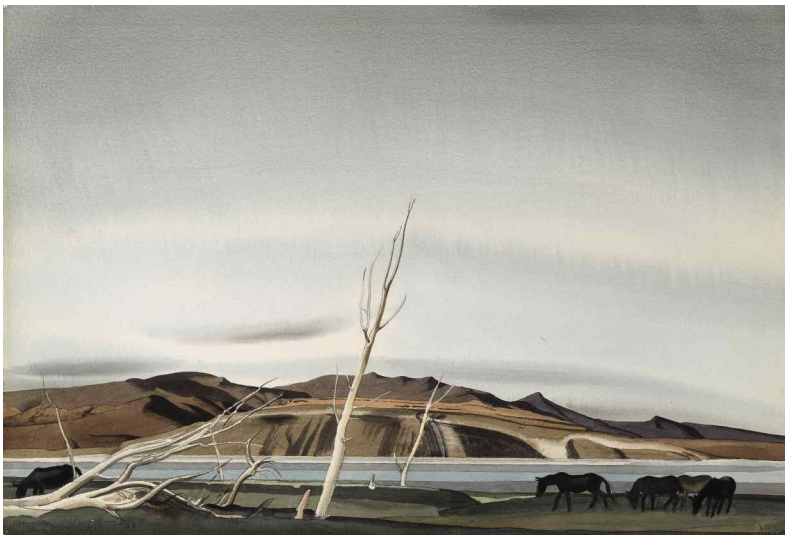
**Fish Ponds II**

signed *VICTOR HIGGINS* - (lower left)  
watercolor and pencil on paper  
12 by 15 ¾ inches; (30.5 by 40 cm)

**PROVENANCE**

Private collection, New York  
Acquired by the present owner from the  
above, circa 2008

\$ 15,000-25,000



38

38

**MILLARD  
SHEETS**

1907 - 1989

**Mules and Mono Lake**

signed *Millard Sheets* and dated 1983 (lower  
left); also titled "*MULES AND MONO LAKE*"  
and signed again (on the reverse)  
watercolor and pencil on paper  
15 ¼ by 22 ¾ inches; (38.7 by 57.8 cm)

**PROVENANCE**

Old Meeting House, Palisades, New York  
Private collection, 1942 (acquired from the  
above)  
By descent to the present owner

**EXHIBITED**

Los Angeles, California, California Water  
Color Society, 1933

\$ 5,000-7,000

39

PROPERTY FROM THE TEDDY AND ARTHUR  
EDELMAN COLLECTION

**HOWARD  
TERPNING**

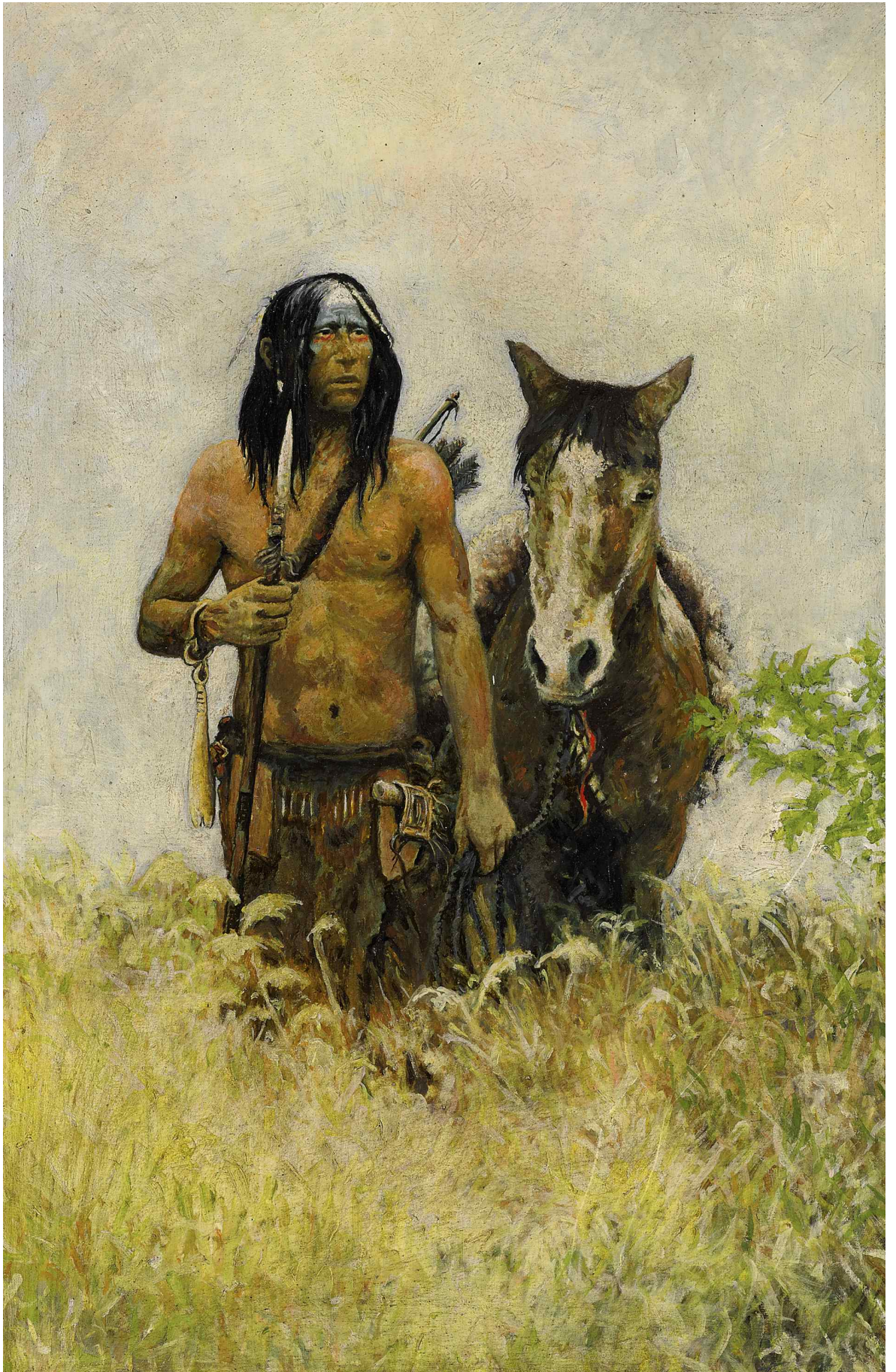
b.1927

**Native with Horse**

signed *Terpning* (lower left)  
oil on board  
21 ¾ by 14 inches; (55.2 by 35.5 cm)

\$ 60,000-80,000







**WILLIAM  
ROBINSON  
LEIGH**

1866 - 1955

**Hell Bent**

signed *W.R. LEIGH* and dated *1954* (lower right)

oil on canvas

30 by 25 inches; (76.2 by 63.5 cm)

**PROVENANCE**

Grand Central Art Galleries, New York

Private collection (acquired from the above)

Mongerson Gallery, Chicago, Illinois

Paul Butler (acquired from the above, *circa* 1975)

By descent to the present owner

\$ 250,000-350,000

**BORN ON A FARM IN WEST VIRGINIA IN 1866,**

William Robinson Leigh's artistic talents were quickly recognized and embraced by his family. After years of training, first at the Maryland Institute in Baltimore and then at the Royal Academy in Munich, Leigh settled in New York in 1896 and began his career as an artist, where he took work as an illustrator for *Scribner's* and *Collier's Weekly* to support himself.

In 1906, at the age of 40, Leigh realized his lifelong dream of visiting the American West. Unable to afford a train ticket, he brokered a deal with the Santa Fe Railroad, exchanging a painting of the Grand Canyon, which they used to promote tourism, for transportation to Laguna, New Mexico. Leigh wrote, "In America there was a vast field of untouched material - pictorial opportunities unsurpassed and brand new - as wonderful as any the world has even seen!" (*Arizona Highway*, February 1948, p. 16). This first trip was an inspiring sojourn that included visits to the villages of the Acoma and Zuni Indians, meeting fellow artist Joseph H. Sharp in Taos, and ultimately traveling to the Grand Canyon. Finally, running low on funds, he was forced to return to New York where he wrote, "My entire horizon had now been revamped. My field was the frontier West. From now on I knew I must return as often to that field as possible" (June Dubios, *W.R. Leigh: The Definitive Illustrated Biography*, Kansas City, Missouri, 1977, p. 56).

Over the course of his career, Leigh traveled west more than twenty-five times, constantly sketching and documenting the landscape and culture of the region. Leigh's early experience as an illustrator honed his storytelling skills and, like many of his contemporaries interested in western subject matter, he was greatly influenced by Frederic Remington, Charles Schreyvogel and Charles Marion Russell. Painted in 1954, *Hell Bent* is a dramatic portrayal of an agitated horse throwing a cowboy from his back. Leigh captures the rider suspended in midair, infusing the scene with a sense of dynamism.

While critics and fellow artists were slow to accept Leigh, he continued to capture the unique charm and unrivaled allure of the West. Prior to his death in 1955, Leigh ultimately saw appreciation for his painting and experienced the acclaim he desired. D.D. Cummins wrote, "Throughout the fifties the news media were lavish in their praise of Leigh, referring to him as 'nationally famous,' 'world famous,' 'painter laureate of the old west,' 'Rembrandt of the West,' and 'The most famous of all Western illustrators, with the possible exception of Frederick [sic] Remington... Newspapers were nearly unanimous in identifying him as a member of the famous western art trio [with Remington and Russell]" (*William Robinson Leigh: Western Artist*, Norman, Oklahoma, 1980, pp. 164-65).









41

41

PROPERTY FROM THE ESTATE OF MIRIAM U. HOOVER,  
GLENCOE, ILLINOIS

**OLAF  
WIEGHORST**

1899 - 1988

**Behind Schedule**

signed *O - Wieghorst* and dated 62 (lower left), inscribed  
© (lower right); also titled "*Behind Schedule*" and signed  
again (on the stretcher)  
oil on canvas  
34 by 48 inches; (86.4 by 121.9 cm)

**PROVENANCE**

Fenn Galleries, Santa Fe, New Mexico  
Biltmore Galleries, Rancho Santa Fe, California  
Acquired by the present owner from the above, 1988

\$ 30,000-50,000





42

42

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**N.C.  
WYETH**

1882 - 1945

**Untitled (Country Gentleman Cover)**

signed *N.C. WYETH* (lower left)

oil on canvas

30 by 30 inches; (76.2 by 76.2 cm)

Painted in 1917.

**PROVENANCE**

The artist

Private collection (probably gift from the above)

By descent to the present owner

**LITERATURE**

*The Country Gentleman*, vol. 88, no. 9, March 2, 1918, cover illustration

Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 257

Christine B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. I, Chadds Ford, Pennsylvania, 2008, no. 1693, p. 360, illustrated

\$ 80,000-120,000





43

43

PROPERTY FROM THE COLLECTION OF MRS. DOLORES STORCH

**NORMAN ROCKWELL**

1894 - 1978

**Portrait of a Woman**

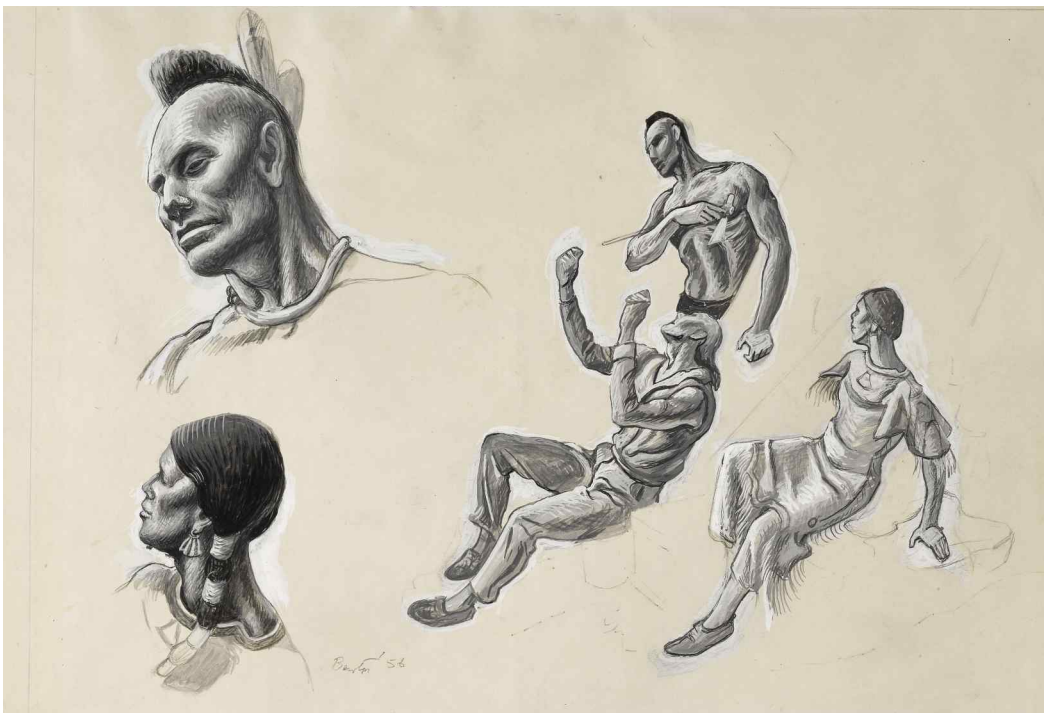
signed and inscribed *my respectful thanks to/Dolores/cordially/Norman* (lower right)  
oil on paper  
image: 10 ½ by 7 ½ inches (26.7 by 19.1 cm);  
sheet: 14 by 10 ½ inches (35.6 by 26.7 cm)

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

**PROVENANCE**

Gift to the present owner from the artist

\$ 10,000-15,000



44





45

44

**THOMAS HART  
BENTON**

1889 - 1975

**Studies for River Club Mural**

signed *Benton* and dated '56 (lower left); also titled *STUDIES FOR RIVER CLUB MURAL K.C. MO.* and dated 1954 (on the reverse)  
watercolor, gouache and pencil on paper  
image: 14 by 19 inches (35.6 by 48.3 cm);  
sheet: 15 3/4 by 22 3/4 inches (40 by 57.8 cm)

**PROVENANCE**

The Old Print Shop, New York

\$ 8,000-12,000

45

**JOSEPH CHRISTIAN  
LEYENDECKER**

1874 - 1951

**The Oarsman**

signed *JCLeyendecker* (lower right)  
oil and pencil on canvas  
30 by 21 inches; (76.2 by 53.3 cm)  
Painted in 1916.

**PROVENANCE**

Sold: Guernsey's, New York, May 28, 1987.  
lot D127  
Acquired by the present owner from the  
above

**LITERATURE**

*Collier's*, June 24, 1916, cover illustration  
Laurence S. Cutler and Judy Goffman Cutler,  
*J.C. Leyendecker: American Imagist*, New  
York, 2008, illustrated p. 178

\$ 60,000-80,000





**ANDREW  
WYETH**

1917-2009

**The Bachelor**

signed *Andrew Wyeth* twice (upper left and lower right)  
watercolor on paper  
30 by 21 <sup>7</sup>/<sub>8</sub> inches; (76.2 by 55.6. cm)  
Executed in 1964.

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

**PROVENANCE**

Knoedler & Co., New York  
Private collection, Metairie, Louisiana, 1965 (Sold:  
Sotheby's, New York, May 22, 1996, lot 152)  
Acquired by the present owner at the above sale

**EXHIBITED**

Chadds Ford, Pennsylvania, Pyles Meadow, *Andrew  
Wyeth Day: Paintings by Andrew Wyeth*, May 30, 1964  
Philadelphia, Pennsylvania, The Pennsylvania Academy  
of Fine Arts; Baltimore, Maryland, Baltimore Museum  
of Art; New York, Whitney Museum of American Art;  
Chicago, Illinois, Art Institute of Chicago, *Andrew Wyeth:  
Temperas, Watercolors, Dry Brush, Drawings, 1938-1966*,  
October 1966 – June 1967, no. 95, p. 94, illustrated p. 95  
New Orleans, Louisiana, New Orleans Museum of Fine  
Art, *New Orleans Collects*, November 1971 – January  
1972, no. 133, illustrated

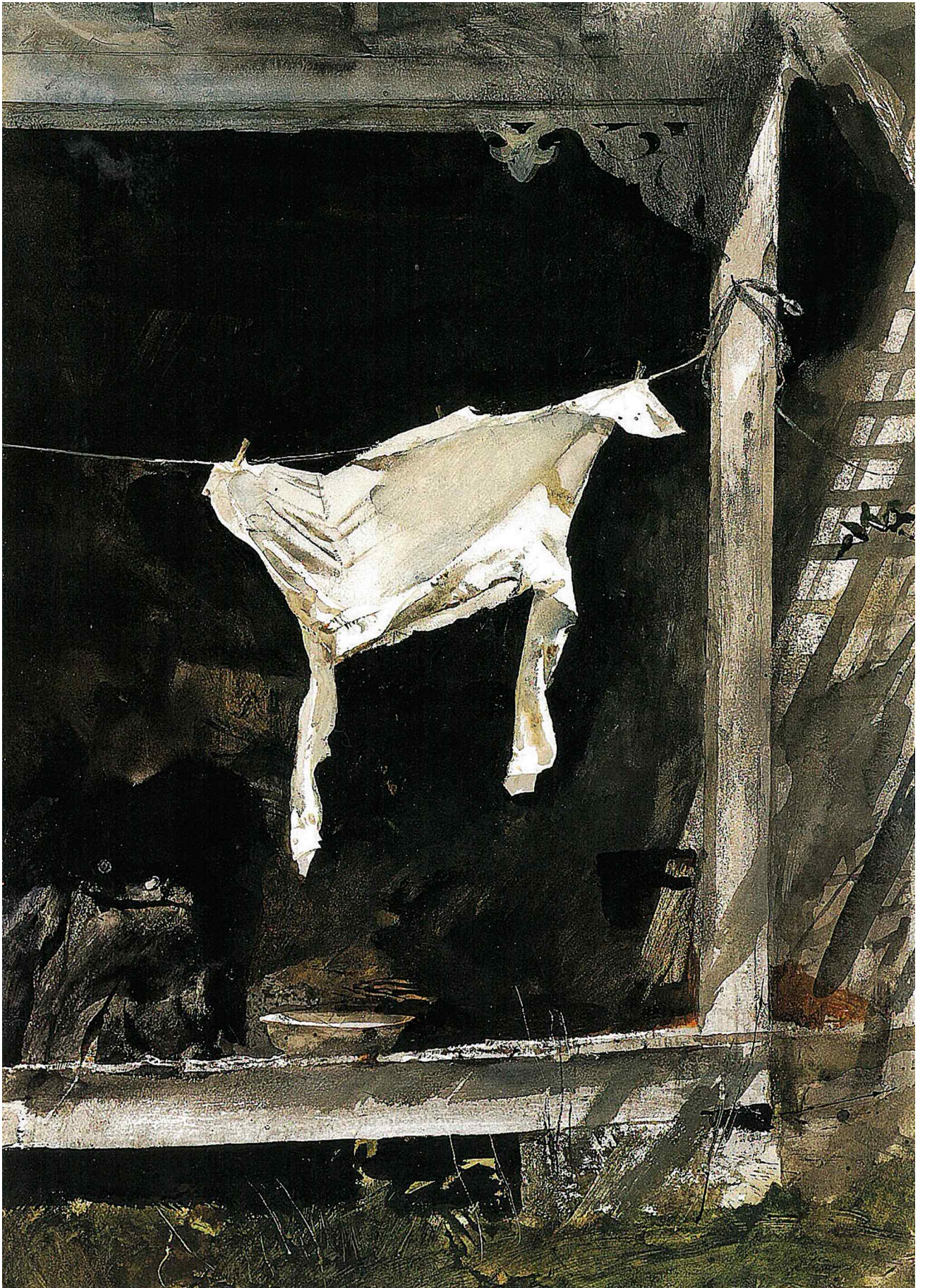
**LITERATURE**

"Chadds Ford Toasts Andrew Wyeth," *Evening Bulletin*,  
May 31, 1964, p. 8

Executed in the spring of 1964, *The Bachelor* depicts a  
shirt hanging on Chris Sanderson's back porch in Chadds  
Ford, Pennsylvania. Sanderson was a local historian,  
teacher and friend of Andrew Wyeth. His porch served as  
the subject of at least one other work by the artist.

\$ 200,000-300,000

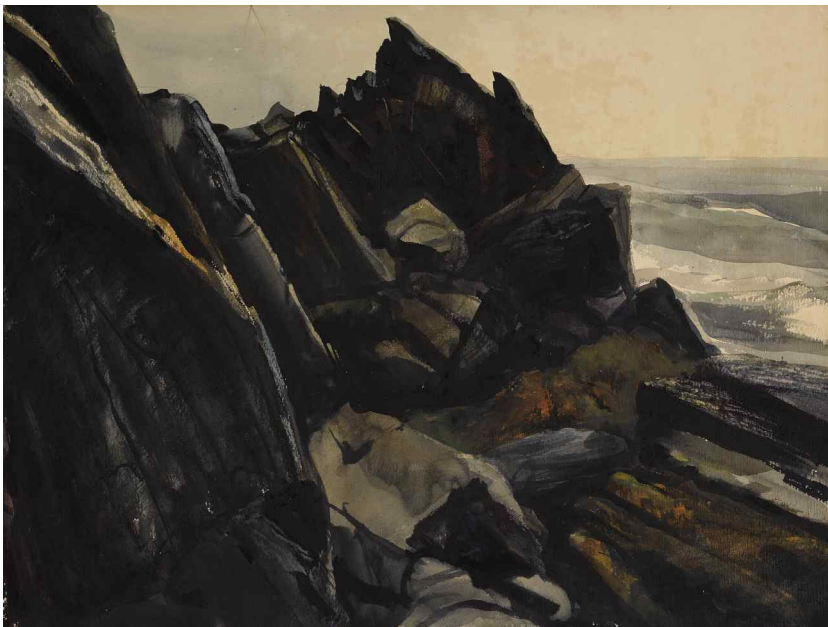








47



48





49

47

PROPERTY FROM THE COLLECTION OF JAY AND FRANCES MCDONALD SANDS

**HENRIETTE WYETH**

1907 - 1997

**Floral Still Life**

signed *H Wyeth* (lower right)  
oil on canvas  
16 by 16 inches; (40.6 by 40.6 inches)

**PROVENANCE**

The artist  
Gift to the present owner from the above,  
1949

\$ 12,000-18,000

48

PROPERTY FROM THE COLLECTION OF JAY AND FRANCES MCDONALD SANDS

**JOHN W. MCCOY**

1910 - 1989

**The Cannibal Shore**

watercolor and pencil on paper  
19 ¾ by 26 inches; (50.2 by 66 cm)

**PROVENANCE**

The artist  
Gift to the present owner from the above,  
1949

**JOHN MCCOY STUDIED FINE ARTS AT** Cornell University and at the Ecole des Beaux Arts in Fontainebleau, France before beginning private art training with N.C. Wyeth. He worked alongside Andrew Wyeth and the two artists shared a fascination with capturing the effects of light and atmosphere in their landscape paintings. In 1925, McCoy married Ann, the youngest daughter of N.C. Wyeth.

\$ 2,000-3,000

49

PROPERTY FROM THE COLLECTION OF JAY AND FRANCES MCDONALD SANDS

**ANDREW WYETH**

1917 - 2009

**Painting the Sloop**

signed *Andrew Wyeth* (lower right)  
watercolor and pencil on paper  
14 ¾ by 21 ¾ inches; (37.5 by 55.2 cm)  
Executed in 1948.

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

**PROVENANCE**

The artist  
Gift to the present owner from the above, 1949

**EXHIBITED**

Bryn Mawr, Pennsylvania, Newman Gallery, *Andrew Wyeth and the Wyeth Family*, December 1965

\$ 50,000-70,000



PROPERTY FROM THE COLLECTION OF JAY AND FRANCES  
MCDONALD SANDS

**N. C.  
WYETH**

1882 - 1945

“Sit down,” says the stranger. “I take what  
I have a mind to, sir.” (The Laughing Lady)

signed N.C. WYETH (upper right)  
tempera on panel  
25 ¾ by 25 inches; (65.4 by 63.5 cm)  
Painted circa 1940.

**PROVENANCE**

The artist  
Mrs. N.C. Wyeth  
Gift to the present owners from the above, 1949

**EXHIBITED**

Bryn Mawr, Pennsylvania, Newman Galleries, *Wyeth  
Family Exhibition*, October 1965

**LITERATURE**

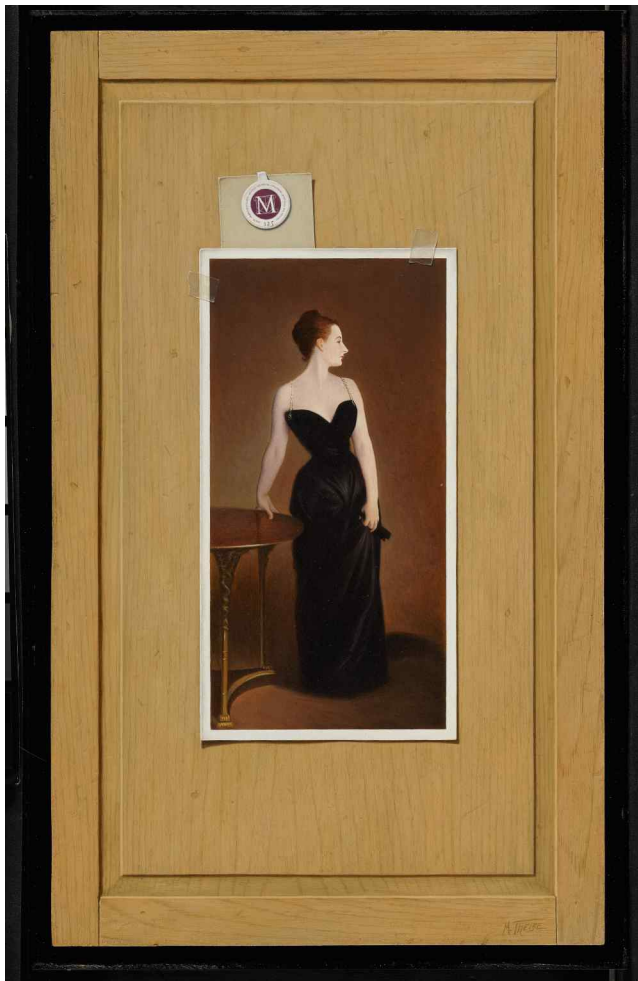
Constance Wagner, “Laughing Lady,” *Woman’s Home  
Companion*, vol. 67, no. 5, May 1940, illustrated p. 17  
Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The  
Collected Paintings, Illustrations and Murals*, New York,  
1972, p. 280  
Christine B. Podmaniczky, *N.C. Wyeth: Catalogue  
Raisonné of Paintings*, vol. II, Chadds Ford, Pennsylvania,  
2008, no. I1304, p. 586, illustrated

N.C. WYETH PAINTED “*Sit down,*” says the stranger.  
“*I take what I have a mind to, sir.*” (*The Laughing Lady*)  
circa 1940 as the period that is today known as the  
Golden Age of Illustration was coming to an end. By  
this time, Wyeth had achieved success as an illustrator  
after studying at Howard Pyle’s eponymous school and  
selling his first drawing to *The Saturday Evening Post* in  
1903. He gained further recognition when he received a  
commission from Charles Scribner’s Sons to illustrate  
Robert Louis Stevenson’s *Treasure Island* in 1911. Wyeth’s  
career continued to flourish by the time of his death in  
1945 he had created nearly 4,000 illustrations for books  
and magazines. The present work is an illustration for  
Constance Wagner’s “Laughing Lady”, a short story  
that was published in *Woman’s Home Companion* in May  
1940.

\$ 200,000-300,000







51

**MICHAEL  
THEISE**

b. 1959

**Madame X**

signed *M. Theise* (lower right)  
oil on panel laid down on panel by the artist  
20 by 12 ½ inches; (50.8 by 31.8 cm)

**PROVENANCE**

The Cooley Gallery, Old Lyme, Connecticut  
Acquired by the present owner from the  
above

\$ 5,000-7,000

51



52



## JOHN FREDERICK PETO

1854 - 1907

### Five Dollar Bill

inscribed *Painted By My Father John F. Peto -  
Helen Peto Smily (on the reverse)*  
oil on board  
6 by 9 ¼ inches; (15.2 by 23.5 cm)

#### PROVENANCE

Oscar and Maria Salzer, Los Angeles,  
California, by 1964  
Fresno Metropolitan Museum of Art &  
Science, Fresno, California (gift from the  
above, 1982)  
Acquired by the present owner from the  
above, 2010

#### EXHIBITED

Lawrence, Kansas, University of Kansas, *The  
Salzer Collection: Trompe-L'Oeil & Still Life  
Paintings*, October-November 1964, no. 32,  
p. 22  
Charlotte, North Carolina, The Mint Museum  
of Art, *The Salzer Collection, Trompe-L'Oeil  
& Still Life Paintings, A Loan Exhibition*,  
February-March 1965, no. 32  
La Jolla, California, La Jolla Museum of Art;  
Santa Barbara, California, Santa Barbara  
Museum of Art, *The Reminiscent Object:  
Paintings by William Michael Harnett, John  
Frederick Peto and John Haberle*, July-  
October 1965  
Charlotte, North Carolina, Mint Museum  
of Art, *Spectacle of Realism: An Exhibition  
of 19th Century European and American  
Paintings*, 1970, no. 45, illustrated n.p.  
Los Angeles, California, University of  
Southern California; Seattle, Washington,  
Seattle Museum of Art; Honolulu, Hawaii,  
Honolulu Academy of Art; Santa Barbara,  
California, Santa Barbara Museum of Art,  
*Reality and Deception*, October 1974-April  
1975, no. 54

#### LITERATURE

*Portraits of Objects: Oscar and Maria Salzer  
Collection*, Fresno, California, 1984, no. 36,  
illustrated

\$ 10,000-15,000



53

## JOHN GEORGE BROWN

1831 - 1913

### Shoe Shine Boy and Friend

signed *copyright/J.G. Brown N.A.* (lower left)  
oil on canvas  
24 ¼ by 17 ¼ inches; (62.9 by 43.8 cm)  
Painted *circa* 1905.

#### PROVENANCE

Private collection, New Jersey  
By descent to the present owner

\$ 25,000-35,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## WILLIAM MACLEOD

1811 - 1892

### View of the City of Washington from the Anacostia Shore

signed *Wm McLeod* and dated 1856 (lower right)  
oil on canvas  
37 by 53 inches; (94 by 134.6 cm)

#### PROVENANCE

Brune Family Estate, Baltimore, Maryland  
Private collection, Baltimore, Maryland, 1984  
Hirschl & Adler Galleries, New York, 1990  
Acquired by the present owner from the above, 1993

#### EXHIBITED

Baltimore, Maryland, Baltimore Museum of Art,  
*Maryland Collects: American Paintings from 1750 to 1900*,  
1988  
New York, Hirschl & Adler Galleries, *Neo-Classicism in  
America: Inspiration and Innovation, 1810-1840*, 1991,  
no. 91, p. 120, illustrated

#### LITERATURE

Andrew J. Cosentino and Henry H. Glassie, *The Capital  
Image: Painters in Washington, 1800-1915*, Washington,  
D.C., 1983, p. 105

\$ 150,000-250,000

**WILLIAM MACLEOD WAS BORN IN ALEXANDRIA, Virginia in 1811.** He studied art in New York City, first exhibiting at the American Art Union, and traveled along the Eastern Seaboard learning to paint landscapes in accordance with the Hudson River School tradition. By 1856 MacLeod had moved to Washington, D.C. and served as the first Curator of Painting at the Corcoran Gallery of Art from 1873-1889. He was influential in shaping the institution's vision and establishing the importance of the role of museum curator in the United States. In his application for the position, MacLeod emphasized his intimate connection with the city of Washington, which underwent a number of significant changes during his lifetime. He witnessed the burning of Washington by the British in 1814 and its growth into the nation's capital based on the architectural plan of French-American military engineer Pierre Charles L'Enfant.

Painted in 1856, the present work depicts the city of Washington as seen from across the Anacostia River. Visible in the distance are several monuments that would have been present at this time and a result of the 'L'Enfant Plan'. From left to right MacLeod depicts the half-completed Washington Monument, the Department of the Treasury, the Norman style "Castle" of the Smithsonian Institution that was completed one year earlier, the original flat dome of the Capitol, which was replaced with the present dome in 1863, and the Navy Yard. The figure sketching in the foreground is believed to be a self-portrait of the artist.

The artist painted another version of *View of the City of Washington from the Anacostia Shore* in 1856, which is in the collection of The White House, Washington, D.C. It varies slightly from the present work in the placement of the cows and the inclusion of an umbrella next to the figure sketching in the foreground. MacLeod painted a smaller version of this view twelve years earlier, which is in the collection of The Diplomatic Reception Rooms, Washington, D.C., and depicts the Capitol as it appeared after the building's completion in 1827.







55

55

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**ALEXANDER  
POPE**

1763 - 1835

**Ready for the Hunt**

oil on canvas

41 by 61 inches; (104.1 by 154.9 cm)

Painted circa 1890.

**PROVENANCE**

Private collection, South Fallsburg, New York  
Hirschl & Adler Galleries, New York, 1991

Acquired by the present owner from the  
above, 1991

**LITERATURE**

Howard J. Cave, "Alexander Pope, Painter of  
Animals," *Brush and Pencil*, vol. 8, May 1901,  
p. 111, illustrated (as *In Leash*)

\$ 25,000-35,000



56

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**ARTHUR  
FITZWILLIAM  
TAIT**

1819 - 1905

**Cocker Spaniel and Ruffed  
Grouse**

signed *A.F. Tait* and dated *N.Y. 1869* (lower left)

oil on board

8 ½ by 10 ¾ inches; (21.6 by 27.3 cm)

**PROVENANCE**

Private collection, New Jersey

By descent to the present owner

**LITERATURE**

Warder H. Cadbury and Henry F. Marsh,  
*Arthur Fitzwilliam Tait: Artist in the  
Adirondacks*, Newark, Delaware, 1986, no.  
69.7, p. 208

\$ 7,000-10,000



56

57

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**ARTHUR  
FITZWILLIAM  
TAIT**

1819 - 1905

**The Surprise**

signed *A.F. Tait* and dated *NY. 79* (lower right); also signed, dated and titled *The Surprise* (on the reverse prior to lining)

oil on canvas

12 ½ by 16 ¾ inches; (31.8 by 42.5 cm)

**LITERATURE**

Warder H. Cadbury and Henry F. Marsh,  
*Arthur Fitzwilliam Tait: Artist in the  
Adirondacks*, Newark, Delaware, 1986, no.  
79.3, p. 243, illustrated p. 244

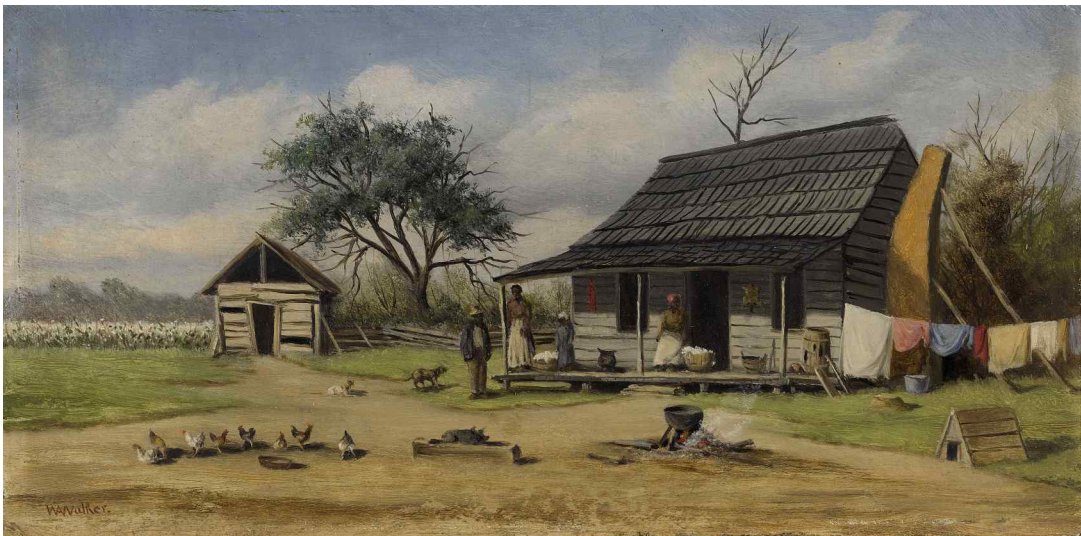
\$ 8,000-12,000



57



58



59

58

**WILLIAM  
AIKEN WALKER**

1828 - 1921

Southern Cabin Scene with Pitcher in  
Window

signed *WAWalker*. (lower left)

oil on board

6 ¼ by 12 ¼ inches; (15.9 by 31.1 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.

\$ 8,000-12,000

59

**WILLIAM  
AIKEN WALKER**

1828 - 1921

Southern Raised Porch Cabin Scene

signed *WAWalker*. (lower left)

oil on board

6 ¼ by 12 ¼ inches; (15.9 by 31.1 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.

\$ 8,000-12,000





60

60

**ANNA MARY  
ROBERTSON  
(GRANDMA)  
MOSES**

1860-1961

**A Snowy Morn**

signed *MOSES.* © (lower center); dated *Oct 5, 1954*,  
numbered *1647* and titled *A Snowy Morn* (on an original  
Grandma Moses label affixed to the reverse; copyright  
reserved to Grandma Moses Properties, New York)  
oil and glitter on board  
12 ¼ by 17 ¾ inches; (31.1 by 45.1 cm)

**PROVENANCE**

The artist  
Forest Willis, Albany, New York (gift from the above)  
Private collection (his son-in-law; sold: Sotheby's, New  
York, December 1, 1999, lot 242)  
Acquired by the present owner at the above sale

**LITERATURE**

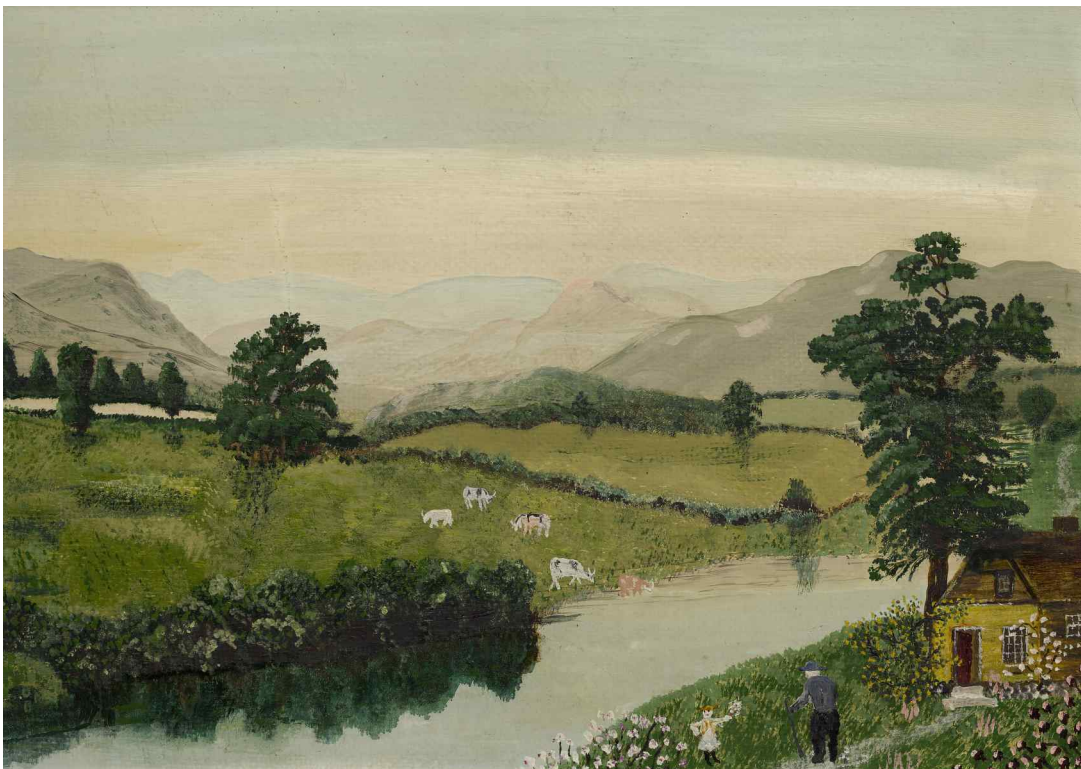
Artist's record book, p. 63  
Otto Kallir, *Grandma Moses*, New York, 1973, no. 1158, p.  
314, illustrated

\$ 50,000-70,000





61



62





63

61

**ANNA MARY ROBERTSON  
(GRANDMA) MOSES**

1860-1961

**The Old Automobile**

signed *MOSES*. (lower left); also dated *Feb. 16, 1948*, numbered *1237* and titled *The Old Automobile* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)

oil and traces of glitter on Masonite  
16 by 20 inches; (40.6 by 50.8 cm)

**PROVENANCE**

Vose Galleries, Boston, Massachusetts  
Mr. and Mrs. John Hay Whitney, New York  
(sold: Sotheby's, New York, May 27, 1999, lot 190)  
Acquired by the present owner at the above sale

**LITERATURE**

Artist's record book, p. 45  
Otto Kallir, *Grandma Moses*, New York, 1973, no. 738, p. 302, illustrated

\$ 25,000-35,000

62

**ANNA MARY ROBERTSON  
(GRANDMA) MOSES**

1860-1961

**Where the Muddy Missouri Rolls**

inscribed *Missouri/no. 2/Where the muddy Missouri rolls in to the sea/where man is a man if he is willing to toil/and the humble may gather the fruit of the soil* and signed *MOSES*. (on a label affixed to the reverse)

oil on Masonite  
10 by 14 1/8 inches; (25.4 by 35.9 cm)  
Painted in 1941.

**PROVENANCE**

The artist  
Mr. and Mrs. John Chemidlin (gift from the above)  
Acquired by the present owner from the above

**LITERATURE**

Otto Kallir, *Grandma Moses*, New York, 1973, no. 83, p. 267

\$ 15,000-25,000

63

**WOLF  
KAHN**

b.1927

**Our House II In the Country**

signed *W Kahn* (lower right)  
oil on canvas  
40 1/2 by 52 1/4 inches; (102.9 by 132.7 cm)

**PROVENANCE**

Hollis Taggart Galleries, New York  
Acquired by the present owner from the above, 2011

\$ 15,000-20,000





64



65

64

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**LOUIS  
RITMAN**

1889 - 1963

**Blue Dress**

signed *L. RITMAN* (lower left)

oil on canvas

25 ½ by 32 inches; (64 by 81.3 cm)

**PROVENANCE**

Estate of the artist  
Irma Rudin, New York

\$ 30,000-50,000



65

**FERN ISABEL  
COPPEDGE**

1883 - 1951

**The Little Farm, Blue Mountains**

signed *Fern I Coppedge* (lower right) and titled  
"Little Farm, Blue Mts" (on the stretcher)  
oil on canvas  
12 by 12 inches; (30.5 by 30.5 cm)

\$ 12,000-18,000

66

**JOSEPH HENRY  
SHARP**

1859 - 1953

**Irises**

signed *JHSHARP.* (lower right)  
oil on canvas  
20 by 16 inches; (50.8 by 40.6 cm)

**PROVENANCE**

Medicine Man Galleries, Santa Fe, New Mexico  
Nedra Matteucci Galleries, Santa Fe,  
New Mexico  
Biltmore Galleries, Scottsdale, Arizona  
Private collection, New Mexico  
Sold: Christie's, Los Angeles, California, October 29,  
2008, lot 46  
Acquired by the present owner at the above sale

**LITERATURE**

Forrest Fenn, *Teepee Smoke: A New Look Into the  
Life and Work of Joseph Henry Sharp*, Santa Fe, New  
Mexico, 2007, no. 5077, p. 356 (as *Iris*)

\$ 10,000-15,000

67

**FERN ISABEL  
COPPEDGE**

1883 - 1951

**New Hope**

signed *Fern I Coppedge* (lower right)  
oil on canvas  
20 by 24 inches; (50.8 by 61 cm)

**PROVENANCE**

Janet Fleisher Gallery, Philadelphia, Pennsylvania

\$ 10,000-15,000



66



67

**GUY  
CARLETON  
WIGGINS**

1883 - 1962

**The Public Library, New York Winter**

signed *Guy Wiggins* (lower left); also signed again and titled *The Public Library/New York Winter* (on the reverse)

oil on canvas

25 by 30 ½ inches; (63.5 by 77.5 cm)

**PROVENANCE**

Joseph Sartor Galleries, Dallas, Texas, *circa* 1930

Private collection, San Diego, California (sold: Sotheby's, New York, September 26, 1996, lot 167)

Private collection, New York (acquired at the above sale; sold: Sotheby's, New York, December 3, 2003, lot 167)

Private collection, New York (acquired at the above sale; sold: Sotheby's, New York, May 22, 2013, lot 44)

Acquired by the present owner at the above sale

\$ 80,000-120,000









69

69

**PAUL  
CORNOYER**

1864 - 1923

**Madison Square Park**

signed *PAUL CORNOYER* (lower left)

oil on canvas

12 ¼ by 16 inches; (31.1 by 40.6 cm)

**PROVENANCE**

Private collection

By descent to the present owner

\$ 12,000-18,000

70



70

**JOHANN  
BERTHELSEN**

1883 - 1972

**Grand Army Plaza with Statue of  
General Sherman**

signed *Johann Berthelsen* and dated 1942

(lower right)

oil on canvas

22 by 28 inches; (55.9 by 71.1 cm)

We thank Lee Berthelsen for his help with the researching of this lot.

**PROVENANCE**

Private collection, New York, *circa* 1960

By descent to the present owner

\$ 6,000-8,000



71

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**GIFFORD  
REYNOLDS  
BEAL**

1879 - 1956

**Palisades in Winter**

signed *GIFFORD BEAL* and dated 09 (lower right)  
oil on canvas  
36 by 48 inches; (91.4 by 121.9 cm)

**PROVENANCE**

National Arts Club, New York, by 1915  
Acquired by the present owner, *circa* 1977

**EXHIBITED**

New York, National Arts Club, *Summer Exhibition*, 1915  
West Palm Beach, Florida, Norton Museum of Art; Newark, New Jersey, Newark Museum of Art; Columbus, Ohio, Columbus Museum of Art, *Blanketed in Snow: American Winter Scenes*, December 1997-September 1998, p. 117, illustrated

\$ 25,000-35,000



71

72

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**CHARLES  
VEZIN**

1858 - 1942

**Brooklyn Bridge**

signed *C. Vezin* (lower right)  
oil on canvas  
25 by 30 inches; (63.5 by 76.2 cm)

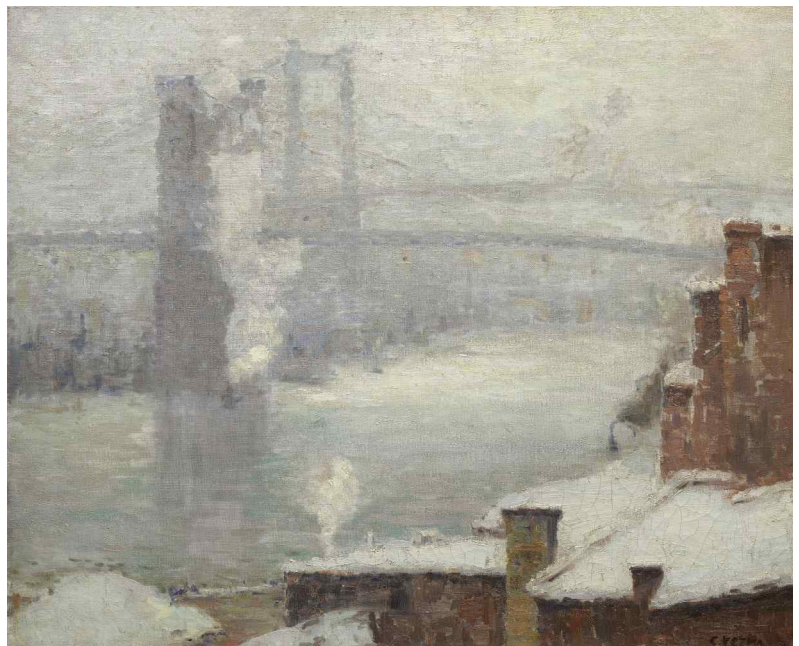
**PROVENANCE**

Whitley Gallery, Old Lyme, Connecticut  
Acquired by the present owner from the above, 1985

**EXHIBITED**

New London, Connecticut, Lyman Allyn Art Museum, *Painters of Light and Color: American Impressionists from the Lyman Allyn Art Museum and Private Collections*, December 1989-January 1990, illustrated n.p.

\$ 10,000-15,000



72



73



74

73

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**ERNEST  
LAWSON**

1873 - 1939

**Spring Landscape**

signed *E. Lawson* (lower right)

oil on canvas

20 by 24 inches; (50.8 by 61 cm)

**PROVENANCE**

Private collection, Lubbock, Texas (sold:  
Christie's, New York, May 26, 1999, lot 68)  
Acquired by the present owner at the above  
sale

\$ 30,000-50,000



74

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**LOUIS  
RITMAN**

1889 - 1963

**Fruit Fantasy**

signed *L. RITMAN* (lower right)

oil on canvas

20 by 40 inches; (50.8 by 101.6 cm)

**PROVENANCE**

Estate of the artist

Irma Rudin, New York

\$ 10,000-15,000



75

75

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PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**ERNEST  
LAWSON**

1873 - 1939

**Summer**

signed *E. Lawson.* (lower left)

oil on canvas

25 by 30 inches; (63.5 by 76.2 cm)

**PROVENANCE**

Daniel Gallery, New York

Effie Seachrist

Frank and Sallye Bernardin, Kansas City,

Missouri (acquired from the above)

By bequest to the present owner

\$ 25,000-35,000



76

76

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**EDWARD  
HENRY  
POTTHAST**

1857 - 1927

**The Gossips**

signed *E. Potthast* (lower right)

oil on canvas

24 by 20 inches; (70 by 50.8 cm)

\$ 8,000-12,000





77

77

**WALTER  
LAUNT  
PALMER**

1854 - 1932

**Woodland Pool**

signed *W.L. PALMER* (lower right); also titled "Woodland Pool", signed again and dated 1929 (on the stretcher)  
oil on canvas  
25 by 30 inches; (63.5 by 76.2 cm)

**LITERATURE**

Maybelle Mann, *Walter Launt Palmer: Poetic Reality*, Exton, Pennsylvania, 1984, no. 943, p. 152

\$ 40,000-60,000

78

**ARTHUR  
GROVER  
RIDER**

1885 - 1975

**Woman by the Sea**

signed *A.G. RIDER* - (lower right)  
oil on canvas  
20 by 24 ¼ inches; (50.8 by 61.6 cm)

**PROVENANCE**

Private collection  
By descent to the present owner

\$ 20,000-30,000

79

**WALTER  
LAUNT  
PALMER**

1854 - 1932

**On the Coeymans Road**

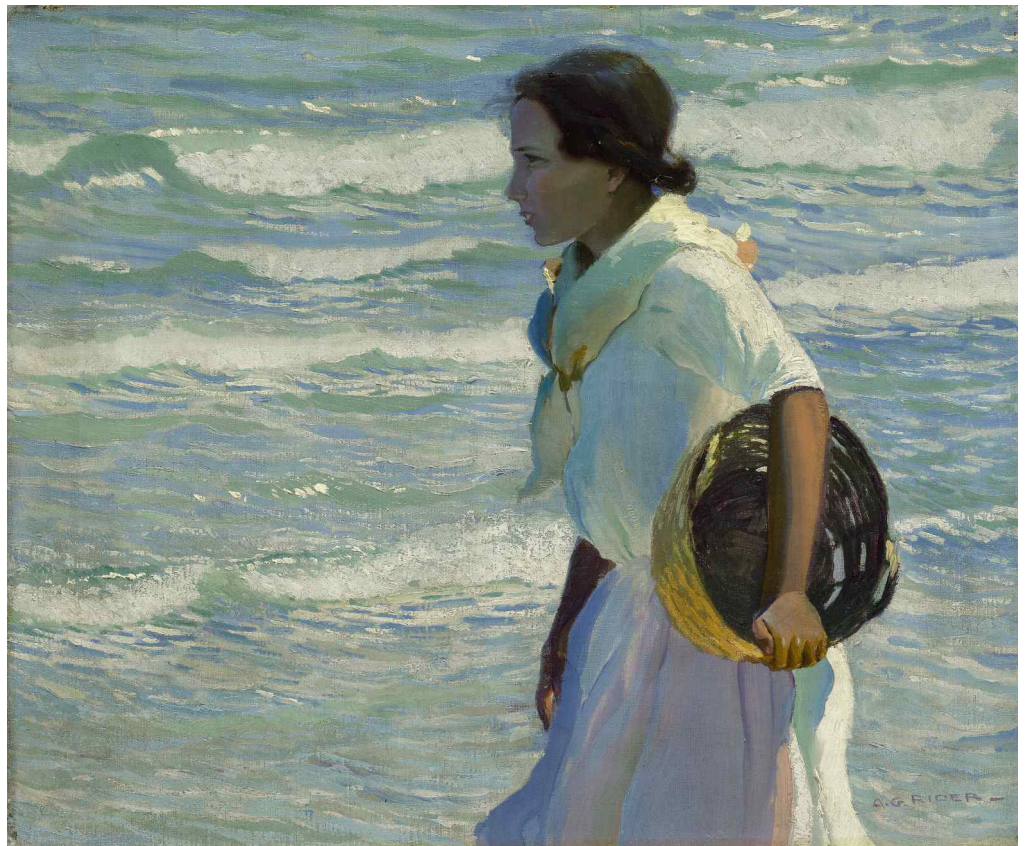
signed -*W.L.PALMER*- (lower left) and titled "On the Coeymans Road" (on the reverse)  
watercolor, gouache and pencil on board  
18 by 24 inches; (45.7 by 61 cm)

**LITERATURE**

Maybelle Mann, *Walter Launt Palmer: Poetic Reality*, Exton, Pennsylvania, 1984, no. 357, p. 126

\$ 12,000-18,000





78



79



80

80

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**HOVSEP  
PUSHMAN**

1877 - 1966

**My Past Dreams No. 2**

signed *Pushman* (lower left)

oil on board

23 by 17 ½ inches; (58.4 by 44.5 cm)

Painted *circa* 1940.

This work is number HP00789 in the online *catalogue raisonné* of the artist's work and can be accessed at [www.hovseppushman.net](http://www.hovseppushman.net)

**PROVENANCE**

The artist

Grand Central Art Galleries, New York

Alexander Gallery, New York

Acquired by the present owner from the above, 1981

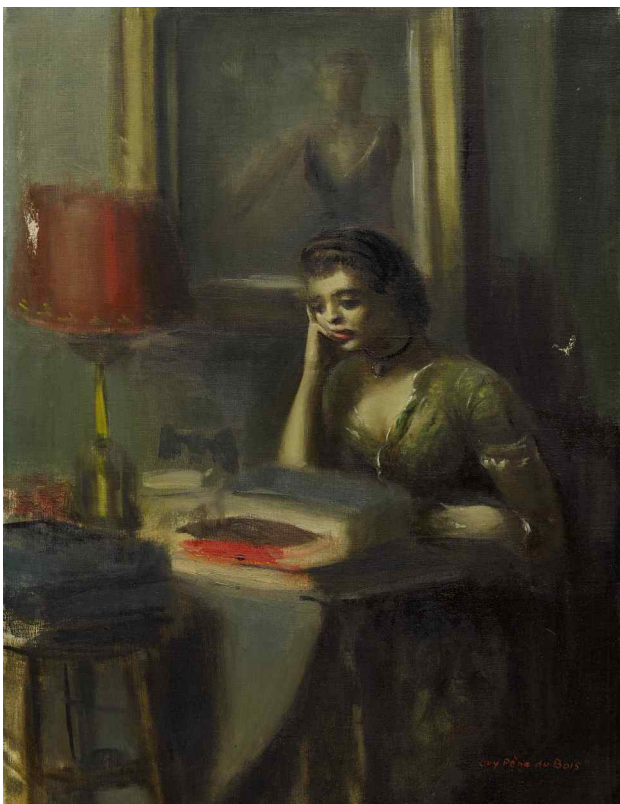
**EXHIBITED**

Pittsburgh, Pennsylvania, Carnegie Institute, n.d.

**LITERATURE**

Artist's record book, no. 385

\$ 20,000-30,000



81

81

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**GUY  
PÈNE DU BOIS**

1884 - 1958

**Seated Woman**

signed *Guy Pène du Bois* (lower right)

oil on canvas

24 by 18 inches; (61 by 45.7 cm)

**PROVENANCE**

Private collection, New York

Gift to the present owner from the above, 2016

\$ 6,000-8,000





82

82

PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

## GASTON LACHAISE

1882 - 1935

### Female Figure (Standing Nude, Left Hand Raised)

inscribed *Lachaise* (along the side of the base); also inscribed *Lachaise/©/1927, Lachaise/Estate* and *4/11* (along the reverse of the base)

bronze with gold patina  
height: 11 ¾ inches (29.8 cm) on a 1 inch  
(2.5 cm) marble base  
Modeled in 1917; cast by 1967.

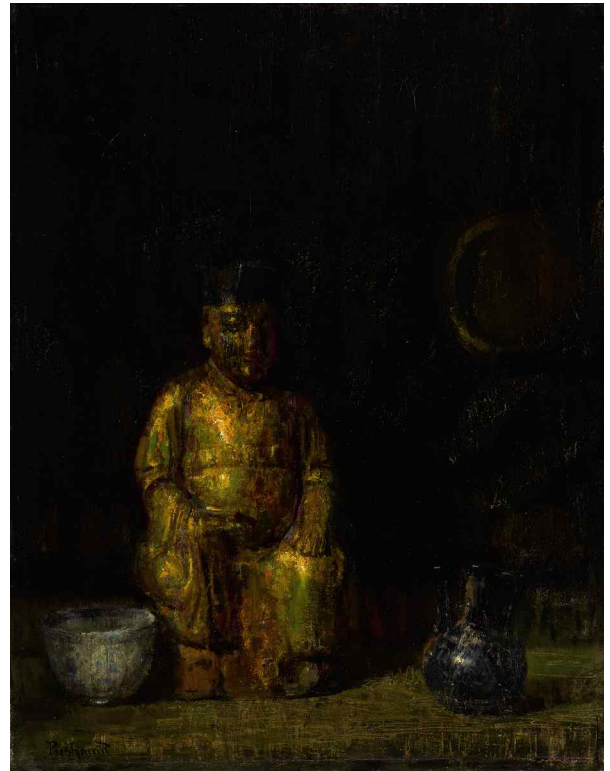
We are grateful to Virginia Budny, author of the forthcoming catalogue raisonné sponsored by the Lachaise Foundation, for preparing the catalogue entry for this work.

#### PROVENANCE

Lachaise Foundation, by 1967  
[with] Felix Landau Gallery, Los Angeles,  
California  
Acquired from the above by the present  
owner, 1969

#### EXHIBITED

Des Moines Art Center, Edmundson Art  
Foundation, Inc., *Iowa Collects*, 1985, p. 53,  
illustrated



83

83

## HOVSEP PUSHMAN

1877 - 1966

### An Idol

signed *Pushman* (lower left)  
oil on canvas  
17 by 13 inches; (43.2 by 33 cm)

This work will be added to the online  
*catalogue raisonné* of the artist's work that  
can be accessed at [www.hovseppushman.net](http://www.hovseppushman.net)

#### PROVENANCE

Grand Central Art Galleries, New York  
Estate of Helen C. Tunison, Sanginaw,  
Michigan (sold: Sotheby's, New York, March  
31, 2004, lot 8)  
Acquired by the present owner at the above  
sale

\$ 12,000-18,000

#### LITERATURE

Los Angeles County Museum of Art,  
*Gaston Lachaise, 1882-1935: Sculpture and  
Drawings*, Los Angeles, California, 1963, no.  
56, n.p., another example illustrated  
H. Kramer, *The Sculpture of Gaston Lachaise*,  
New York, 1967, no. 36, p. 48, another  
example illustrated  
D. B. Goodall, *Gaston Lachaise: Sculptor*,  
Ph.D. dissertation, Harvard University,  
Cambridge, Massachusetts, 1969, vol. 1, pp.  
361-62, 410n. 70; vol. 2, p. 434  
Hirschl & Adler Galleries, *Modern Times:  
Aspects of American Art, 1907-1956*, New  
York, 1986, no. 57, p. 66, another example  
illustrated  
Salander O'Reilly Galleries, *Gaston Lachaise:  
Sculpture*, New York, 1991, no. 9, pp. 30-31,  
82, another example illustrated  
S. Hunter, *Lachaise*, New York, 1993, pp. 118-  
19, 243, another example illustrated  
Gerald Peters Gallery, *Gaston Lachaise: A  
Modern Epic Vision*, New York, 2012, pl. 16,  
n.p., another example illustrated

\$ 8,000-12,000



84

84

**STUART  
DAVIS**

1892 - 1964

**Whippets**

signed *Stuart Davis* and dated 1915 (lower left)

oil on canvas

30 by 38 inches; (76.2 by 96.5 cm)

**PROVENANCE**

The artist  
Private collection, California  
Sold: Parke-Bernet, New York, April 11, 1962, lot 164  
Dr. Morris W. Primoff, Palm Springs, California  
Estate of the above (sold: William Doyle Galleries, New York, April 1, 1987, lot 153)  
Francine LeFrak, New York  
Private collection, New York, 1992  
Private collection, New York  
Jack Nicholson, Beverly Hills, California, by 1993  
Jordan-Volpe Fine Art, New York  
Langdale Price, Phoenix, Arizona, 1994  
McClees Galleries, Haverford, Pennsylvania  
Private collection (acquired from the above, 2006; sold: Bonhams, New York, November 20, 2017)  
Acquired by the present owner at the above sale

**EXHIBITED**

Palm Springs, California, Palm Springs Desert Museum, *Desert Art Collections*, March-June 1985, p. 24, illustrated  
Bronx, New York, Lehman College Art Gallery, *American Modernists: The Paris Experience*, November-December 1989, no. 17

**LITERATURE**

W. Zimmer, "Lehman Makes Modernism More Vivid," *The New York Times*, November 19, 1989, p. 36  
Ani Boyajian and Mark Rutkoski, eds., *Stuart Davis: A Catalogue Raisonné*, vol. III, New Haven, Connecticut, 2007, no. 1364, pp. 29-30, illustrated

\$ 30,000-50,000





85

85

**GEORGE WESLEY  
BELLOWS**

1882 - 1925

Mrs. Walter H. Richter

signed *Geo. Bellows* (lower right)  
oil on canvas  
40 by 32 inches; (101.6 by 81.3 cm)  
Painted in 1922.

This work is included in the online version of the *catalogue raisonné* available at [www.hvallison.com](http://www.hvallison.com) and will be included in the publication being prepared by Glenn C. Peck.

**PROVENANCE**

Estate of the artist  
Emma S. Bellows (wife of the artist), 1925  
Estate of the above, 1959  
H.V. Allison Galleries, New York  
Private collection, New York  
Berry-Hill Galleries, New York  
Acquired by the present owner from the above

**EXHIBITED**

New York, New Society, 1923  
Pittsburgh, Pennsylvania, Carnegie Institute, 1923  
New York, H.V. Allison Galleries, *George Bellows (1882-1925): Paintings, Drawings and Lithographs*, October-December 1984, no. 27, p. 27, illustrated  
New York, Berry-Hill Galleries, 1993

**LITERATURE**

The artist's record book B, p. 270  
Emma S. Bellows, *The Paintings of George Bellows*, New York, 1929, no. 119, n.p., illustrated

\$ 40,000-60,000



86

86

**JANE  
PETERSON**

1876 - 1965

**Boats Unloading by a Dock,  
Venice**

gouache and charcoal on grey paper  
18 by 23 ¾ inches; (45.7 by 60.3 cm)  
Executed in 1920.

**PROVENANCE**

Flanders Contemporary Art, Minneapolis,  
Minnesota  
Hirschl & Adler Galleries, New York, 1989  
Meredith Long & Company, Houston, Texas,  
1993  
Private collection (sold: Sotheby's, New York,  
May 21, 2003, lot 154)  
Acquired by the present owner at the above  
sale

\$ 25,000-35,000



87

87

**HAYLEY  
LEVER**

1876 - 1958

**Landscape and Pond,  
Woodstock, Catskills, NY**

signed *Hayley Lever* and dated indistinctly  
(lower left)  
oil on canvas  
16 by 20 inches; (40.6 by 50.8 cm)

**PROVENANCE**

Dr. George Hyman, New York  
Private collection (acquired from the above)  
Private collection (by descent; sold:  
Sotheby's, New York, March 5, 2003, lot 65)  
Acquired by the present owner at the above  
sale

\$ 8,000-12,000





88

88

**CLARENCE  
RAYMOND  
JOHNSON**

1894 - 1981

**Springtime**

signed C. Johnson. (lower right)  
oil on canvas  
30 by 30 inches; (76.2 by 76.2 cm)

**PROVENANCE**

Hirschl & Adler Galleries, New York  
Private collection (acquired from the above;  
sold: Sotheby's, New York, November 28,  
2001, lot 100)  
Acquired by the present owner at the above  
sale

**EXHIBITED**

New York, Beacon Hill Fine Arts; Greensburg,  
Pennsylvania, The Westmoreland Museum  
of American Art, *An American Tradition: The  
Pennsylvania Impressionists*, November  
1995-February 1996

\$ 60,000-80,000

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**WILLARD  
LEROY  
METCALF**

1858 - 1925

**Spring Tide**signed *W.L. METCALF*. (lower left)

oil on canvas

26 ¼ by 29 ¼ inches; (66.7 by 74.3 cm)

Painted in 1910.

This work will be included in the forthcoming *catalogue raisonne* being coordinated by Betty Krulik and the Willard Leroy Metcalf Catalogue Raisonne Project, Inc.

**PROVENANCE**

Estate of the artist

E. &amp; A. Milch, New York

Mr. and Mrs. Elmer Blauvelt, by 1928

Hiram Blauvelt, Oradell, New Jersey (by descent)

Ann Blauvelt Sanderson, Cumberland Foreside, Maine,  
1957 (his sister)

By descent to the present owner, 1970s

**WILLARD METCALF PAINTED *SPRING TIDE IN FALLS***

Village, a small town in northwest Connecticut, in 1910. Utilizing a wide range of rich green and golden hues, he masterfully captures the lush New England landscape, a favored subject of the artist's that he depicted often. Richard J. Boyle writes, "Although Metcalf touched on many of the reasons for painting landscape, he also had a true affinity for it, a genuine feeling. He traveled a great deal to find terrain to satisfy his sense of place, finding what suited him best in the countryside of New England ... it was just right for Metcalf, who marshaled his skills and used the formal qualities of his art to depict that landscape and convey what he felt was its essence. So, his sense of color and organization and his orchestration of tone as well as the abstract qualities of line and shape were directed toward that end, as would not be the case according to the modernist aesthetic....The landscape as subject was obviously very important to Metcalf: he used his thorough training and his considerable formal mastery to interpret it and to express what he felt was its primary truth" (*Sunlight and Shadow: The Life and Art of Willard L. Metcalf*, New York, 1987, pp. 244-45).

\$ 150,000-250,000









90

90

**MAURICE  
BRAZIL  
PRENDERGAST**

1858 - 1924

**Women in a Landscape**

signed *PRENDERGAST* (lower left)

oil on canvas

8 ½ by 10 ¾ inches; (21.6 by 27.3 cm)

This work has been reviewed by Nancy Mowll Mathews, co-author of *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, and accepted as a genuine work by the artist.

**PROVENANCE**

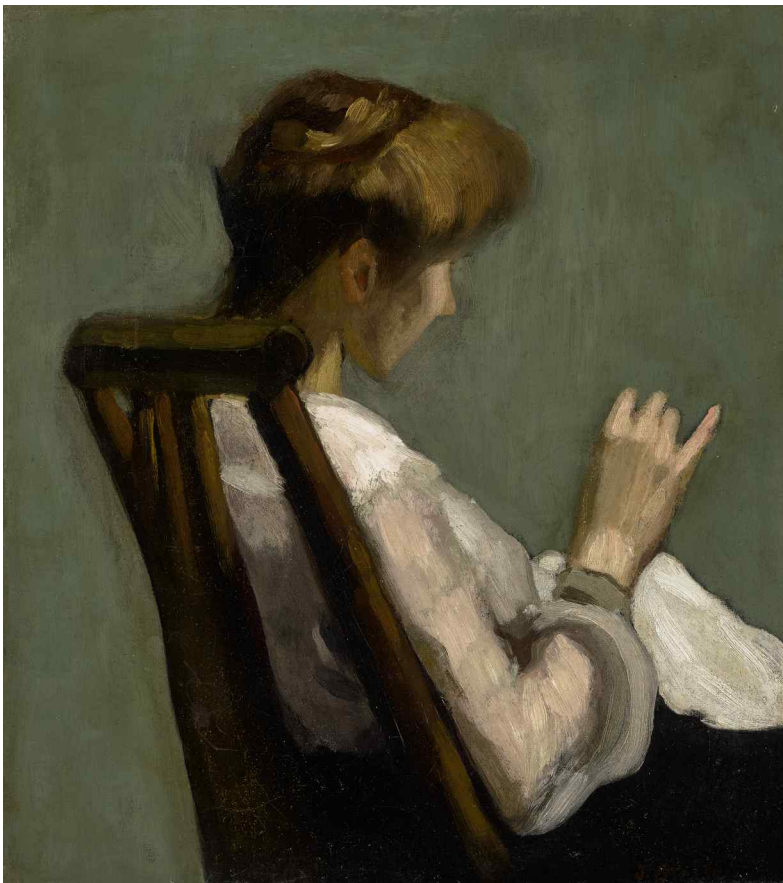
Arthur Poole, Boston, Massachusetts, 1930

Lulu Young, Chevy Chase, Maryland (his daughter)

William A. Pates, Baltimore, Maryland (her son)

By descent to the present owner

\$ 25,000-35,000



91

91

**JOSEPH  
STELLA**

1877 - 1946

**Woman Sewing**

signed *J. Stella* (lower right)

oil on canvas

18 by 16 ¼ inches; (45.7 by 41.3 cm)

Painted *circa* 1903.

**PROVENANCE**

Rabin and Krueger Gallery, Newark, New Jersey

Private collection (acquired from the above)

By descent to the present owner

\$ 20,000-30,000



CARL  
PAUL  
JENNEWEIN

1890 - 1978

Nymph and Fawn

stamped C.P. JENNEWEIN. S.C. and  
inscribed © 1922 No. 2 (along the base)  
bronze with brown patina  
height: 23 inches (58.4 cm)

**PROVENANCE**

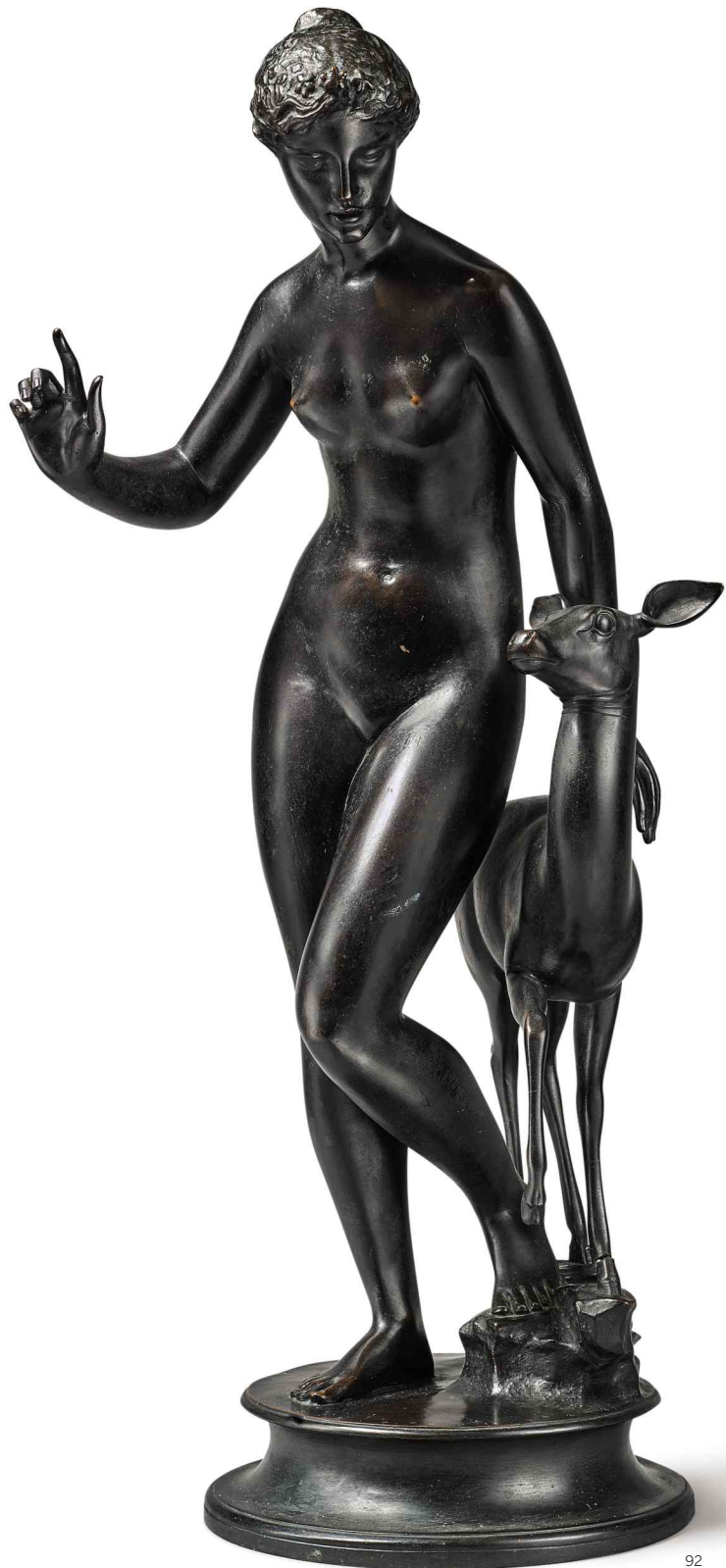
The artist  
Private collection (cousin of the artist)  
By descent to the present owner

**LITERATURE**

Shirley Reiff Howard, *C. Paul Jennewein: Sculptor*, Tampa, Florida, 1980, no. 145, illustrated n.p.

**THE SUBJECT WORK IS A REDUCTION** of C. Paul Jennewein's Darlington Memorial Fountain, which was installed in Judiciary Park, Washington, D.C in 1922. The memorial was dedicated to Joseph Darlington, a prominent lawyer in Washington, D.C. celebrated for his personal and professional integrity.

\$ 15,000-25,000



PROPERTY OF THE PORTLAND MUSEUM OF ART, MAINE

**EDWARD  
HENRY  
POTTHAST**

1857 - 1927

**At the Seaside**

signed *E Potthast* (lower right); also signed again and titled "*At the Seaside*" (on the reverse)

oil on panel

12 ½ by 16 inches; (31.8 by 40.6 cm)

**PROVENANCE**

William Macbeth Gallery, New York

Janet Brand, Portland, Maine

By bequest to the present owner, 2017

\$ 120,000-180,000







94

94

**CHILDE  
HASSAM**

1859 - 1935

**Lafayette Park, Washington, D.C.**

signed *Childe Hassam*, dated *Washington March 26th 1926*, and inscribed with the artist's device (lower left); also titled *Lafayette Park, Washington* (on the reverse)  
watercolor and pencil on paper  
9 by 11 ½ inches; (22.9 by 29.2 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**

[with]Milch Galleries, New York  
Mr. and Mrs. Dunbar Bostwick, Shelburne, Vermont and New York, until 1978  
[with]Hirschl & Adler Galleries, New York  
Mr. and Mrs. Gene Mako, Los Angeles, California, 1981  
[with]Spanierman Gallery, New York, 1988  
Private collection (sold: Sotheby's, New York, October 3, 2013, lot 91)  
Acquired by the present owner at the above sale

\$ 15,000-20,000



95

95

**WILLIAM JAMES  
GLACKENS**

1870 - 1938

**Bathing Beach**

signed *W. Glackens* (lower right)  
watercolor and pencil on tan paper  
9 7/8 by 14 inches; (25.1 by 35.6 cm)  
Executed in 1914.

**PROVENANCE**

Kraushaar Galleries, New York  
Joan and Lester Avnet, New York  
Sold: Sotheby's, New York, March 5, 2003, lot 86  
Acquired by the present owner at the above sale

**EXHIBITED**

New York, The Gallery of Modern Art, *Drawings, Watercolors, Pastels from the Avnet Collection*, n.d.

\$ 5,000-7,000



## JOHN SINGER SARGENT

1856 - 1925

### Alexander Henry Higginson

signed *John S. Sargent.* and dated 1917  
(lower center)

charcoal on paper laid down on card  
25 by 18  $\frac{3}{8}$  inches; (63.5 by 46.7 cm)

This charcoal has been reviewed accepted  
as a genuine work of the artist by the  
John Singer Sargent *Catalogue Raisonné*  
Committee.

#### PROVENANCE

Alexander Henry Higginson (the sitter;  
commissioned from the artist)  
By descent to the present owner (his niece)

#### LITERATURE

David McKibbin, *Sargent's Boston*, Boston,  
Massachusetts, 1956, p. 102  
Richard Ormond and Elaine Kilmurray, *John  
Singer Sargent: The Later Portraits*, vol. III,  
New Haven, Connecticut, p. 108

**ALEXANDER HENRY HIGGINSON** was born  
in Boston, Massachusetts in 1876 to Major  
Henry Lee and Ida Aggassiz Higginson. His  
father was a prominent business and patron  
of the arts in the city, donating the land and  
money for Harvard University's Soldier File  
and establishing the Boston Symphony. After  
attending Harvard University like his father,  
Alexander established a career as an author,  
foxhunter and racehorse breeder.

\$ 10,000-15,000



97

## ANDREW O'CONNOR

1874-1941

### Pro Patria

inscribed O'CONNOR and (3) (in two places  
along the base); stamped CIRE/PERDUE/  
H.H. HEBARD (on the base)  
bronze with brown patina  
height: 25 inches (63.5 cm)  
Cast in 1902.

#### PROVENANCE

Private collection, 1986

#### EXHIBITED

New York, Jacques Seligman & Co.,  
*Exhibition of the Works of the Sculptor  
Andrew O'Connor*, 1917, p. 35, illustrated

Washington, D.C., Federal Reserve Board  
Building, *Beaux-Arts to Moderne—Roots of  
Modern Sculpture*, June-August 1993

#### LITERATURE

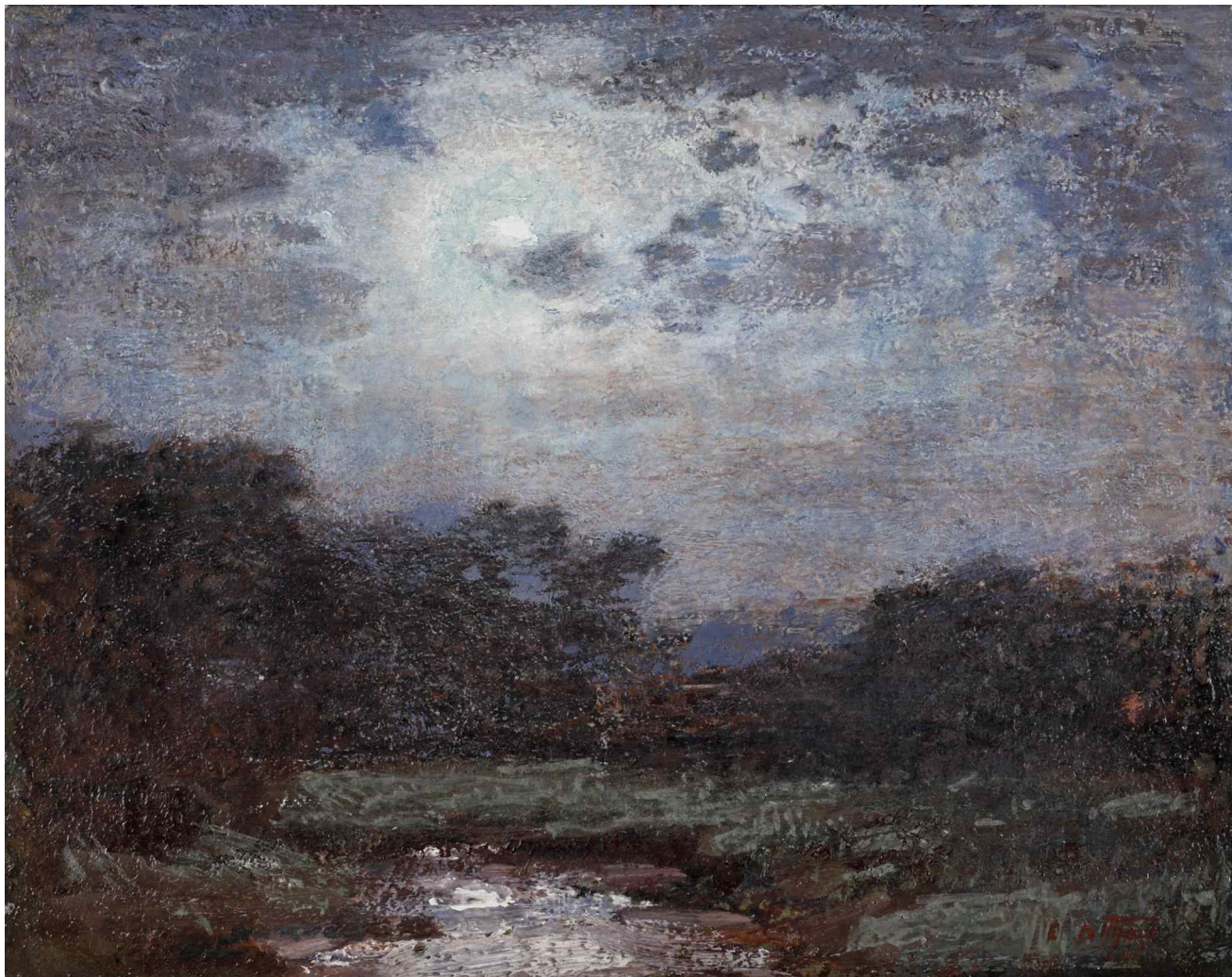
Helène Desmaroux, *L'Oeuvre du Sculpteur  
O'Connor*, Paris, France, 1927, p. 25,  
illustrated  
Millard F. Rogers, Jr., *Sketches and Bozzetti  
by American Sculptors 1800-1950*, Cincinnati,  
Ohio, 1987, fig. 275, p. 175, illustrated

*Pro Patria* is a study for a life-size stone  
memorial in Arlington Memorial Cemetery  
in Virginia, which honors Colonel Emerson  
Liscum of the 9th Infantry Regiment who was  
killed in China during the Boxer Rebellion in  
1900.

\$ 10,000-15,000



96



98

98

**EDWARD  
HENRY  
POTTHAST**

1857 - 1927

**Moonlight**

signed *E. Potthast* and dated indistinctly (lower right);  
also signed again and titled "*Moonlight*" (on the reverse)  
oil on board  
16 by 20 inches; (40.6 by 50.8 cm)  
Painted *circa* 1920s.

**PROVENANCE**

The artist  
Adelaide Blackburn, Cincinnati, Ohio (his niece)  
Private collection, Delaware, 1966 (acquired from the  
above)

**EXHIBITED**

Evansville, Indiana, Evansville Museum of Arts and  
Science, *The Art of Edward Henry Potthast*, March-April  
1975

\$ 25,000-35,000



## HARRIET WHITNEY FRISHMUTH

1880 - 1980

### The Star

inscribed © HARRIET W. FRISHMUTH 1918 (on the base);  
also stamped GORHAM CO. Q505 and inscribed #329  
(along the base)

bronze with brown patina

height: 19 ¼ inches (48.9 cm) on a ¾ inch (1.9 cm)

marble base

#### PROVENANCE

Private collection, Florida (sold: Sotheby's, New York,  
March 23, 2005, lot 98)

Acquired by the present owner at the above sale

#### LITERATURE

Janis Conner, Frank Hohmann, Leah Rosenblatt  
Lehmbeck, and Thayer Tolles, *Captured Motion: The  
Sculpture of Harriet Whitney Frishmuth, A Catalogue of  
Works*, New York, 2006, no. 1918:3, pp. 20, 30-1, 66-7,  
80, 99, 106, 143-45, 148, 220, 237, another example  
illustrated

*The Star* was cast in an edition of 345 between 1920 and  
1955.

\$ 8,000-12,000



## HARRIET WHITNEY FRISHMUTH

1880 - 1980

### The Vine

inscribed HARRIET W FRISHMUTH/1921 and stamped  
R.B.W. (along the back of the base)

bronze with brown patina

height: 12 inches (30.5 cm)

Modeled in 1921.

#### PROVENANCE

The Lyons Den, New York

Acquired by the present owner from the above, circa 1978

#### LITERATURE

Janis Conner, Frank Hohmann, Leah Rosenblatt  
Lehmbeck, and Thayer Tolles, *Captured Motion: The  
Sculpture of Harriet Whitney Frishmuth, A Catalogue of  
Works*, New York, 2006, no. 1921:1, pp. 29, 30-3, 37, 46,  
54, 58, 59, 71, 79, 102, 150-51, 176, 240, 277, another  
example illustrated

*The Vine* was cast in an edition of 396 between 1921 and  
1966.

\$ 8,000-12,000





101



102

101

**WILLIAM  
TROST RICHARDS**

1833 - 1905

**The Skelligs, Coast of Ireland**

signed *W<sup>m</sup>. T. Richards.* (lower left)  
oil on canvas  
40 by 72 inches; (101.6 by 182.9 cm)

**PROVENANCE**

Edward H. Coates, by 1893

Private collection, New York (sold: Christie's,  
New York, December 2, 2009, lot 63)  
Acquired by the present owner at the above  
sale

**EXHIBITED**

Philadelphia, Pennsylvania, Pennsylvania  
Academy of the Fine Arts, May-December  
1893

\$ 50,000-70,000

102

PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

**N.T.  
JOHNSON**

active *circa* 1866 - 1871

**On the Penobscot Bay (Camden  
Mountains)**

signed *N.T. Johnson* and dated 1869 (lower  
right)  
oil on canvas  
20 by 34 inches; (50.8 by 86.4 cm)

**PROVENANCE**

Philip Hussey, Sr., Kennebunk, Maine, 1963  
(gift from Hussey Seating Company)  
By descent to the present owner

\$ 15,000-25,000





103



104

**103**

**WILLIAM  
TROST RICHARDS**

1833 - 1905

**Seascape**

signed *Wm. T Richards.* and dated 1887  
(lower right)  
oil on canvas  
20 by 40 inches; (50.8 by 101.6 cm)

**PROVENANCE**

Private collection, acquired *circa* 1978  
By descent to the present owner

\$ 20,000-30,000

**104**

**EDWARD  
NICHOLS**

1819 - 1871

**View of Lakeville, Connecticut  
and Governor Holly Mansion**

signed *E.W. Nichols.* and dated 1856 (lower  
right)  
oil on canvas  
18 by 27 inches; (45.7 by 69 cm)

**PROVENANCE**

Kennedy Galleries, New York

\$ 6,000-8,000



105



106





107

105

**PERCIVAL  
LEONARD ROSSEAU**

1859 - 1937

**Fox Hunting in the Carolinas**

signed *Rosseau* and dated 1925 (lower left)  
oil on canvas tacked over board  
28 ½ by 50 ½ inches; (72.4 by 128.3 cm)

**PROVENANCE**

Percy Avery Rockefeller, New York  
Private collection, New Jersey  
By descent to the present owner

\$ 30,000-50,000

106

**WILLIAM  
VAN ZANDT**

1820 - 1920

**Green Mountain Maid**

signed *Van Zandt* and inscribed *Albany, N.Y.*  
(lower left)  
oil on canvas  
25 ¾ by 35 ¾ inches; (65.4 by 90.8 cm)

**PROVENANCE**

Private collection, New Jersey  
By descent to the present owner

\$ 1,500-2,500

107

PROPERTY OF THE PORTLAND MUSEUM OF ART,  
MAINE

**ROBERT  
SALMON**

1770 - 1851

**A British Brig and Frigate, Off the  
Mouth of the Mersey**

signed *R.S.* and indistinctly dated \*\*\*\* (lower  
right); also inscribed *No./Painted by Robert  
Salmon/182\** (on the reverse)  
oil on panel  
19 ⅞ by 31 inches; (50.5 by 78.7 cm)

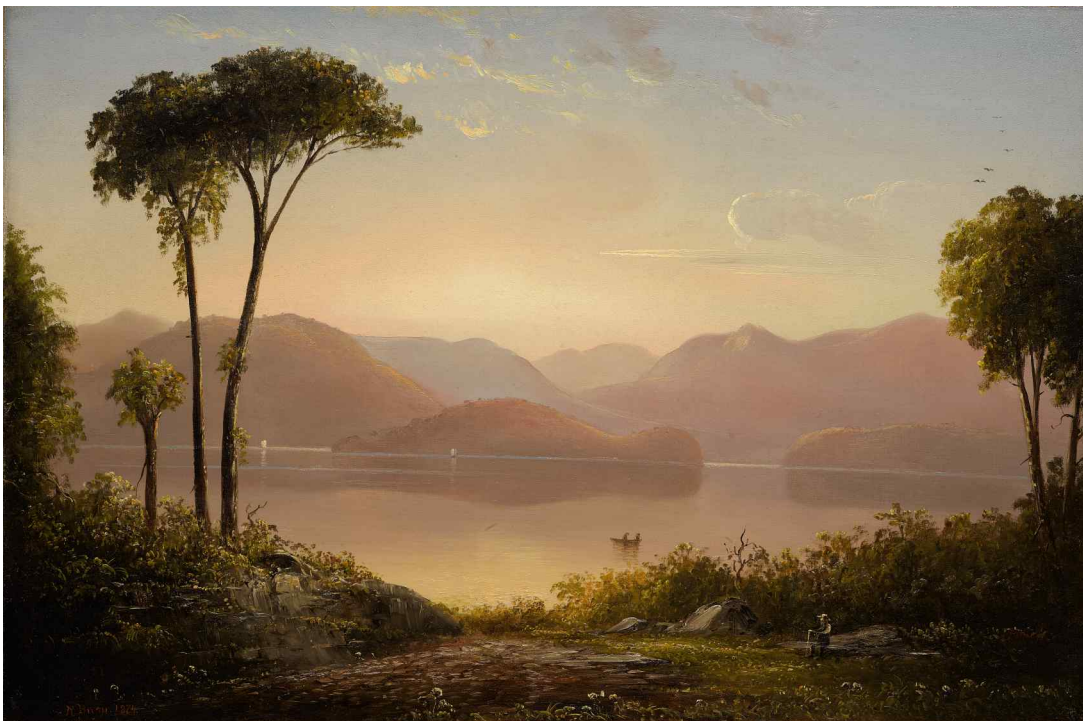
**PROVENANCE**

The Parker Galleries, London, England  
Howard K. and Alison McEldowney Walter,  
Portland, Maine, *circa* 1955-60  
By bequest to the present owner from the  
above, 1985

\$ 20,000-30,000



108



109





110

108

**THOMAS MORAN**

1837 - 1926

**Jerusalem from the Mount of Olives**

signed *TMoran* (lower left)  
oil on paper laid down on panel  
8 3/8 by 10 3/4 inches; (21.3 by 27.3 cm)

This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

**PROVENANCE**

Sold: DuMouchelles, Detroit, Michigan, January 17-19, 2014, lot 2016  
Acquired by the present owner at the above sale

\$ 15,000-25,000

109

**NORTON BUSH**

1834 - 1894

**Sunset**

signed *N. BUSH.* and dated 1874. (lower left)  
oil on canvas laid down on panel  
20 by 30 inches; (50.8 by 76.2 cm)

**PROVENANCE**

Roberto Freitas, Stonington, Connecticut

\$ 15,000-25,000

110

**THOMAS MORAN**

1837 - 1926

**Conway Castle**

signed *TMoran*, dated 1917 and bears the artist's thumbprint (lower right)  
oil on canvas  
25 by 36 inches; (63.5 by 91.4 cm)

This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

**PROVENANCE**

John Marble Price, early 1930s  
Private collection, Oklahoma (gift from the above)  
Private collection (by descent; sold: Christie's, New York, February 27, 2013, lot 109)  
Acquired by the present owner at the above sale

**EXHIBITED**

Tulsa, Oklahoma, Thomas Gilcrease Museum, n.d.

\$ 40,000-60,000

89

**FREDERICK  
WILLIAM  
MACMONNIES**

1863 - 1937

**Pan of Rohallion**

inscribed *Frederick MacMonnies/Paris 1890/copyright 1894* and stamped with the *Jaboeuf et Rouard* foundry mark (on the back of the sphere)

bronze with brown patina

height: 30 inches (76.2 cm) on a 2 ¼ inch (5.7 cm) marble base

**PROVENANCE**

Sold: Christie's, New York, March 2, 2006, lot 110

Acquired by the present owner at the above sale

**LITERATURE**

Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Houston, Texas, 1989, p. 126

E. Adina Gordon, *The Sculpture of Frederick William MacMonnies: A Critical Catalogue*, Ann Arbor, Michigan, 1998, p. 121

Glenn P. Opitz, *Dictionary of American Sculptors: 18th Century to the Present*, Poughkeepsie, New York, 1894, p. 575, another example illustrated

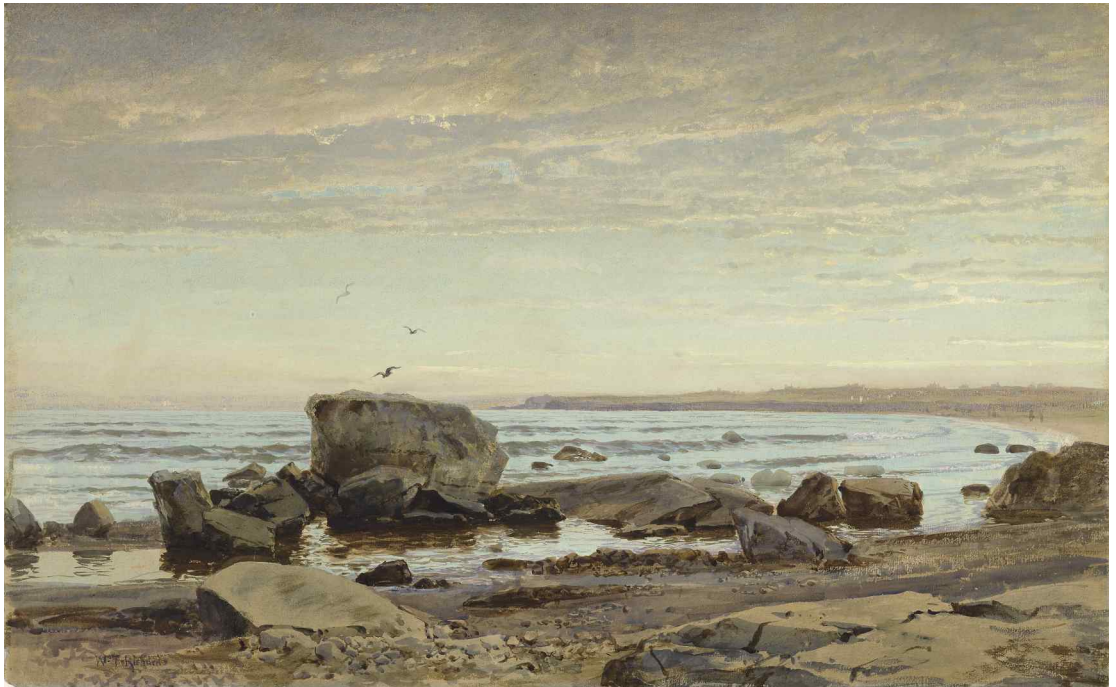
Mary Smart and E. Adina Gordon, *A Flight with Fame: The Life and Art of Frederick MacMonnies*, Madison, Connecticut, 1996, pp. 92, 288, another example illustrated

*Pan of Rohallion*, the first of a series of fountain figures sculpted by Frederick MacMonnies in the 1890s, was originally designed for the estate of Howard Adams in Seabright, New Jersey. One of the artist's most successful models, it was edited by both French and American foundries in several sizes.

\$ 8,000-12,000







112



113

112

PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**WILLIAM  
TROST RICHARDS**

1833 - 1905

**Sachuest Beach Looking West**

signed *W<sup>m</sup>. T. Richards* (lower left)  
watercolor and gouache on paper  
23 by 37 inches; (58.4 by 94 cm)

**PROVENANCE**

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

\$ 25,000-35,000

113

PRIVATE COLLECTION, NEWBURY,  
MASSACHUSETTS

**AMERICAN SCHOOL,  
19TH CENTURY**

**Plum Island Marshes**

black chalk on paper mounted on  
paperboard  
12 ½ by 21 ¾ inches; (31.8 by 55.3 cm)

\$ 10,000-15,000

## THOMAS MORAN

1837 - 1926

### Yellowstone Lake

signed to *Lieut. F.C. Grugan/with the regards of/T. Moran* (lower right)  
watercolor and gouache on paper  
9 ¾ by 19 inches; (24.8 by 48.3 cm)  
Executed *circa* 1874.

#### PROVENANCE

Lieutenant F.C. Grugan, Philadelphia, Pennsylvania (acquired from the artist)  
Mrs. George B. Agnew, New York (his daughter)  
Mrs. David P. Agnew (sold: Sotheby Parke Bernet, New York, April 23, 1981, lot 118)  
Hirschl & Adler Galleries, New York (acquired at the above sale)  
Private collection, Devon, Pennsylvania, *circa* 1985 (acquired from the above; sold: Sotheby's, New York, May 22, 1996, lot 97)  
Acquired by the present owner at the above sale

#### EXHIBITED

New York, Hirschl & Adler Galleries, *American Masterworks on Paper*, November 1985-January 1986, no. 10, p. 5, illustrated p. 16

\$ 150,000-250,000

THOMAS MORAN FIRST TRAVELED TO the American West in 1871, accompanying Dr. Ferdinand V. Hayden's United States Geological and Geographical Survey of the Territories. The Secretary of the Interior had instructed Hayden to "secure as full material as possible for the illustration of your final report, such as sketches, photographs, etc." and Moran's role, along with photographer William Henry Jackson, was to visually augment the expedition leader's account of the trip (quoted in Joni Louise Kinsey, *Thomas Moran and the Surveying of the American West*, Washington, D.C., 1992, p. 49).

Moran believed that "the business of a great painter should be the representation of great scenes in nature" and he was riveted by the rugged and varied topography of the West (quoted in Mary Panzer, "Great Pictures of the 1817 Expedition: Thomas Moran, William Henry Jackson, and The Grand Canyon of the Yellowstone," *Splendors of the American West: Thomas Moran's Art of the Grand Canyon and Yellowstone*, Birmingham, Alabama, 1990, p. 43). In addition to a number of brilliant onsite watercolor studies, this first trip resulted in *Grand Canyon of the Yellowstone* (1872, Smithsonian American Art Museum lent by the Department of the Interior Museum, Washington, D.C.), which Congress purchased for \$10,000 in 1872, cementing Moran's reputation as the great painter of the American West. Jackson wrote of the monumental mountainscape, "It captured, more than any other painting I know, the color and the atmosphere of spectacular nature" (Ibid., p. 43). This, along with Moran's watercolor studies, were instrumental in Congress' decision to establish Yellowstone as the first national park.

Moran's new found fame resulted in a number of watercolor commissions including Louis Prang's 1873 request for a series of Yellowstone watercolors to be reproduced as chromolithographs in a deluxe folio, *The Yellowstone Park, and the Mountain Region of Portions of Idaho, Nevada, Colorado,*

*and Utah* published in 1876, and English industrialist William Blackmore's order for 16 works. In addition to these multi-work commissions, Moran received a number of smaller entreats most likely including the present work, which is inscribed "to Lieut. F.C. Grugan/with the regards of/T. Moran." The drama and sense of discovery manifested in Moran's western depictions held particular interest to adventure-minded military men.

Executed *circa* 1874, *Yellowstone Lake* is exemplary of the robust color and composition of Moran's best western watercolors. Although the scale is intimate, he adeptly conveys the largess of the landscape utilizing brilliant blues, pinks and yellows and browns. Detail in the distant mountains is achieved through more subtle modulations of washes over pencil. While the influence of British artist J.M.W. Turner is evident, the execution is singularly Moran's and his depictions of Yellowstone were a catalyst for altering the public's perception of the place, "Moran's art was responsible not only for introducing the appearance of Yellowstone to Americans, but also for contributing to the way that these places were understood. What had been perceived as distant, sinister, and hellish places before 1870 became, through his portrayals, places of magnificence and wonder that could stand as important symbols of America's uniqueness" (Ibid., p. 34)

Moran returned to the West several times, exploring many parts of the vast region and taking its various aspects as subjects throughout his career. The importance of this body of work was both seminal and timely. "Thomas Moran's experiences with Yellowstone and the Grand Canyon were part of a much larger process at the end of the nineteenth century to explore and map the American West, make it accessible for development, and perhaps most importantly, bring what previously had been considered alien territory into the psychological consciousness of the people of the United States" (Ibid., p. 29).







115

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**WILLIAM J.  
MCCLOSKEY**

1859 - 1941

**Lady Apples in Overturned  
Basket**

signed *W.J. McCloskey* (lower right)  
oil on board  
9 ¼ by 12 inches; (22.9 by 30.5)

**PROVENANCE**

Private collection (sold: Sotheby's, New York,  
May 28, 1987, lot 10)  
Berry-Hill Galleries, New York  
Private collection (sold: Christie's, New York,  
December 5, 2002, lot 43)  
Private collection

**EXHIBITED**

New York, Berry-Hill Galleries, *The Apple of  
America: The Apple in 19th Century American  
Art*, May-June 1993, no. 15, p. 27, illustrated

\$ 50,000-70,000



116

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**GEORGE  
FORSTER**

1817 - 1906

**Still Life of Grapes, Peaches,  
Pear, and Nuts**

signed *G. Forster* and dated 1866 (lower  
right)  
oil on canvas  
12 by 14 ¾ inches; (30.5 by 37.5 cm)  
Painted circa 1870.

**PROVENANCE**

Hirschl & Adler Galleries, New York  
Acquired by the present owner from the  
above, 1994

\$ 8,000-12,000



**HERBERT  
HASELTINE**

1877 - 1962

**The Thoroughbred Horse  
(Bluegrass)**inscribed *Herbert Haseltine/1956* (on the  
base)

bronze with brown patina

height: 11 ½ inches (29.2 cm)

**PROVENANCE**Curtis Wolsey Cate, California, *circa* 1960

By descent to the present owner

Curtis Wolsey Cate, the first owner of *The Thoroughbred Horse (Bluegrass)*, founded Cate School, a private high school in Carpinteria, California in 1910. Mr. Cate implemented a rigorous equestrian program under which each student was assigned a horse on campus to care for during their tenure at the school. The program ran until 1943 and was intended to teach responsibility and hard work.

\$ 30,000-50,000





118

118

## JOHN GEORGE BROWN

1831 - 1913

### A Story of the Sea

signed J.G. Brown and dated 1883 (lower left)

oil on canvas

25 by 30 inches; (63.5 by 76.2 cm)

#### PROVENANCE

The artist

Private collection (sold: Sotheby's, New York, June 2, 1983, lot 62)

Private collection (acquired at the above sale)

Mr. and Mrs. Eddy Nicholson (sold: Christie's, New York, January 28, 1995, lot 831)

#### EXHIBITED

New York, National Academy of Design, Annual Exhibition, 1883, no. 258

#### LITERATURE

"Fine Arts," *Brooklyn Daily Eagle*, February 22, 1883, p. 1

"Sales at the Academy," *The Studio*, April 14, 1883, p. 132

"Fine Arts," *Mail and Express*, April 17, 1883, p. 3

"Fine Arts," *The Nation*, vol. 36, April 19, 1883, no. 929, pp. 848-49

"The Academy of Design," *The New York Times*, April 15, 1883, p. 3

"Sales of Pictures at the National Academy of Design," *The New York Times*, April 15, 1883, p. 12

"The Academy Exhibition," *The Art Amateur*, vol. VIII, no. 6, May 1883, pp. 126-28

"The Academy Exhibition," *The New York Daily Tribune*, May 12, 1883, p. 2

"The Academy Exhibition," *The New York Evening Post*, April 19, 1883, p. 4

Martha Hoppin, *The World of J.G. Brown*, Chesterfield, Massachusetts, 2010, p. 211

\$ 25,000-35,000



119



## KARL WITKOWSKI

1860 - 1910

### First Love

signed and dated *Copyright 1901. by/-KWitkowski* (lower left)  
oil on canvas  
30 by 20 inches; (76.2 by 50.8 cm)

#### PROVENANCE

Sold: Sotheby's, New York, February 1, 1990, lot 76  
Acquired by the present owner at the above sale

\$ 10,000-15,000

## DANIEL CHESTER FRENCH

1850 - 1931

### General William F. Draper

inscribed *Daniel C. French Sc./1912* (on the base) and stamped *GORHAM CO. FOUNDERS/QBJM* (along the base)  
bronze with brown patina  
height: 23 inches (58.4 cm)

#### PROVENANCE

Princess Margaret Draper Boncompagni (daughter of General W. Draper; commissioned from the artist)  
By descent to the present owner

The present work is a reduction of Daniel Chester French's monumental equestrian statue of General William F. Draper, which was commissioned by the General's wife and erected in Hoppendale, Massachusetts two years after his death in 1912. Draper earned the rank of Brigadier General during the Civil War and received numerous accolades for his service. Following the war he became a manufacturer of cotton machinery, continuing his family's legacy as successful textile producers in Massachusetts. In 1893 he was elected as a representative to Congress and later served as the United States Ambassador to Italy.

An archival photograph of the monumental sculpture, which still remains in Hoppendale, Massachusetts, accompanies this lot.

\$ 30,000-50,000



120



121

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PROPERTY FROM THE COLLECTION OF WILLARD  
AND ELIZABETH CLARK

**GEORGE  
FULLER**

1822 - 1884

**Two Children**

signed with initials *GF* (lower right)  
oil on canvas  
34 by 27 inches; (86.4 by 68.6 cm)

**PROVENANCE**

Doll & Richards, Boston, Massachusetts  
Vose Galleries, Boston, Massachusetts  
Acquired by the present owner from the  
above, 1981

**EXHIBITED**

Boston, Massachusetts, Museum of Fine  
Arts, *Memorial Exhibition of the Works of  
George Fuller*, April-May 1884

\$ 5,000-7,000

122

**THOMAS  
SULLY**

1783 - 1872

**Portrait of Mary Myers Hale**

oil on canvas  
30 by 25 ¼ inches; (76.2 by 64.1 cm)

**PROVENANCE**

Mrs. A.E. Smith  
By descent in the Smith Family  
Private collection (acquired from the above;  
sold: Sotheby's, New York, May 22, 2002,  
lot 151)  
Private Southern collection (acquired at the  
above sale)  
Private collection (acquired from the above;  
sold: Christie's, New York, March 5, 2009,  
lot 117)  
Acquired by the present owner at the above  
sale

**EXHIBITED**

Worcester, Massachusetts, Worcester Art  
Museum, n.d.

\$ 8,000-12,000



122



123

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**GILBERT  
STUART**

1755 - 1828

Portrait of a Gentleman (Mr.  
Badcock)

oil on canvas

28 ¾ by 24 inches; (73 by 60.9 cm)

Painted *circa* 1794.

**PROVENANCE**

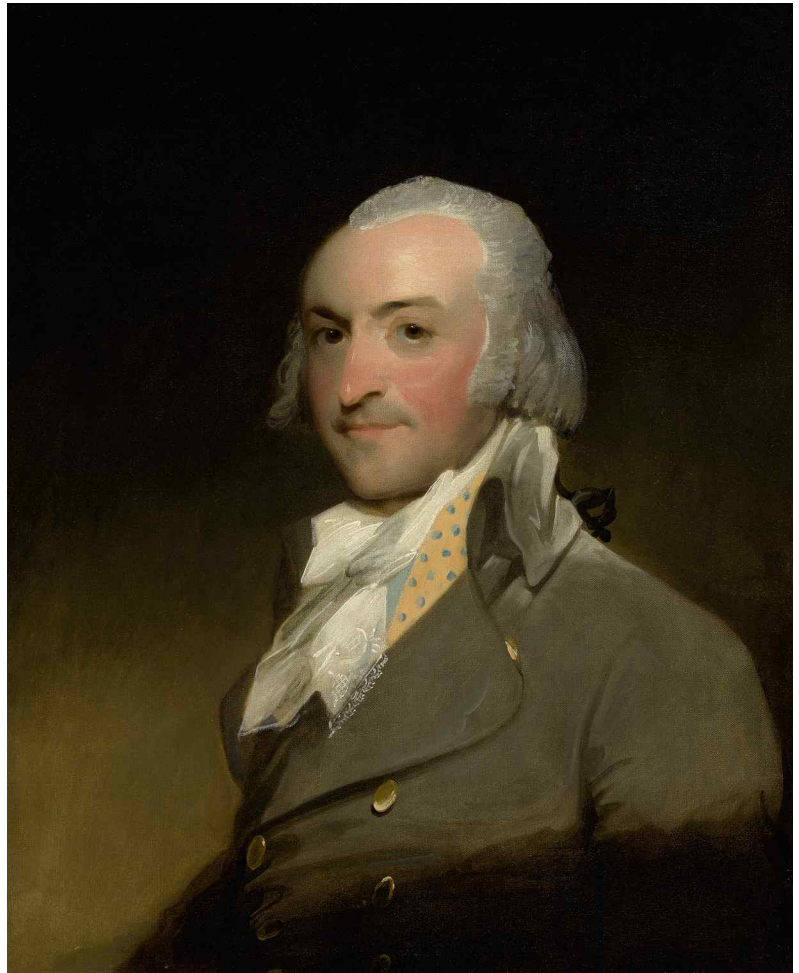
Brigadier General Gerald Eliot Badcock  
C.B.E., D.S.O., Somerset, United Kingdom  
(sold: W.R.J. Greensdale & Co., United  
Kingdom, The Howleigh House Sale, *circa*  
1964)

Private collection (probably acquired from  
the above sale)

Private collection (by descent)

Acquired by the present owner from the  
above, 2010

\$ 20,000-30,000



123

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**PAUL  
WEBER**

1823 - 1916

The Susquehanna Valley

signed *Paul Weber* (lower right)

oil on canvas

32 by 42 inches; (81.3 by 106.7 cm)

**PROVENANCE**

Jane Marqusee Fine Arts, New York  
Sold: Heritage Auctions, Dallas, Texas,  
November 15, 2012, lot 73053

Acquired by the present owner at the above  
sale

\$ 6,000-8,000



124



125

125

**ALBERT  
BIERSTADT**

1830 - 1902

**Ocean Pool, Farallon Islands,  
California**

signed *ABierstadt* (lower right)  
oil on paper laid down on board  
16 by 20 inches; (40.6 by 50.8 cm)  
Painted *circa* 1872.

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.

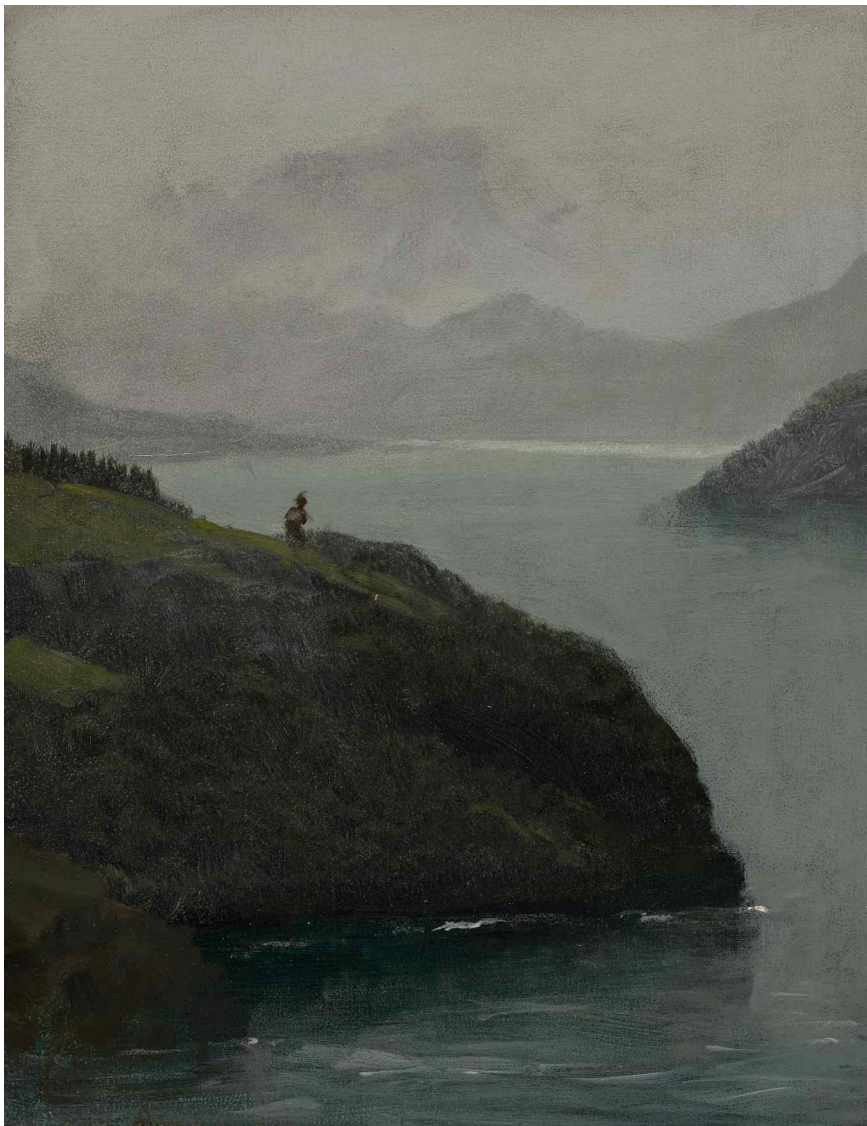
**PROVENANCE**

Galleries Maurice Sternberg, Chicago, Illinois, 1978  
Forest Fenn, Santa Fe, New Mexico, 1979  
Sold: Christie's, New York, October 24, 1979, lot 185  
Sold: Christie's, New York, September 27, 1985, lot 70  
Private collection, California  
Spanierman Gallery, New York  
Acquired from the above by the present owner

In a letter from Gordon Hendricks regarding this work, he states, "The Farallons are islands twenty miles due west of San Francisco, and were the inspiration for several large pictures by the artist, including the well-known *Seal Rocks*, *Farallon Islands* in the New Britain Museum of American Art."

\$ 30,000-50,000





126



THE COLLECTION OF  
PATRICK & CARLYN DUFFY

126

**ALBERT  
BIERSTADT**

1830 - 1902

**Western Lake Scene**

signed *ABierstadt* (lower left)  
oil on paper laid down on Masonite  
12 ½ by 9 ⅞ inches; (13.8 by 25.1 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  
Sold: Christie's, New York, November 28,  
1995, lot 136  
Acquired by the present owner at the above  
sale

**LITERATURE**

*The Kennedy Quarterly*, May 1965, vol. 5, no.  
3, p. 141, illustrated

\$ 20,000-30,000



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**WILLIAM  
BRADFORD**

1823 - 1892

**American Ship and Fishing Port**

signed *W<sup>m</sup> Bradford* and dated 1850 (lower right)  
oil on board

8 7/8 by 13 inches; (22.5 by 33 cm)

**PROVENANCE**

Private collection (sold: Sotheby's, New York,  
June 6, 1997, lot 194)

Acquired by the present owner at the above sale

\$ 20,000-30,000

128

**MALVINA  
HOFFMAN**

1885 - 1966

**'La Gavotte': A Figure of Anna  
Pavlova**

inscribed *Malvina Hoffman* © (on the base)

bronze with brown patina

height: 14 inches (35.6 cm) on a 3 inch (7.6 cm)

marble base

**PROVENANCE**

Sold: Christie's, New York, March 13, 1996, lot 121

Acquired by the present owner at the above sale

**LITERATURE**

Malvina Hoffman, *A Sculptor's Odyssey*, London, England, 1936, p. 60, another example illustrated Malvina Hoffman, *Heads and Tales*, New York, 1963, p. 60, another example illustrated Albert TenEyck Gardner, *American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art*, New York, 1965, p. 158, another example mentioned

Far Gallery, *Malvina Hoffman*, New York, 1980, p. 13, another example mentioned

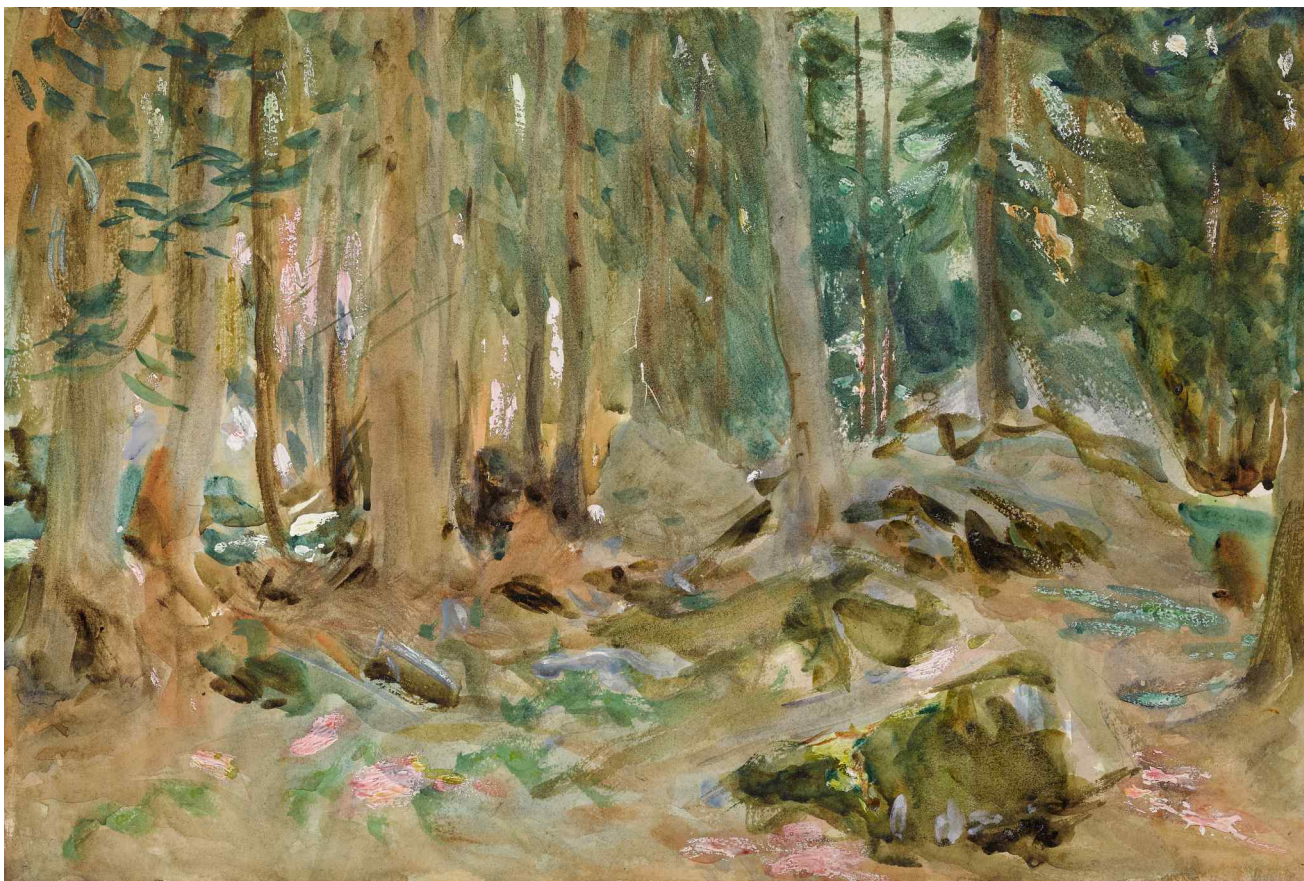
Other examples of this model can be found in the collections of the Cleveland Museum of Art, Ohio and the Detroit Institute of Arts, Michigan. A wax model is in the collection of The Metropolitan Museum of Art, New York.

\$ 7,000-10,000



128





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THE COLLECTION OF  
PATRICK & CARLYN DUFFY

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**JOHN  
SINGER SARGENT**

1856 - 1925

**Pine Woods, Purtud**

watercolor and gouache on paper laid down on board  
12 by 18 inches; (30.5 by 45.7 cm)  
Executed *circa* 1907.

**PROVENANCE**

Violet Sargent (the artist's sister), 1925  
Reine Ormond (her daughter)  
James Coats, New York, 1961  
Rex Evans Gallery, Los Angeles, California  
Leonard Kimball Firestone, Beverly Hills, California, by  
1968

Sold: Christie's, New York, September 13, 1995, lot 59  
Acquired by the present owner at the above sale

**EXHIBITED**

Los Angeles, California, Los Angeles County Museum of  
Art; San Francisco, California, M.H. de Young Memorial  
Museum; Seattle, Washington, Seattle Art Museum, *Eight  
American Masters of Watercolor*, April-October 1968, no.  
21

**LITERATURE**

Richard Ormond and Elaine Kilmurray, *John Singer  
Sargent: Figures and Landscapes, 1900-1907*, vol. VII, New  
Haven, Connecticut, 2003, no. 1431, p. 312, illustrated

\$ 30,000-50,000

103



130

 THE COLLECTION OF  
PATRICK & CARLYN DUFFY

130

**GEORGE BENJAMIN  
LUKS**

1867 - 1933

**Landscape, Pale Montauk**

signed *George Luks* (lower left) and titled *Landscape  
Pale/Montauk* (on the reverse)

watercolor on paper

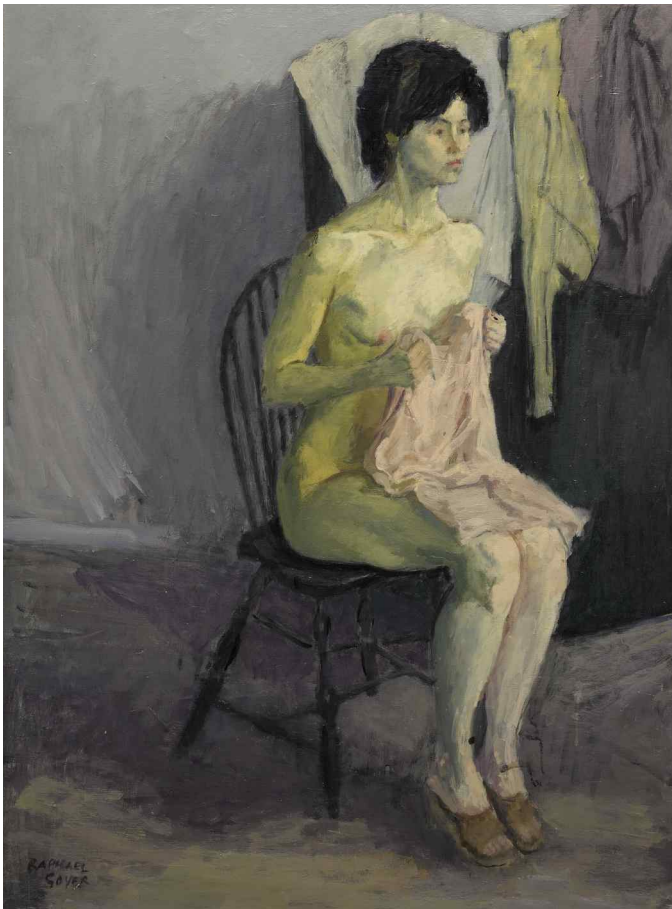
14 by 20 inches; (35.6 by 50.8 cm)

**PROVENANCE**

Sold: Christie's, New York, May 21, 1996, lot 69

Acquired by the present owner at the above sale

\$ 6,000-8,000



131

 THE COLLECTION OF  
PATRICK & CARLYN DUFFY

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**RAPHAEL  
SOYER**

1899 - 1987

**Seated Nude**

signed *RAPHAEL/SOYER* (lower left)

oil on canvas

40 by 30 inches; (101.6 by 76.2 cm)

Painted *circa* 1965.

**PROVENANCE**

Grand Central Art Galleries, New York

Sold: Sotheby's, New York, June 6, 1997, lot 272

Acquired by the present owner at the above sale

\$ 12,000-18,000



132

FRANCIS  
DE ERDELY

1904-1959

Harlequin

signed *de erdely* (lower right)

oil on canvas

36 by 27 ½ inches; (91.4 by 70 cm)

**PROVENANCE**

Sold: Butterfield & Butterfield, San Francisco, California,  
December 10, 1997, lot 3388

Acquired by the present owner at the above sale

\$ 10,000-15,000

133

CARL  
HALL

1921 - 1996

Morning Wreath

signed *CARL HALL* and dated *Feb 1947* (lower right);  
also signed again and titled "*Morning Wreath*" (on the  
stretcher)

oil on canvas

29 by 36 inches; (73.7 by 91.4 cm)

**PROVENANCE**

John & Lynne Bolen Fine Arts, Huntington Beach, California  
Tomlin Acheson Fine Arts, Santa Monica, California

**EXHIBITED**

New York, Whitney Museum of American Art,  
*Contemporary American Painting*, November  
1948-January 1949

New York, American Academy of Arts & Letters, May 1949

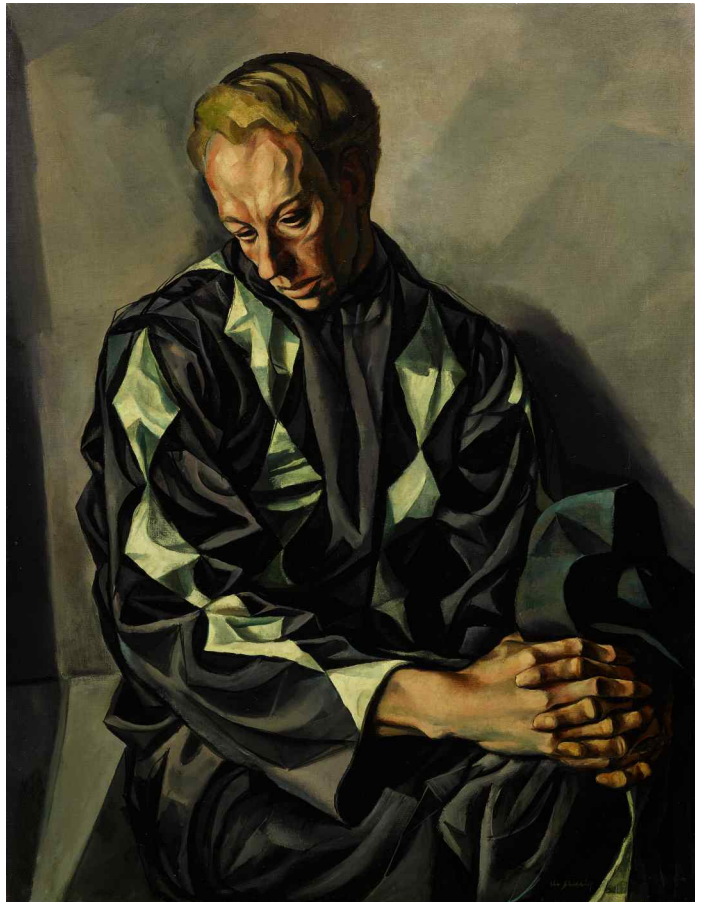
New York, Whitney Museum of American Art, *Juliana  
Force and American Art: A Memorial Exhibition*,  
September-October 1949

**LITERATURE**

"Oregon Artist Carl Hall Portrays the Great Northwest  
with 'Magical Realism,'" *Life*, March 8, 1948, p. 85,  
illustrated

"*MORNING WREATH* SHOWS THE HEAVY WHITE mists  
that envelope the spectacular countryside of northwest  
Oregon where Carl Hall painted this scene. Here, he  
says, he tried to capture the feeling of slowly moving  
mist which drifts in 'ominous shapes, leaving masses of  
fir trees like dark forbidding ships at anchor'" ("Oregon  
Artist Carl Hall Portrays the Great Northwest with  
'Magical Realism,'" *Life*, March 8, 1948, p. 85).

\$ 5,000-7,000



132



133



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**HENRIK MARTIN  
MAYER**

1909 - 1972

**The Wood Burners**

signed *Henrik Mayer* and dated 37 (lower left)  
 oil on Masonite  
 31 ¾ by 48 inches; (80.7 by 121.9 cm)

**PROVENANCE**

Estate of the artist  
 John & Lynne Bolen Fine Arts, Huntington  
 Beach, California  
 Acquired by the present owner from the  
 above, 1992

**HENRIK MARTIN MAYER WAS BORN IN**  
 New Hampshire in 1908 and developed an  
 affinity for art from an early age, studying  
 at the Manchester Institute of Arts and  
 Sciences followed by the School of Fine Arts  
 at Yale University. He was the first painter  
 to receive a mural commission in Indiana  
 under the WPA's Federal Art Project. In 1956,  
 Mayer became Dean of the Art School of  
 the University of Hartford in Connecticut, a  
 position he held until 1963. He also served as  
 Director of the Wadsworth Atheneum.

\$ 4,000-6,000



135

135

**MILAN  
GENERALIC**

b.1938

**Washing the Cow**

signed *Milan Generalic* and dated 1989 (lower  
 right)  
 oil on glass  
 23 ½ by 31 ½ inches; (56.7 by 80 cm)

\$ 1,000-1,500





THE COLLECTION OF  
PATRICK & CARLYN DUFFY

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**ROY MARTELL  
MASON**

1886 - 1972

**Camp in Box Canyon**

signed *Roy M Mason* and dated *Box Canyon/*  
*March 7, 52* (lower left); also inscribed to  
*Nannette from Roy/April, 61* (lower center)  
watercolor, gouache and pencil on paper  
10 ½ by 14 ½ inches; (26.7 by 36.8 cm)

**PROVENANCE**

The artist  
Minette Froelich, Los Angeles, California (gift  
from the artist)  
Adamson-Duvannes Galleries, Los Angeles,  
California  
Sold: Butterfield & Butterfield, San  
Francisco, California, December 12, 1996,  
lot 3312  
Acquired by the present owner at the above  
sale

\$ 3,000-5,000



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THE COLLECTION OF  
PATRICK & CARLYN DUFFY

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**RAPHAEL  
SOYER**

1899 - 1987

**Reclining Woman**

signed *RAPHAEL/SOYER* (lower left)  
watercolor and pencil on paper  
14 by 17 inches; (35.6 by 43.2 cm)

**PROVENANCE**

Sold: Butterfield & Butterfield, San  
Francisco, California, December 12, 1996,  
lot 3099  
Acquired by the present owner at the above  
sale

\$ 1,000-1,500



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**END OF SALE**

# Sotheby's EST. 1744 Wine



## Upcoming Wine Auctions 2018

### London

17 October  
14 November  
12 December

### New York

13 October  
10 November  
1 December

### Hong Kong

29–30 September  
8 December

Château Mouton Rothschild 2000  
1 jeroboam  
Estimate £9,500–13,000  
To be sold in London  
The Collection of Perfection  
19 September 2018

[sothebyswine.com](http://sothebyswine.com)

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## American Art Online

AUCTION 25 SEPTEMBER - 4 OCTOBER

LOIS MAILOU JONES  
*Market-Kenscoff, Haiti, 1954*  
Estimate \$10,000–15,000



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ANDY WARHOL. \$(4), 1982

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Financial Services





## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

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Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

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.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

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- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- 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.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.



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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](mailto: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](mailto: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.

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## 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.

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## 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 provided 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. From time to time,

Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

#### 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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](mailto: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 sellers' 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](http://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, Georgia, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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 FURNITURE AND DECORATIONS

### LOUIS XV ORMOLU-MOUNTED

**MARQUETRY COMMODE**, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

### LOUIS XV ORMOLU-MOUNTED MARQUETRY

**COMMODE** This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

### LOUIS XV STYLE ORMOLU-MOUNTED

**MARQUETRY COMMODE** The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

## 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.

## GLOSSARY FOR CERAMICS

### Meissen Cup and Saucer, CIRCA 1735

This states that the cup and saucer were made at the Meissen factory around the year 1735.

### Meissen Cup and Saucer, CIRCA 1735

Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

### Meissen Cup and Saucer, 1730-50

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

### Meissen Cup and Saucer, DATED 1735

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

### 'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

### Meissen Cup and Saucer

This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.



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## IMPORTANT NOTICES

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

### Notice Regarding Endangered Species

Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

### 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.

### Photography:

Bonnie Morrison  
Elliot Perez

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