

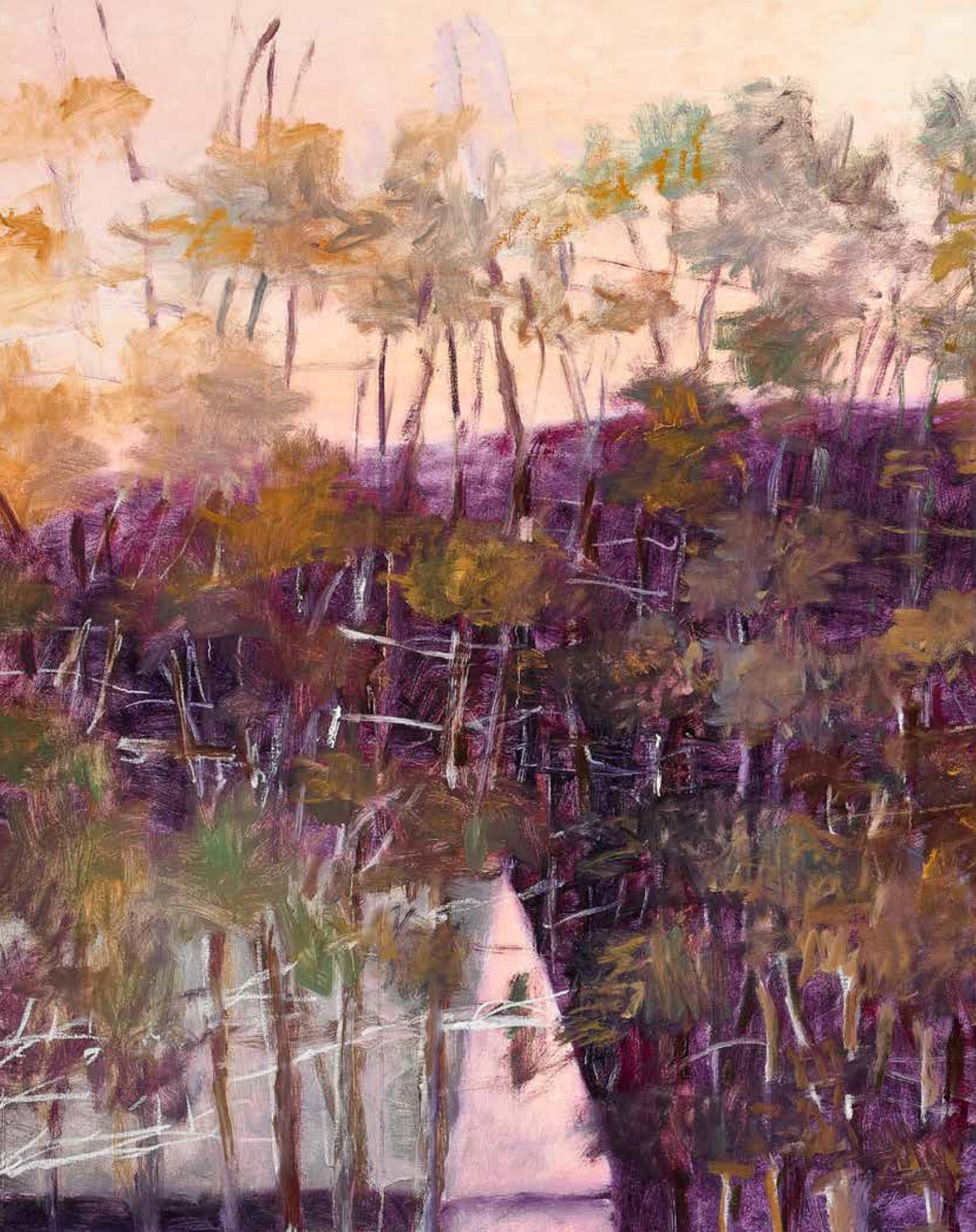
AMERICAN ART

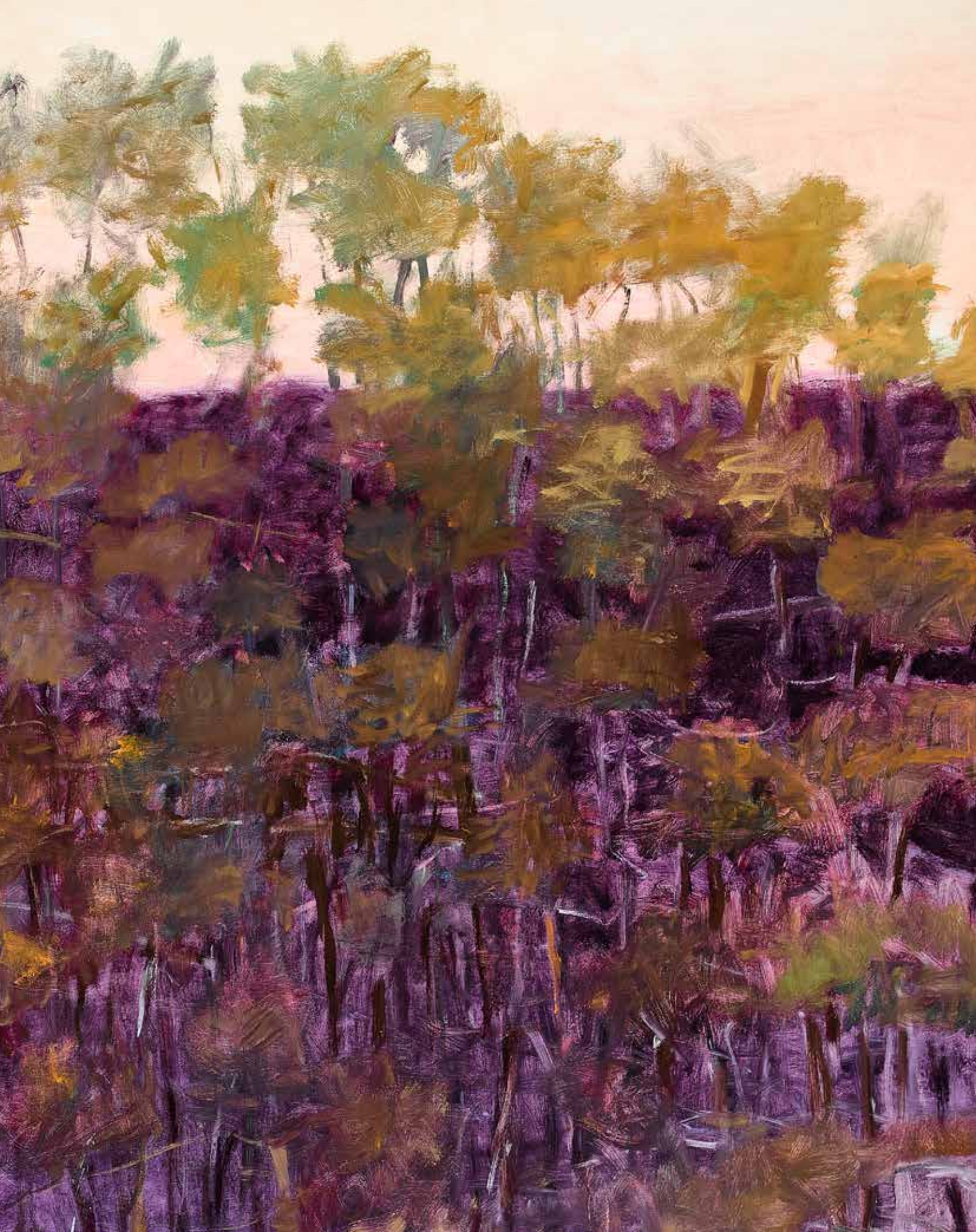
Wednesday May 23, 2018



Bonhams

NEW YORK







AMERICAN ART

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New York

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Lots 1 - 56

CATALOG: \$35

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Please see pages 74-77 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 76 will be transferred to offsite storage along with all other items purchased, if not removed by 5pm on May 23.

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ILLUSTRATIONS

Front Cover: Lot 9
Inside Front Cover: Lot 8
Image © Wolf Kahn/Licensed by VAGA, New York, NY
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Registration Page: Lot 21
Inside Back Cover: Lot 13
Back Cover: Lot 19



EVERETT SHINN 1930

AMERICAN ART AT BONHAMS

NEW YORK



Jennifer Jacobsen
Director



Liz Goodridge
Head of Sale

LOS ANGELES



Scot Levitt
Vice President

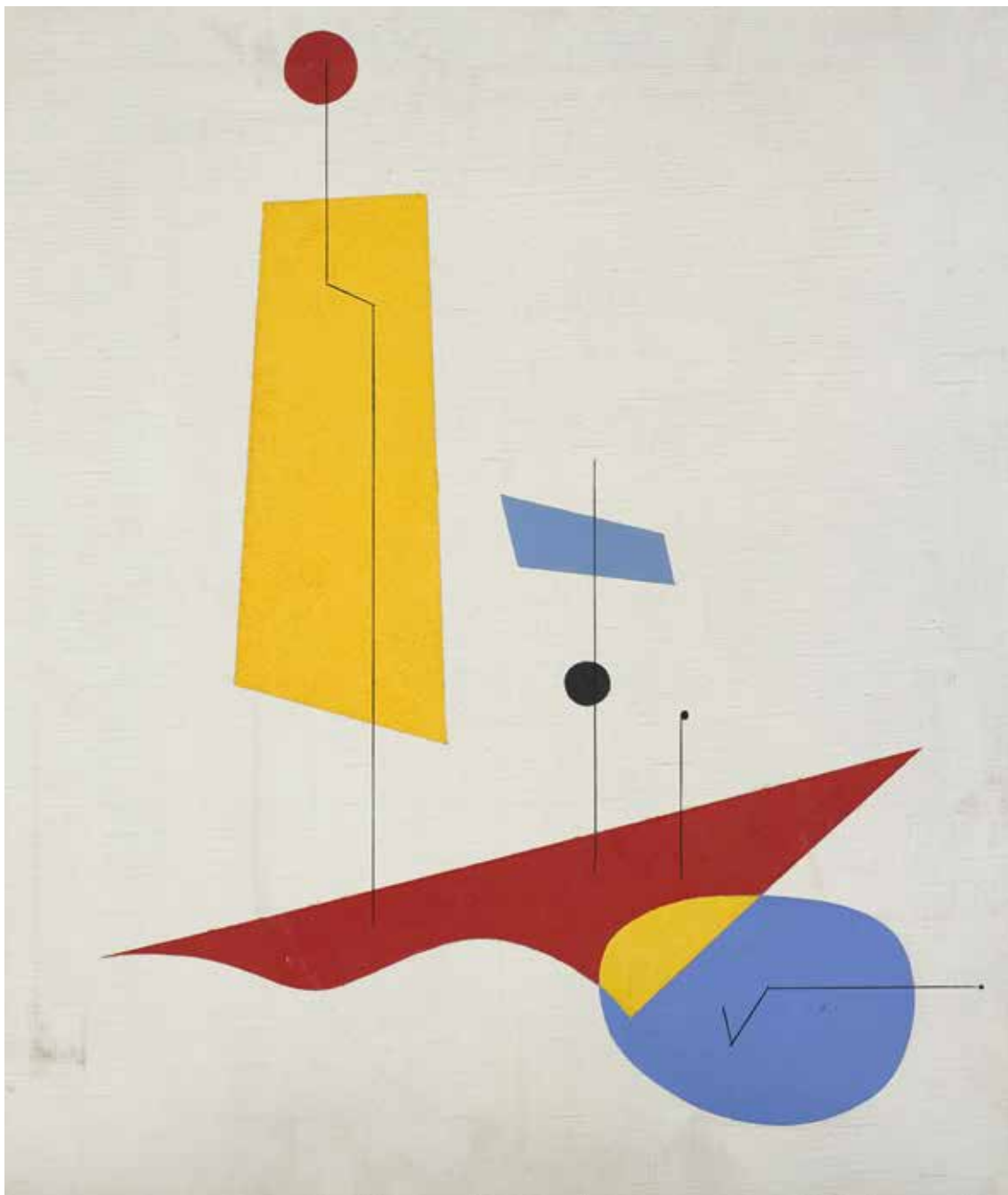


Kathy Wong
Specialist

SAN FRANCISCO



Aaron Bastian
Director



1

CHARLES GREEN SHAW (1892-1974)

Untitled (Abstract on White)

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

oil on canvas

21 1/8 x 18in

Painted in 1940.

\$7,000 - 10,000

Provenance

The artist.

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

Gift to the present owner from the above, *circa* 2000.



2^w

CHARLES GREEN SHAW (1892-1974)

Untitled (Atomic Flight)

signed and dated 'Charles G. Shaw / 1945' (on the reverse)

oil on board

32 x 50in

Painted in 1945.

\$15,000 - 25,000

Provenance

The artist.

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

Gift to the present owner from the above, *circa* 2000.



3

CHARLES GREEN SHAW (1892-1974)

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

\$12,000 - 18,000

Provenance

The artist.
 Charles H. Carpenter, Jr., bequest from the above, 1974.
 Gift to the present owner from the above, *circa* 2000.



4

ERNEST FIENE (1894-1965)

Rooftops, New York

signed and dated 'E. Fiene '30' (lower right)

oil on panel

24 x 18in

Painted in 1930.

\$4,000 - 6,000

Provenance

Rifkin-Young Fine Arts, New York.

Acquired by the present owner from the above, 2004.



5 ▲

CHARLES DEMUTH (1883-1935)

Trees and Houses (Provincetown)
signed and dated 'C Demuth · 1916 -' (lower left)
watercolor and pencil on paper

10 x 13 1/2 in

Executed in 1916.

\$20,000 - 30,000

Provenance

The artist.

Estate of the above.

Robert Locher, Lancaster, Pennsylvania, bequest from the above,
1935.

Nelson Goodman, Schwenksville, Pennsylvania, acquired from the
above, 1956.

Sale, Sotheby's, New York, March 15, 2000, lot 153.

Vance Jordan Fine Art, New York, acquired from the above.

Thomas Colville Fine Art, New York.

Acquired by the present owner from the above, 2006.

Exhibited

Providence, Rhode Island, Rhode Island School of Design, *Demuth
Exhibition*, 1939.

Boston, Massachusetts, Fogg Art Museum, Harvard Art Museums, on
loan 1972-circa 1995.

New York, Babcock Galleries, *When Modern Was Modern: 1908-
1929*, September-December 2007, no. 26.

New York, Babcock Galleries, *GIANTS: American Modern Masters*,
October 14-December 17, 2010, no. 5.

Literature

E. Farnham, *Charles Demuth: His Life, Psychology and Works*, Ph.D.
Dissertation, Ohio State University, 1959, vol. II, pp. 494-95, no. 220.

G. Greer and A. Smith, *American Paintings 1860-1960*, New York,
2000, pp. 36-37, illustrated.



(actual size)

6

OSCAR BLUEMNER (1867-1938)

Canal, Garret Mountain, Paterson, New Jersey
 signed with conjoined initials 'OFB' (lower right) and dated and
 inscribed with title 're-painted Oil 15 x 20 / Canal Garret Mntn /
 S Paterson NJ / 1920' (on the reverse)
 gouche, watercolor and pencil on paper
 3 5/8 x 5 3/8 in
 Executed *circa* 1920.

\$8,000 - 12,000

Provenance

Owings-Dewey Fine Art, Santa Fe, New Mexico.
 Private collection, Florida, (probably) acquired from the above.
 By decent to the present owner.



7^W

WOLF KAHN (BORN 1927)

Small Pond in a Meadow

signed 'W. Kahn' (lower left), dated, numbered and inscribed with title
'177-1991 / Small Pond / in a Meadow / 36 x 52' (on the stretcher)

oil on canvas

36 x 52in

Painted in 1991.

\$30,000 - 50,000

Provenance

The artist.

TABA Inc., Bethesda, Maryland.

Acquired by the present owner from the above, 2002.



8^w

WOLF KAHN (BORN 1927)

Barn in Corner

signed 'W. Kahn' (lower center), dated, numbered and inscribed with title '#2009/7 Barn in the Corner 65x85' (on the stretcher) and dated and numbered again (on the reverse)

oil on canvas

64 x 85in

Painted in 2009.

\$40,000 - 60,000

Provenance

The artist.

Ameringer Yohe Fine Art, New York.

Acquired by the present owner from the above, *circa* 2009.

**PROPERTY FROM THE COLLECTION OF GEORGE F. WIGHT,
CALIFORNIA**

9

CHARLES SHEELER (1883-1965)

Architectural Cadences

signed, dated and inscribed 'To Joan + Fred Wight with deep appreciation. Charles Sheeler 1954' (in the lower margin)
gouache and pencil on paper laid down on paper
6 1/4 x 9 1/8in, image; 9 3/4 x 12in, sheet
Executed in 1954.

\$70,000 - 100,000

Provenance

The artist.

Joan and Frederick S. Wight, California, gift of the above, 1954.

By descent to the present owner from the above.

Exhibited

Claremont, California, Pomona College, Montgomery Art Gallery,
and elsewhere, *Works on Paper 1900-1960 from Southern California
Collections*, September 18-December 31, 1977, pp. 62, 94-95,
no. 70, illustrated.

Literature

P. Sims, *Charles Sheeler: A Concentration of Works from the
Permanent Collection of the Whitney Museum of American Art*,
New York, 1980, p. 29, footnote 25.

Charles Sheeler found inspiration throughout his career in American architecture and its geometric shapes and forms. In *Architectural Cadences*, Sheeler translates that subject in his mature, abstracted style. In the artist's later works from the 1950s, buildings are translated into flattened inter-locking forms in varying degrees of transparency, which are strengthened by a vibrant color palette. The result, evident in *Architectural Cadences*, is a precise form of abstraction that is distinct to the artist.

Sheeler was born in Philadelphia, Pennsylvania, and was educated at the Pennsylvania Academy of Fine Arts. After the completion of his artistic training, by 1910, he settled in Doylestown and taught himself photography, a skill which employed him for many years and became a major component in his artistic method as a painter.

Sheeler became an accomplished photographer and his skill in the medium translated into the precise compositions of his paintings and works on paper, including *Architectural Cadences*. The effect of a double image, illustrated by layered architectural forms which overlap in foreground and cascade into skeletal frames among clouds, read much like photographic images subjected to double exposure techniques. Martin Friedman wrote of *Architectural Cadences*, "The contours of the grain elevator...merge with the vaporous outlines of other industrial structures and areas of pure abstraction exist within the picture's realistic ambience. In these passages, shed roofs and other basic details become non-associative lines and planes defined with great clarity." (M. Friedman, *Charles Sheeler*, New York, 1975, p. 169)

The present work was completed after the oil painting dually titled, *Architectural Cadences*, from 1954, currently in the collection of the Whitney Museum of American Art, New York. Modeled after this original composition, it was a unique work reproduced as an edition of serigraph prints. According to the original owner of the present work, Frederick S. Wight, these prints were issued at the suggestion of Edith Halpert, of The Downtown Gallery, New York, to be given with compliments to those individuals who helped underwrite the cost of color reproductions published in the exhibition catalogue for Sheeler's 1954 retrospective at the University of California, Los Angeles. (P. Sims, *Charles Sheeler: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art*, New York, 1980, footnote 25). Halpert had represented Sheeler at The Downtown Gallery since 1931.

It was Frederick S. Wight, an artist and writer living in Los Angeles, who organized Sheeler's retrospective exhibition at UCLA in 1954. Wight began working for UCLA in 1953 as Director of the Art Department and presided over their exhibition program. His tenure was culminated by the inception of the university's Wight Art Gallery in 1974. As an educator, artist, writer and patron of the arts, he encouraged much of the artistic culture that developed in the city during this period and still defines the city of Los Angeles today. After his retirement from the university in 1973, Wight exhibited his own body of work extensively and is today acknowledged as an important contemporary Californian artist.

By the 1950s, Sheeler was awarded numerous accolades of distinction for his contributions to the American Modernist tradition of painting. Carol Troyen and Erica Hirshler concluded that "the best of Sheeler's work, early and late, is about the conflation of shadow and substance, of the remembered and the freshly seen, and how a new vision triggers treasured memories." (C. Troyen and E.E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, pp. 42-43)



To Joan & Fred Wright with deep appreciation. Charles Sheeler 1954

10 ▲

JOHN MARIN (1870-1953)

Sea in Red (Version II)

signed and dated 'Marin 48' (lower right)

oil on canvas

22 x 28in

Painted in 1948.

\$100,000 - 150,000

Provenance

The artist.

Estate of the above.

Marlborough-Gerson Gallery, New York, *circa* 1970.

Private collection, acquired from the above, 1973.

Hollis-Taggart Galleries, New York, 2003.

Acquired by the present owner from the above, 2006.

Exhibited

New York, An American Place, *John Marin's New Paintings in Oil and Watercolor*, December 7, 1948-January 31, 1949.

Literature

C. Gray, *John Marin by John Marin*, New York, 1970, p. 131, illustrated.

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Part II, Tucson, Arizona, 1970, p. 764, no. 48.27, illustrated.

John Marin was one of the most acclaimed artists of his era, according to a poll of museum directors and art critics, and he was named the finest living painter in America by *Look Magazine* in 1948. Marin's energetic later works were a precursor of what was to come from the next, younger generation of post-war Abstract Expressionist painters. Marin was, like Georgia O'Keeffe and Arthur Dove, one of the mainstays of Alfred Stieglitz's gallery. *Sea in Red (Version II)* was among a small number of oils selected to be included in the artist's last solo-exhibition at Stieglitz's American Place gallery in New York, from December 1948 through January 1949.

Marin reveled in the expressionism which he had seen in the Fauve painters in France, and originated his own spontaneous, ignited brushstrokes to create one of the most original bodies of work in the history of American art. *Sea in Red (Version II)* stands as a culmination of his artistic career. The present work exhibits stylistically and technically Marin's mature style, including staccato linear brushwork, passages of open canvas, and alternating thin and thickly brushed strokes. These stylistic devices imbue the work with movement and energy. The spirited, calligraphic brushwork conveys the animated flight of seagulls, and power of the wind and waves crashing over the rocks of the Maine coast. In the present work, Marin powerfully captured his sense of the rhythms and movements of the experience of being at the sea.





11 ▲

MARSDEN HARTLEY (1877-1943)

The Little Arroyo

signed, dated and inscribed with title 'The Little Arroyo / Marsden Hartley 1918' (lower right), signed and dated again 'Hartley / 1918' and bears Alfred Stieglitz Collection stamp (on the reverse)

pastel on paper

17 3/4 x 28 5/8in

Executed in 1918.

\$30,000 - 50,000

Provenance

The artist.

Alfred Stieglitz, New York.

Wehye Gallery, New York.

Private collection, acquired from the above.

Sale, Sotheby's, New York, November 28, 2007, lot 93.

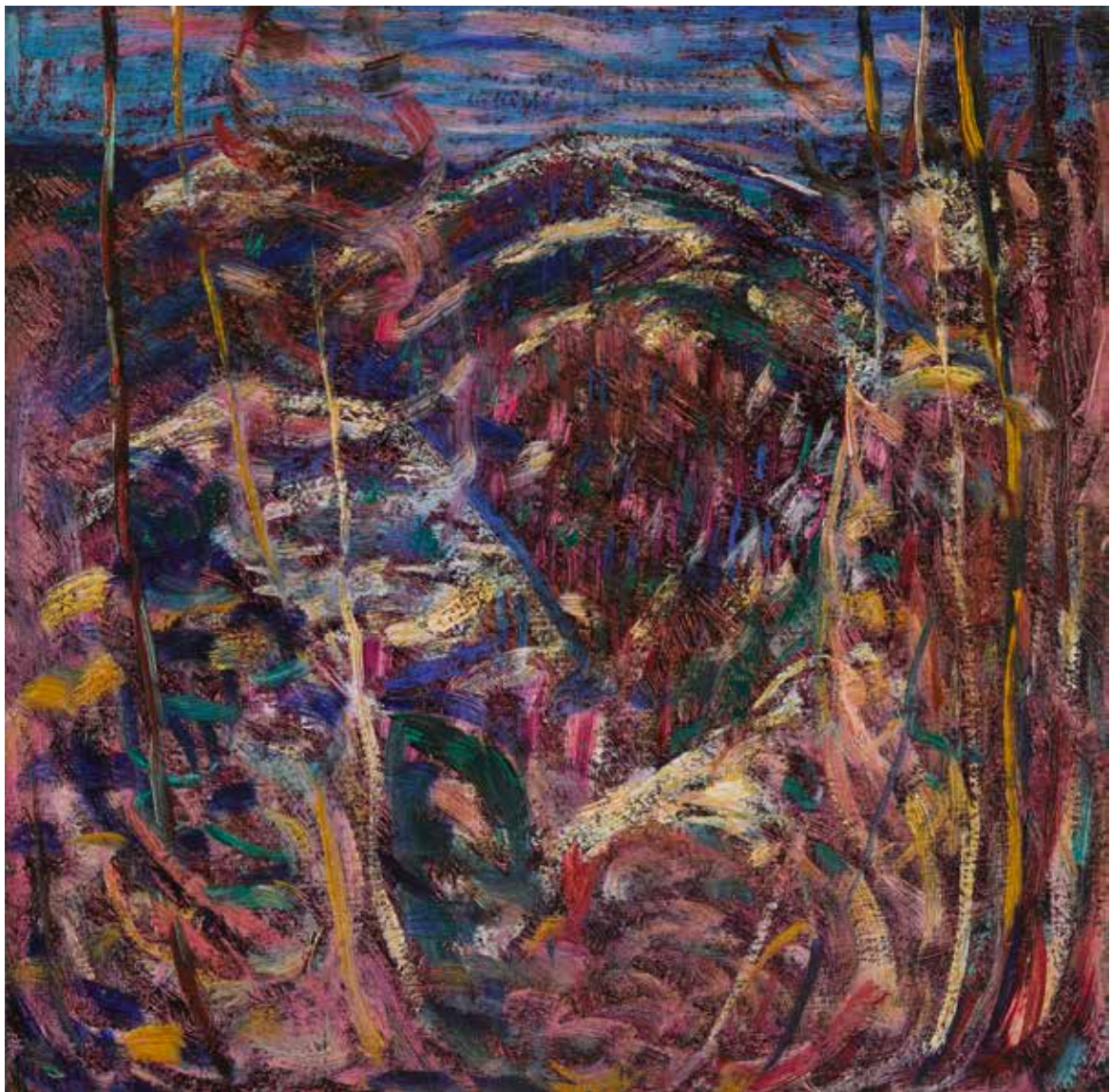
Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 45.

This work will be included in *The Marsden Hartley Legacy Project: The Complete Paintings and Works on Paper* by Gail R. Scott.

The Little Arroyo is distinguished by its close relationship to *The Little Arroyo*, *Taos*, which was originally owned by Hudson D. Walker and is now in the collection of the Frederick R. Weisman Art Museum, Minneapolis, Minnesota. At least seven of Hartley's desert pastels are in public collections, including the Seattle Art Museum, Seattle, Washington; Phoenix Art Museum, Phoenix, Arizona; and the Georgia O'Keeffe Museum, Santa Fe, New Mexico. In October 1918, Hartley mailed all of his desert pastels to Alfred Stieglitz, who then selected the present work for his own collection, further underscoring the present work's importance among Hartley's works on paper.



**PROPERTY FROM THE ESTATE OF HARRIET WALKER FITTS,
PROVINCETOWN, MASSACHUSETTES**

12

MARSDEN HARTLEY (1877-1943)

Hills

oil on board

12 1/8 x 12 1/8 in

Painted in 1908.

\$40,000 - 60,000

Provenance

The artist.

Charles Daniel, New York.

M. Knoedler & Co., New York, 1942.

Mr. and Mrs. Hudson and Lone Walker, New York, acquired from the above, 1945.

By descent to the present owner from the above.

Exhibited

(probably) New York, Photo-Secession Galleries, *Exhibition of Paintings in Oil by Marsden Hartley of Maine*, May 8-18, 1909, one of nos. 8-22 (as *Songs of Autumn*).

Minneapolis, Minnesota, University Art Museum, *Marsden Hartley*, May 5-June 13, 1952, p. 64.

Literature

"Paintings by Marsden Hartley," *Camera Work*, no. 28, October 1909, p. 51.

"Unphotographic Paint - The Texture of Impressionism," *Camera Work*, no. 28, October 1909, pp. 20-23.

J.C. Weaver, ed., *Sadakichi Hartmann, Critical Modernist: Collected Art Writings*, Berkeley, California, 1990, pp. 189-93.

This work will be included in *The Marsden Hartley Legacy Project: The Complete Paintings and Works on Paper* by Gail R. Scott.

13 ▲

MARSDEN HARTLEY (1877-1943)

Starfish

oil on canvas

16 x 20in

Painted *circa* 1938.

\$100,000 - 150,000

Provenance

The artist.

Estate of the above.

Babcock Galleries, New York, 1958.

Private collection, acquired from the above, *circa* 1959.

Sale, Parke Bernet Galleries, Inc., New York, February 20, 1963, lot 40.

Babcock Galleries, New York, acquired from the above.

Private collection, New York, acquired from the above, *circa* 1963.

Acquired by the present owner from the above, 2008.

Exhibited

New York, Babcock Galleries, *Marsden Hartley: 1877-1943*, December 8, 1958-January 3, 1959, no. 17.

New York, Babcock Galleries, *Hartley 1877-1943: Exhibition of Paintings*, January 4-30, 1960, no. 21.

New York, The American Federation of Arts, *Late Works of Marsden Hartley*, October 1966-October 1967, no. 20.

Southampton, New York, Tripoli Gallery, *Water*, August 15-September 9, 2013.

This work will be included in *The Marsden Hartley Legacy Project: The Complete Paintings and Works on Paper* by Gail R. Scott.

Marsden Hartley was among the finest of America's first generation of modernist artists, a cosmopolitan internationally known painter who created some of the most compelling American works of the early 20th century. Yet it was only in the last decade of his life, when Hartley returned to his native ground in the state of Maine, that his paintings take on a sense of poignant insight and intimate spiritual resolution not often present in his earlier work.

Gail Scott has noted that in Hartley's late works "what is left unsaid, the profoundly empty space behind the image, conveys as much as the actual object. Suspended in this Zen-like emptiness are small mundane objects... depicted as deceptively simple—even, at times, ungainly—directness." In this body of work, sea gulls, ducks, mackerel, cod, seahorses, shells and other marine life fill his compositions—images rife with associations of isolation and longing, the passage of time and introspection about his own life. The present work manifests a visual elegance and technical painterly fluency encountered only in Hartley at his best. *Starfish* is notable for its fluent brushwork, simplicity of design and its powerfully direct poetic introspection.





14

14

JOSEPH STELLA (1877-1946)

American Industry

bears collection stamp 'J Stella / JML Coll' (lower right)

watercolor on paper

4 3/4 x 2 5/8in

Executed circa 1920s.

\$1,500 - 2,500

Provenance

The artist.

Dr. Giovanni Stella, brother of the above, New Rochelle, New York.

Mrs. Giovanni Stella, wife of the above, New Rochelle, New York.

Mrs. Josephine M. Lettera, New Rochelle, New York.

Acquired by the present owner from the above, circa 1990.

15

CHARLES BURCHFIELD (1893-1967)

Cold White Light

signed and dated 'Chas E Burchfield / 1916' (lower left)

and inscribed with title (lower right)

conte crayon on paper

11 x 17 1/8in

Executed in 1916.

\$3,000 - 5,000

Provenance

Dr. Anthony J. Sisti, Sisti Galleries, Buffalo, New York.

Sheldon Ross Gallery, Birmingham, Michigan.

Private collection, Michigan.

Art Space II, Birmingham, Michigan.

Acquired by the present owner from the above, 2004.



15



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

16

MILTON AVERY (1885-1965)

Trees

signed and dated 'Milton Avery 1954' (lower left)

watercolor and pencil on tissue paper

7 3/8 x 20 1/4 in

Executed in 1954.

\$12,000 - 18,000

Provenance

Galerie Marumo, Beverly Hills, California.

Acquired by the present owner from the above.



17

ABASTENIA ST. LEGER EBERLE (1878-1942)

Roller Skater (Girl Skating)

inscribed and dated "06 / A St L Eberle" and stamped "B. Zoppo. / Foundry. N.Y." (along the base)

bronze with brown patina

13in high

Modeled in 1906.

\$10,000 - 15,000

Provenance

(possibly) Spreckles Sugar Company, California.

Private collection, California, (possibly) acquired from the above.

By descent to the present owner from the above.

Literature

Abastenia St. Leger Eberle: Sculptor (1878-1942), Des Moines, Iowa, 1980, n.p., no. 8, another example illustrated.

J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 3, 28-29, 191, another example illustrated (as *Roller Skating (also Roller Skater)*).

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art*, vol II, New York, 2001, pp. 627-29, another example illustrated (as *Girl Skating*).

The present work is a common subject among Abastenia St. Leger Eberle's representations of the city's poor. Most frequently depicting children, these examples were produced in bronze, generally standing a foot in height. (T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art*, vol II, New York, 2001, p. 629) *Roller Skater* is a significant model as it is the first image of this subject, produced by the artist in 1906. A poignant example of the underprivileged class the artist witnessed living in New York, she once discussed her subjects to the *Washington Post* in 1916, "The children of the East Side play without restraint; their griefs and their joys are expressed with absolute abandon. . . . [T]heir natural emotions are not retrained by the pretty curtsies taught by governesses. . . . They laugh loudly. They shout. They race on roller skates and dance unrestrainedly. I can get at the human quality in these children. They are real – real as they can be. They express life." (ibid) According to the artist, there were approximately six or eight casts of *Roller Skater* produced by 1933. Other examples of this bronze can be found in the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Rhode Island School of Design, Museum of Art, Providence, Rhode Island; and Des Moines Art Center, Des Moines, Iowa.



18

EVERETT SHINN (1876-1953)

Eccentric Dancer

signed and dated 'Everett Shinn / 1930.' (lower right)

pastel, charcoal and conte crayon on paperboard

16 1/4 x 14 3/8 in

Executed in 1930.

\$40,000 - 60,000

Provenance

Mr. Norman Stone, New York.

By descent to the present owner from the above.

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

19

ELIE NADELMAN (1882-1946)

Head of a Man in a Top Hat

inscribed 'Eli Nadelman' (along the base), numbered '5/8,' stamped with conjoined initials of the Modern Art Foundry 'MA' and stamped with the symbol of the Art Founders Guild (beneath the neck)
polished bronze

18in high on a 7 1/4in marble base

Modeled by 1914, cast in 1982-83.

\$60,000 - 80,000

Provenance

Acquired by the present owner, 1982-83.

Literature

L. Kirstein, *Elie Nadelman*, New York, 1973, p. 293, no. 67.



Le Boulevardier, circa 1909, plaster, 18 ½ x 9 x 13 ½ in.
Gift of Mr. and Mrs. Nathan Smooke (M.84.267). Image © 2018
Museum Associates / LACMA. Licensed by Art Resource, NY.

The present work is a posthumous cast produced by the present owner and Lincoln Kirstein, in 1982-83, at Modern Art Foundry, New York. This bronze is one among an edition of eight casts. No known editions of this model were produced in bronze during the artist's lifetime. The plaster from which the present work was made is now in the collection of the Los Angeles County Museum of Art, Los Angeles, California.

While living in Paris from 1904 through 1914, Elie Nadelman became acquainted with many prominent figures of the modern art movement including Pablo Picasso, Constantine Brancusi, and Leo and Gertrude Stein. Nadelman likely brought the plaster model for *Head of a Man in a Top Hat* back to the United States from Paris. According to Lincoln Kirstein, this plaster model served as the prototype for the painted brass *Man in a Top Hat*, circa 1920-24, which is in the collection of the Museum of Modern Art, New York. (L. Kirstein, *Elie Nadelman*, New York, 1973, p. 293)

In a 1914 review by Guillaume Apollinaire of the artist's second solo exhibition in Paris, he wrote of the plaster version of the present work that it was one of the "first works in which a piece of modern clothing has been treated in an artistic manner." (G. Apollinaire, *Apollinaire on Art: Essays and Reviews, 1902-1918*, New York, 1972, p. 358) The top hat is an emblem of modernity and contemporary, sophisticated fashion of the period. Nadelman's hallmark style focused on linear curves and form, without superfluous details or ornamentation. The artist once described, "I employ no other line than the curve, which possesses freshness and force..." (as quoted in L. Kirstein, *Elie Nadelman*, New York, 1973, p. 184) In the present work, Nadelman composed an elegant and clearly defined reduction of the forms of a man's face, which he further modernized with the inclusion of the large top hat. This simplified and uniquely stylized representation of the human figure remained a constant throughout Nadelman's oeuvre.



20

EVERETT SHINN (1876-1953)

The Old Haymarket, New York

signed and dated 'Everett Shinn / 1900' (lower right) and signed again indistinctly (lower left)

pastel and charcoal on paper

7 3/4 x 13in

Executed in 1900.

\$60,000 - 80,000

Provenance

James Vigeveno Galleries, Los Angeles, California.

M. Knoedler & Co. Inc., New York.

Private collection, New York, *circa* 1960s.

Godel & Co. Fine Art, Inc., New York.

D.C. Moore Gallery, New York, acquired from the above, 2009.

Acquired by the present owner from the above, 2009.

Exhibited

New York, Ferargil Galleries, *Everett Shinn*, January 18-February 7, 1943, no. 62.

Literature

"Nostalgic Art of Everett Shinn Reviewed," *The Art Digest*, January 15, 1943, p. 10.



WILLIAM GLACKENS (1870-1938)

Washington Square – The Green Dress

signed 'William Glackens' (lower right)

oil on canvas

13 1/8 x 16 1/4 in

\$70,000 - 100,000

Provenance

The artist.

Estate of the above.

Kraushaar Galleries, New York.

Private collection, San Francisco, California, acquired from the above, 1958.

Private collection, San Francisco, California, by descent.

Gift to the present owner from the above, 2017.

Exhibited

(possibly) Omaha, Nebraska, Joslyn Art Museum, 1951.

William Glackens is famously known for his association with the group of American painters who identified as The Eight and were later among the Ashcan School of painters. Members of the group included Robert Henri, John Sloan, Everett Shinn, George Luks, Ernest Lawson, Maurice Brazil Prendergast and Arthur B. Davies. Codified by their group exhibition in 1908 at Macbeth Gallery in New York, the group displayed a series of paintings that ignored traditional artistic subject matter and instead put a spotlight on the urban landscape of downtown Manhattan. Their focus was realistic depictions of everyday life in New York City.

From Philadelphia, Pennsylvania, Glackens eventually settled in New York by 1900. He maintained a studio in Washington Square Park as well as a private residence along the southern edge of the park. Washington Square Park was situated in an area between distinct neighborhoods of New York, with Greenwich Village—an area home to large immigrant communities—to the South and a stylish neighborhood to the north. In the early 1900s, Glackens frequently depicted the park and the diversity of those who enjoyed it as subject to numerous oils and drawings. *Washington Square – The Green Dress* stands as an accomplished oil painting from this period. Through the trees in the background of the composition, represented by bold red strokes of paint, are the red brick Greek Revival townhouses characteristic of the Northern edge of the park.

Washington Square – The Green Dress is a charming example of the vibrant city life that fascinated the artist. Figures are scattered throughout the middle ground, wandering along the park's paths, and resting to sit on benches that line the grass lawn. Vibrant green pigment is scattered throughout the composition, suggesting the work was painted in spring or summer when the city's parks were in bloom. The central figure in the green dress at right, for which the work is fondly titled, steps toward the viewer into a ray of sunshine. She wears white gloves that cover her forearms, a stylish hat and floor-length dress. She holds a small handbag in her right hand which is seen swinging along her side. It is the artist's great affection for his subject that can be felt in the animated brush strokes of *Washington Square – The Green Dress*.

The present work was acquired directly from the artist's estate, through Kraushaar Galleries, New York, in 1958, by a prestigious private collector on the West Coast. The work remained in the same private collection for nearly sixty years before being gifted to the present owner.





22

WILLIAM GLACKENS (1870-1938)

Park by the East River
pastel and charcoal on paper
12 1/4 x 18 1/4 in

\$3,000 - 5,000

Provenance

The artist.
Estate of the above.
Kraushaar Galleries, New York.
Private collection, San Francisco, California, acquired from the above,
1958.
Private collection, San Francisco, California, by descent.
Gift to the present owner from the above, 2017.



23

GLENN O. COLEMAN (1887-1932)

New York Park Scene

signed 'Coleman' (lower right)

oil on canvas

16 1/2 x 22in

\$4,000 - 6,000

Provenance

Rifkin-Young Fine Arts, New York.

Acquired by the present owner from the above, *circa* 2005.



24 ▲

GEORGE GROSZ (1893-1959)

New York, Downtown Manhattan
stamped with signature 'Grosz' (lower right) and bears artist's
estate stamp with number '1 112 6' (on the reverse)
watercolor on paper
19 3/8 x 14 1/2 in
Executed in 1933.

\$10,000 - 15,000

Provenance

The artist.
Estate of the above.
Richard A. Cohn, executor of the artist's estate, New York.
Acquired by the present owner from the above, 1985.

Accompanying this lot is a certificate of authenticity issued by
Ralph Jentsch. The present work will be included in his forthcoming
catalogue raisonné of works on paper by the artist.

George Grosz settled permanently in New York in 1933, when the
present work was executed. He had left Berlin and the Weimar
Republic to escape the turmoil of Hitler's rise to power but the New
York that welcomed him was in the throes of the Great Depression.
Grosz was always at home in big cities and was no stranger to a
metropolis in economic hardship, despite the current climate he took
to New York immediately. The present work illustrates the artist's
continued interest in the details of the urban landscape, as well as his
fascination with the symbols both of the City and of the Depression.



25

JOHN MARIN (1870-1953)

From New York Hospital
signed and dated 'Marin 51' (lower right)
watercolor and pencil on paper
8 7/8 x 12 in
Executed in 1951.

\$15,000 - 25,000

Provenance

The artist.
Mr. Harry Austin Blutman, gift of the above.
By descent to the present owner from the above.

In 1951 John Marin produced a number of small watercolors depicting the view outside his window while lying sick in New York Hospital, the present work one among them. (S. Reich, *John Marin*, Part I, Tucson, Arizona, 1970, p. 240) The previous owner, Dr. Harry Austin Blutman, was an avid art collector and a friend of Marin's. The present work was gifted by the artist to Dr. Blutman as a token of their friendship.



26

CHARLES BURCHFIELD (1893-1967)

Untitled (Landscape in a Field)

signed and dated 'Chas Burchfield / 1917' (lower left) and

dated again 'June 10, 1917' (on the reverse)

gouache, watercolor and pencil on paper laid down on board

15 x 20in

Executed in 1917.

\$10,000 - 15,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.

Accompanying this lot is a research report completed by the Burchfield Penney Art Center, Buffalo, New York.

The artist recorded in his journal, on June 10, 1917, the stormy weather depicted in the present composition. He recalled, "A wind comes from the north, loose scudding mists clouds that grow denser & denser & hang low." (C.E. Burchfield, *Journals*, vol. 29B, pp. 46-48) In her report on the present work Nancy Weekly, Head of Collections and Curator, Burchfield Penney Art Center, suggests that the work even appears to exhibit signs of the weather, having possibly been rained upon, judging by the pattern of raindrops that dispersed the wet watercolor surface of the work in progress.



27

CHARLES BURCHFIELD (1893-1967)

Untitled (Landscape with Trees and Houses)
dated 'April - 7 - 1917' (on the reverse)
gouache and watercolor on paper laid down on board
18 x 22in
Executed in 1917.

\$20,000 - 30,000

Provenance

Private collection, New York.
By descent to the present owner, 1999.

Accompanying this lot is a research report completed by the Burchfield Penney Art Center, Buffalo, New York.

In a journal entry written by the artist, dated April 7th, 1917, while in Salem, Ohio, the artist describes the subject depicted in the present work:

"After a blizzard a cold blue & white day, - pale sun at late afternoon - The moon came up over the chilly April hills & found my mind sodden with neglect - but I saw it finally (star doodle) reflected in a leaf soggy pond in the woods and heard the creek in Pinehollow behind me."
(C.E. Burchfield, *Journals*, vol. 29B, pp. 26-27)



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

28

WOLF KAHN (BORN 1927)

Near Deer Isle Village
signed 'W. Kahn' (lower right)
oil on canvas
24 x 48in
Painted in 1967.

\$15,000 - 25,000

Provenance

The artist.
Grace Borgenicht Gallery, Inc., New York.
Private collection, New Jersey, acquired from the above, 1990.
By descent to the present owner from the above.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

29

WOLF KAHN (BORN 1927)

At the Park Near Alameda

signed 'W. Kahn' (lower left) and numbered '#70-1988' (on the reverse)

oil on canvas

20 x 28 1/8 in

Painted in 1988.

\$10,000 - 15,000

Provenance

The artist.

Grace Borgenicht Gallery, Inc., New York.

Private collection, New Jersey, acquired from the above, 1990.

By descent to the present owner from the above.



30 ▲

CHARLES SHEELER (1883-1965)

Barn Decorations (Hex Signs)

tempera on plexiglass

6 1/2 x 9 1/2in, image; 11 1/8 x 14 1/8in, overall

Painted in 1959.

\$30,000 - 50,000

Provenance

The artist.

The Downtown Gallery, New York, 1959.

Terry Dintenfass Gallery, New York.

Drs. Macia and Meyer Friedman, acquired from the above, 1978.

Estate of the above.

Sale, Sotheby's, New York, November 28, 2001, lot 142.

Private collection, acquired from the above.

Acquired by the present owner from the above, 2006.

Exhibited

New York, The Downtown Gallery, n.d.

Fort Worth, Texas, Amon Carter Museum of American Art, *American Art... 20th Century: Image to Abstraction*, 1967, n.p. (as *Barn Decorations*)

New York, Terry Dintenfass Gallery, n.d.

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 10.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 28.

Literature

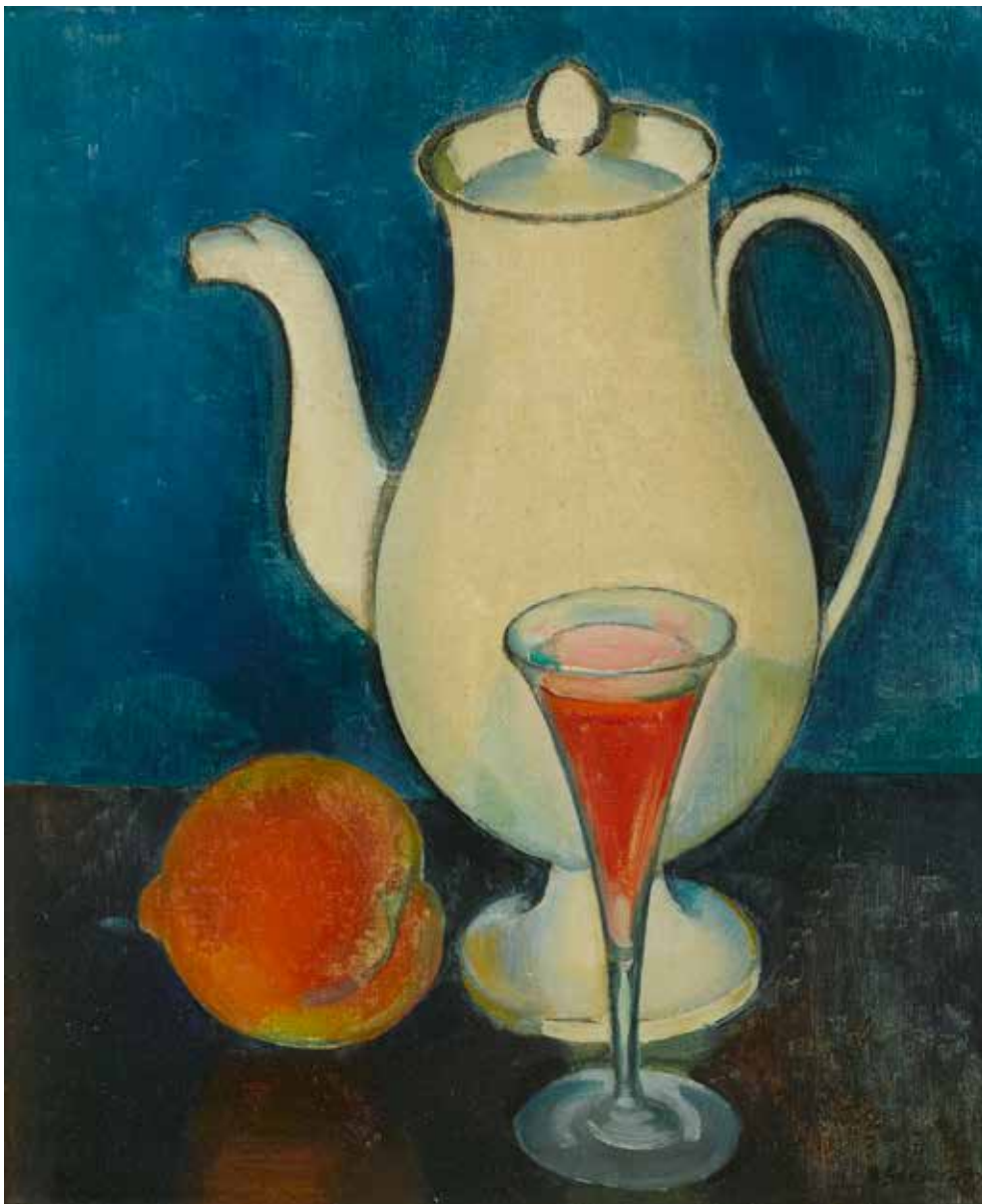
L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, State University of Iowa, 1963, pp. 551, 554.

M. Friedman, B Hayes, and C. Millard, *Charles Sheeler*, Washington, D.C., 1968, p. 31, illustrated (as *Hex Signs*).

M. Friedman, *Charles Sheeler*, New York, 1975, p. 188, illustrated (as *Hex Signs*).

C. Troyen and E.E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 214.

J. Goodrich, "Looking Back on an American Revolution," *The New York Sun*, vol. 123, no. 33, May 31, 2007, p. 22, frontispiece illustration.



31 ▲

CHARLES SHEELER (1883-1965)

Still Life

signed and dated 'Sheeler - 1925' (lower right)

oil on canvas

12 x 10in

Painted in 1925.

\$60,000 - 80,000

Provenance

Private collection, New York.

Hirschl & Adler Galleries, New York, 1981.

John Berggruen Gallery, San Francisco, California, acquired from the above, 1981.

Harriet Walker Henderson, 1981.

Sale, Sotheby's, New York, November 28, 2007, lot 22.

Acquired by the present owner from the above.



32 ▲

CHARLES SHEELER (1883-1965)

Rose in a Vase
signed and dated 'Charles Sheeler 1924' (lower right)
colored pencil and pencil on paper
17 1/4 x 12 in
Executed in 1924.

\$25,000 - 35,000

Provenance

The artist.
The Downtown Gallery, New York, *circa* 1965.
Robert Tobin, San Antonio, Texas, by 1971.
Tobin Surveys, Inc., San Antonio, Texas, by 1990.
Property of the Tobin Endowment, San Antonio, Texas.
Sale, Christie's, New York, May 24, 2007, lot 23.
Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*,
May 1-July 11, 2007, no. 10.
New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*,
September 17-December 21, 2007, no. 19.
New York, Babcock Galleries, *American Paper: 1865-1965*,
March 5-May 6, 2009, no. 53.

Literature

L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, vol. I, Ph.D. dissertation, State University of Iowa, 1963,
p. 250 (as *Flower in Vase*).



33 ▲

STUART DAVIS (1892-1964)

Still Life with Book, Compote and Glass
signed and dated 'Stuart Davis 1922' (upper right)
oil on canvas
18 3/8 x 30 1/8 in
Painted in 1922.

\$40,000 - 60,000

Provenance

The artist.
Estate of the above.
Private collection, New York.
Acquired by the present owner from the above, 2006.

Exhibited

New York, Borgenicht Gallery, *Stuart Davis: Still Life Paintings 1922/24*, September 27-October 23, 1980 (as *Book, Compote & Glass*).
New York, Salander-O'Reilly Galleries, Inc., *Stuart Davis (1892-1964): The Breakthrough Years 1922-24*, November 4-December 26, 1987, n.p., no. 6, pl. 6, illustrated.
San Francisco, California, John Berggruen Gallery, *Stuart Davis: Paintings and Works on Paper*, April 8-May 9, 1992, n.p., no. 20 (as *Book, Compote and Glass*).

Literature

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. three, New Haven, Connecticut, 2007, p. 116, no. 1466, illustrated.



34

WALT KUHN (1877-1949)

Circus Scene

signed 'Walt Kuhn' (lower right)

oil on panel

13 1/4 x 8in

\$8,000 - 12,000

Provenance

Midtown Galleries, New York

Midtown Payson Galleries, New York, acquired from the above.

Acquired by the present owner from the above, circa 1995.

Exhibited

New York, Midtown Payson Galleries, *Walt Kuhn: People and Performers*, November 18-December 30, 1992.



35

JOHN BRADLEY STORRS (1885-1956)

Kneeling Figure

numbered and inscribed '7-24-14 / 1st of 3' and stamped with artist's device (along the base), stamped again and inscribed '1st of 3 - 1925 / John / Storrs' (underneath the base)

painted terracotta

10 1/2 in high

Modeled in 1925.

\$8,000 - 12,000

Provenance

Private collection.

By descent to the present owner from the above.



36

McCLELLAND BARCLAY (1892-1943)

The Nightclub Singer

signed 'McClelland Barclay' (upper right)

oil on canvas

28 x 40in

\$8,000 - 12,000

Provenance

Private collection.

By descent to the present owner from the above.



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

37

PAUL HOWARD MANSHIP (1885-1966)

Bust of John Barrymore

inscribed and dated 'Paul · Manship SC · M · C · M · X · X · John
Barrymore,' stamped with conjoined initials of the Modern Art
Foundry 'MA' and stamped with the symbol of the Art Founders Guild
(underneath the base)

polished bronze

18in high

Modeled in 1920, cast in 1981.

\$10,000 - 15,000

Provenance

Acquired by the present owner, 1981.

Literature

P. Vitry, *Paul Manship: Sculpteur Américain*, Paris, 1927, n.p., pl. 70,
marble version illustrated.

E. Murtha, *Paul Manship*, New York, 1957, pp. 159, 167, no. 108,
fig. 26, marble version illustrated.

J. Manship, *Paul Manship*, New York, 1989, p. 86, no. 78, marble
version illustrated.

The present lot is a posthumous cast produced by the present owner
with Modern Art Foundry in 1981 among an edition of five casts. A
plaster version exists in the collection of the Smithsonian American Art
Museum, Washington, D.C., bequest of the artist, 1966.

John Barrymore (1882-1942) was an American actor from a famous
theatrical family, who worked on the stage, silent films, and later
motion pictures with sound. He had lead roles in the films *Svengali*
(1934), *Dr. Jekyll and Mr. Hyde* (1920), *Twentieth Century* (1934), and
Dinner at Eight (1934). When Barrymore achieved fame during the
silent film era, he received the nickname "The Great Profile" based on
his striking facial features that are captured in Paul Manship's rendition
in the present work.



38

REGINALD MARSH (1898-1954)

Waiting for the Train
signed and dated 'Reginald Marsh '43' (lower left) and
signed and dated again (lower right)
watercolor on paper
11 1/4 x 8 5/8 in
Executed in 1943.

\$6,000 - 8,000

Provenance

Midtown Galleries, New York.
Midtown Payson Galleries, New York, acquired from the above.
Private collection, Delaware.
Acquired by the present owner from the above, circa 2005.

Exhibited

St. Paul, Minnesota, Minnesota Museum of Art, *American Drawings*
1910-1960, July 8-September 2, 1990.



39

AARON SHIKLER (1922-2015)

Sleeping Figure

signed and dated 'Shikler '67' (lower left)

pastel on paper laid down on board

7 7/8 x 13 7/8 in

Executed in 1967.

\$7,000 - 10,000

Provenance

Davis Galleries, New York.

Collection of Ruth S. and David M. Heyman, New York.

Estate of the above, 1984.

Sale, Christie's, New York, March 23, 1984, lot 151.

Estate of Byron Goldman.

Sale, Christie's East, New York, June 13, 2001, lot 199.

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

40^W

WILLIAM MCGREGOR PAXTON (1869-1941)

Glitter

signed 'Paxton' (lower right)

oil on canvas

45 x 36 1/4 in

Painted in 1930.

\$40,000 - 60,000

Provenance

The artist.

Estate of the above.

Vose Galleries, Boston, Massachusetts.

Sale, Sotheby's, New York, December 3, 1987, lot 223.

Private collection, acquired from the above.

Sale, Sotheby's, New York, May 27, 1999, lot 96.

Private collection, acquired from the above.

Sale, Sotheby's, New York, September 29, 2010, lot 130.

Acquired by the present owner from the above.

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *125th Annual Exhibition*, January 26-March 16, 1930, n.p., no. 336, illustrated.

Boston, Massachusetts, Horticultural Hall, *Boston Tercentenary Fine Arts and Crafts Exhibition*, July 1930, no. 10.

Boston, Massachusetts, Museum of Fine Arts, *Works of William McGregor Paxton, N.A.*, 1941, no. 23.

Indianapolis, Indiana, Indianapolis Museum of Art, and elsewhere, *William McGregor Paxton 1869-1941*, August 16, 1978-May 6, 1979, pp. 142-44, no. 61, illustrated.

Boston, Massachusetts, Vose Galleries, *William McGregor Paxton, N.A. 1869-1941*, from November 17, 1979, p. 4, no. WP-10, illustrated.

Literature

Art and Archaeology, XXIX, March 3, 1930, pp. 133, 136-37, illustrated.

Boston Globe, July 13, 1930, n.p., illustrated.

William McGregor Paxton was born in Baltimore, Maryland, but at a young age his parents moved to Newton Corner outside of Boston, Massachusetts. He studied in Paris at the Ecole de Beaux Arts under Jean-Léon Gérôme and at the Académie Julien, and later spent time in Philadelphia, Pennsylvania. Despite his subsequent travels, Paxton is inexorably linked to Boston School of painting that included fellow artists Edmund Tarbell and Frank Weston Benson.

Paxton is noted for his highly finished compositions of single figures—most often female—both in detailed interiors as well as portraits of members of high society. The present work is an example of the latter, where Paxton depicts the sitter in fashionable dress and utilizes a rich palette of vibrant hues to imbue the work with a greater sense of luxury. In *Glitter* the artist surrounds the figure in a variety of sumptuous fabrics, the most ornate of which is the glistening dress for which the present work was likely titled. The sitter is identified as Mrs. Works, a native to Boston, Massachusetts.





PROPERTY FROM THE BARKER FAMILY TRUST, NORTHERN CALIFORNIA

41

JOHN FREDERICK KENSETT (1816-1872)

Mountain Landscape

signed with artist's monogram and dated 'JFK '61' (lower left)

oil on canvas

12 1/8 x 10in

Painted in 1861.

\$15,000 - 25,000

Provenance

Maxwell Galleries, San Francisco, California.

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

This painting will be included in the forthcoming John Frederick Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.



PROPERTY FROM THE BARKER FAMILY TRUST, NORTHERN CALIFORNIA

42

THOMAS MORAN (1837-1926)

Beach Scene in Fort George Island, Florida
signed with conjoined initials 'T Moran' (lower left)
oil on panel

9 x 12in

Painted circa 1878.

\$25,000 - 35,000

Provenance

Maxwell Galleries, San Francisco, California.
(probably) Acquired by the present owner from the above.

Exhibited

San Francisco, California, Maxwell Galleries, *American Art Since 1850*, August 2-31, 1968, p. 81, no. 235.

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

Thomas Moran executed approximately eight works depicting the Fort George Island shoreline in Florida at the end of the nineteenth century. Two notable works which illustrate the same scene, both dated 1878, are in the Smithsonian American Art Museum, Washington, D.C., and the Cleveland Museum of Art, Cleveland, Ohio.

**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH,
CALIFORNIA**

43

THOMAS MORAN (1837-1926)

A View of Doge's Palace

signed with conjoined initials and dated 'TMoran. 1916.' and bears
artist's thumbprint (lower right)

oil on canvas

14 1/4 x 20 1/8 in

Painted in 1916.

\$60,000 - 80,000

Provenance

Ms. Annie Rae Poth.

St. Stephen's Episcopal School, Austin, Texas, gift of the above.

Sale, Christie's, New York, December 5, 2002, lot 63.

Acquired by the present owner from the above.

Exhibited

San Antonio, Texas, San Antonio Museum of Art, *The Age of
Innocence: American Impressionism & Its Influence*,
June 29-September 1, 1996.

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

Thomas Moran traveled to Venice in 1886 and 1890, and based on
his sketches from these trips, he executed numerous studio paintings.
He purchased a gondola in Venice and shipped it back to his studio in
the United States to stage compositions and capture the detail evident
in these works. The artist returned to the subject of Venetian canals
throughout the remainder of his career due to their popularity among
collectors. Moran showed a Venetian work in nearly all the exhibitions
in which he was included at the National Academy. The atmospheric
effects depicted in works such as *A View of Doge's Palace* suggest
an influence of Joseph Mallard William Turner's (1775-1851) Venetian
work, which Moran had seen in England in the early 1860s. The
vibrancy of the palette and charming details seen in *A View of Doge's
Palace* are hallmark traits of Moran's Venetian work.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

44

CARL ETHAN AKELEY (1864-1926)

The Charging Herd

signed and dated, 'Carl E. Akeley. / © 1915 -,' inscribed with title 'The Charging Herd,' numbered and inscribed 'cast for / John T. McCutcheon / limited to ten copies No. 1 / C.A. 11-19-15' and stamped 'Roman Bronze Works N-Y-' (along the base)

bronze with dark brown patina

13 1/2 in high

Modeled in 1915.

\$70,000 - 100,000

Provenance

Private collection, New York.

Private collection, by descent from the above.

Sale, Heritage Auctions, Dallas, Texas, May 10, 2014, lot 70179.

Acquired by the present owner from the above.

Exhibited

New York, American Museum of Natural History, *In the Studio*, April 22, 1914, no. 11.

Chicago, Illinois, The Art Institute of Chicago, *Twenty-Ninth Annual Exhibition of American Oil Paintings and Sculpture*, November 2-December 7, 1916, no. 330.

Literature

The American Museum Journal, vol. XIV, no. 5, May 1914, clay model illustrated on cover.

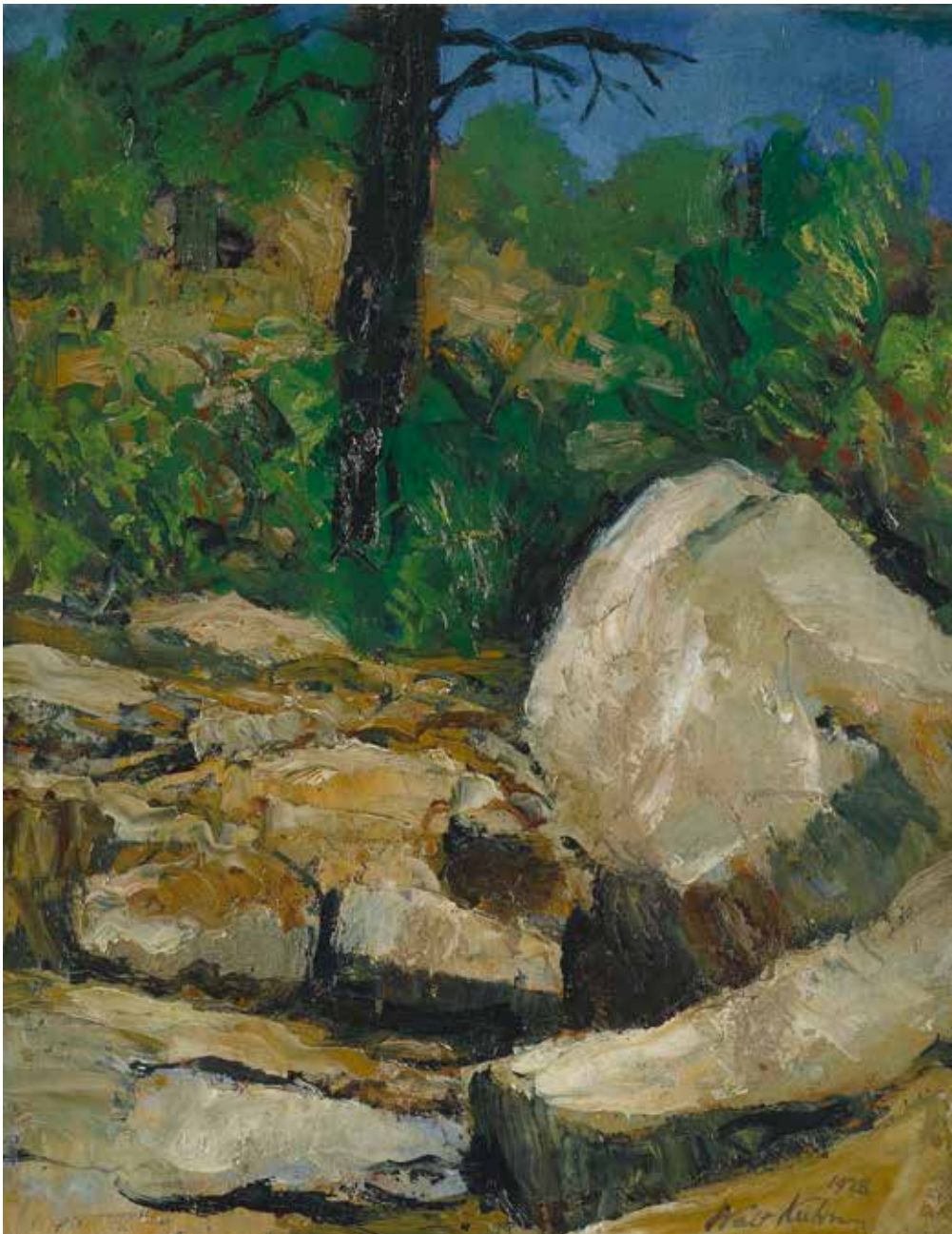
(probably) "The Work of Carl E. Akeley," *The American Museum Journal*, n.d., pp. 172-178.

Carl Ethan Akeley was, in addition to an accomplished sculptor, a renowned taxidermist and wildlife conservationist. He greatly improved upon traditional taxidermy techniques resulting in more naturalistic displays. He is credited with having invented the natural history diorama, comprised of painted scenes of habitats behind taxidermized figures, which can still be viewed in natural history museums today. One of his most famous projects is in the American Museum of Natural History, New York, where the great hall of African Mammals is named after Akeley. *The Charging Herd* possibly served as a prototype for this museum's colossal display of African elephants.

The cast of *The Charging Herd*, comprised of seven figures, was modeled while the artist designed the American Museum of Natural History's display of eight elephants. These authentically detailed elephants are based on a yearlong safari expedition Akeley made to Africa in 1909, on behalf of the Natural History Museum, which was also attended by President Theodore Roosevelt. John T. McCutcheon, to whom the present work is inscribed and was gifted, was a friend of Akeley's and a fellow explorer, who also attended the 1909 expedition. Akeley had a remarkable background as an adventurer. On one safari in 1896, he famously killed a leopard that had lunged at him with his bare hands. He was also an inventor, notably having created a video camera, which led to the possibility of video safaris to capture the essence of exotic animals in the wild, rather than shooting safaris.

There is a great naturalistic quality in the present work, which depicts accurately the musculature of these majestic creatures. Akeley's composition conveys a strong sense of movement of the herd pushing forward. The complexity and naturalism found in *The Charging Herd* is a result of Akeley's adventurous spirit and firsthand knowledge of the animals he memorialized.





45

WALT KUHN (1877-1949)

Spring Among Rocks, Prescott, Arizona

signed and dated '1928 / Walt Kuhn' (lower right), dated again
and inscribed with title (on the reverse)

oil on canvas

15 x 12in

Painted in 1928.

\$4,000 - 6,000

Provenance

Midtown Galleries, New York

Midtown Payson Galleries, New York, acquired from the above.

Acquired by the present owner from the above, *circa* 1995.



46

JOHN SLOAN (1871-1951)

Tesuque Byway (Tesuque Roadside)
signed '-John Sloan-' (lower right) and inscribed with title
'Tesuque Roadside' (on the reverse)
oil on Masonite
24 1/4 x 17 1/2 in
Painted in 1940.

\$7,000 - 10,000

Provenance

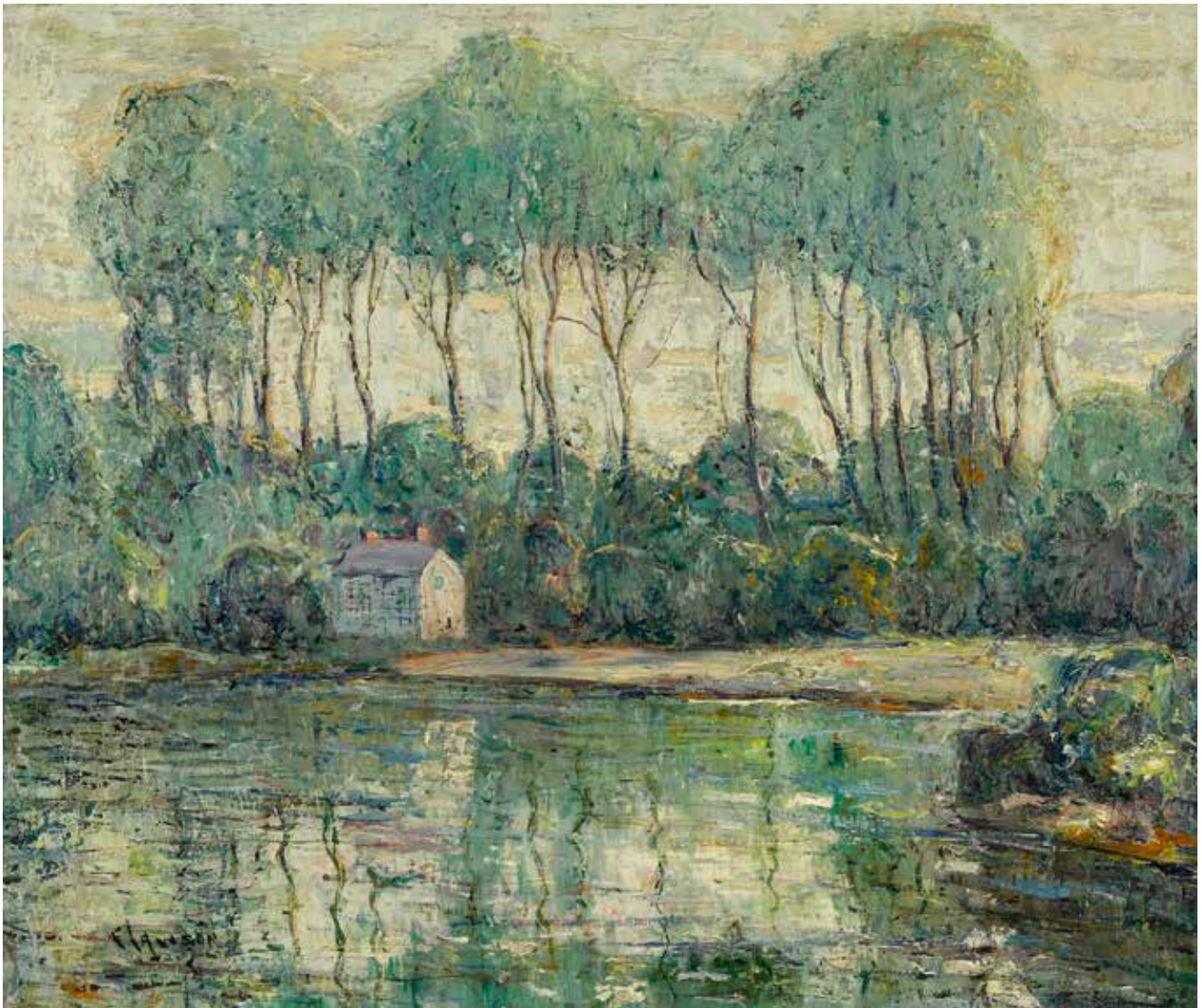
Sale, Sotheby Parke Bernet, New York, December 13, 1973, lot 145.
Mr. and Mrs. Henry B. Pflager.
Private collection, Pennsylvania.

Exhibited

Santa Fe, New Mexico, Martha White Memorial Gallery, *John Sloan*,
August 15-29, 1942.

Literature

E. Rowland, *John Sloan's Oil Paintings: A Catalogue Raisonné*, Part
Two, Cranbury, New Jersey, 1991, n.p., no. 1101 (as *Tesuque Byway*).



**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH,
CALIFORNIA**

47

ERNEST LAWSON (1873-1939)

The Emerald Pool

signed 'E. Lawson' (lower left)

oil on canvas

20 1/4 x 24 1/4 in

\$20,000 - 30,000

Provenance

Milwaukee Art Center, Milwaukee, Wisconsin, by 1964.

Coe Kerr Gallery, New York.

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

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

Acquired by the present owner from the above.

Exhibited

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



48

ROBERT SPENCER (1879-1931)

The Crossroads

signed and dated 'Robert Spencer. / 1909.' (lower left), signed and dated again and inscribed with title (on the stretcher)

oil on canvas

25 1/8 x 30 1/8 in

Painted in 1909.

\$20,000 - 30,000

Provenance

The artist.

Mr. Robert H. Jacobs, gift of the above, 1910.

Private collection, by descent from the above.

Sale, Sotheby's, New York, November 29, 1990, lot 83.

Acquired by the present owner from the above.

Exhibited

New York, National Academy of Design, *Winter Exhibition*,
December 11, 1909-January 9, 1910, no. 177.



PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

49^w

ROBERT REID (1862-1929)

Nude with Orbit

signed 'Robert Reid' (lower right)

oil on canvas

59 x 40in

\$4,000 - 6,000

Provenance

Acquired by the present owner, *circa* 1970s.



**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH,
CALIFORNIA**

50^W

FREDERICK JUDD WAUGH (1861-1940)

Ebbing Waters

signed 'Waugh' (lower right)

oil on canvas

29 1/2 x 36in

\$7,000 - 10,000

Provenance

Sale, Christie's East, New York, October 4, 2000, lot 86.

Acquired by the present owner from the above.



51

ROMARE BEARDEN (1914-1988)

The Old Road, St. Martin

signed 'Rom / are / Bear / den' (lower left) and inscribed with title
(in the lower margin)

watercolor and pencil on paper

9 3/4 x 12 3/4 in

Executed in 1977.

\$4,000 - 6,000

Provenance

The artist.

Wendell Street Gallery, Cambridge, Massachusetts, acquired from the
above.

Private collection, Seattle, Washington, acquired from the above, 1981.

By descent to the present owner from the above.



52

ROMARE BEARDEN (1914-1988)

Martinique Rainforest II

signed and inscribed indistinctly 'Rain forest / Martinique / **** / Romare Bearden' (lower right)

watercolor and pencil on paper

11 1/4 x 8 3/8 in

Executed in 1976.

\$4,000 - 6,000

Provenance

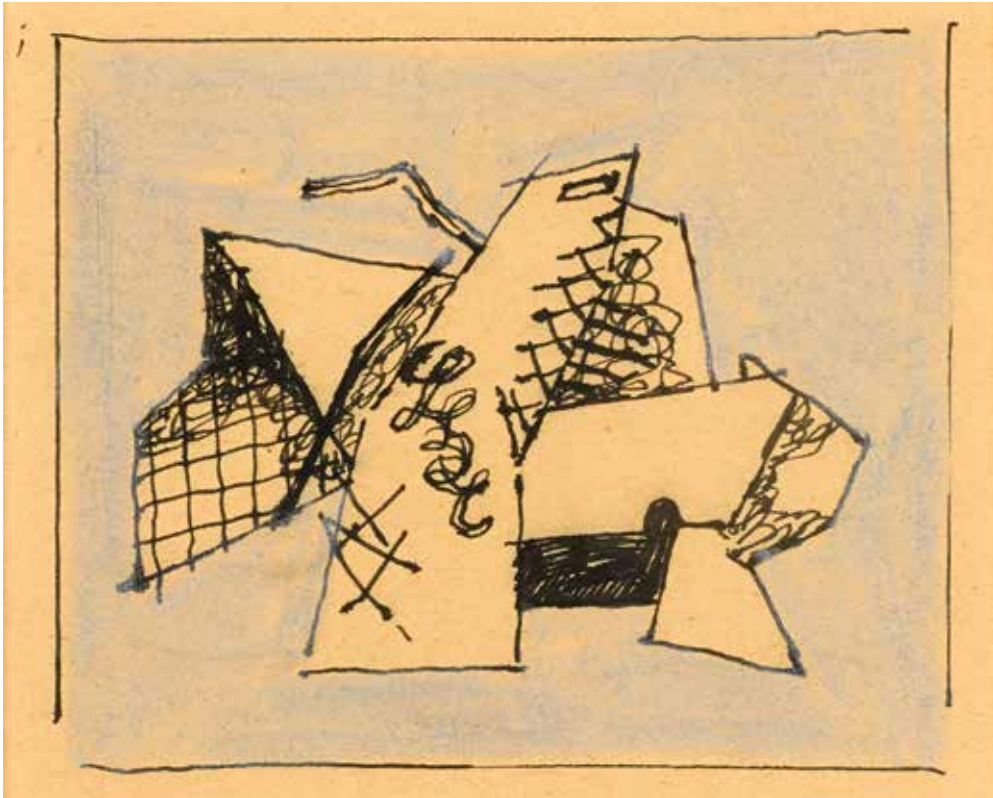
The artist.

Wendell Street Gallery, Cambridge, Massachusetts,
acquired from the above.

Private collection,

Seattle, Washington, acquired from the above, 1981.

By descent to the present owner from the above.



(actual size)

53 ▲

STUART DAVIS (1892-1964)

Untitled

bears estate stamp (on the reverse)

ink and crayon on paper

4 1/4 x 5 1/8in, image; 11 x 8 1/2in, sheet

Executed circa 1952.

\$3,000 - 5,000

Provenance

The artist.

Estate of the above.

Salander-O'Reilly Galleries, New York.

Private collection, New York, acquired from the above, 2006.

Exhibited

New York, Salander-O'Reilly Galleries, *Stuart Davis (1892-1964): Black and White*, November 6-December 28, 1985, no. 20.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 25.

Literature

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, p. 338, no. 691, illustrated.

In 1952, Stuart Davis was commissioned to complete an album cover for Columbia Records as part of their *Modern American Music* series. The present work was likely a preliminary sketch for the cover which was published on a compilation album with the music of Charles Ives, Virgil Thomson, Aaron Copland, William Schuman, Douglas Moore and Walter Piston.



54 ▲

ARTHUR DOVE (1880-1946)

From a Causeway and Tree
signed 'Dove' (lower center)
watercolor on paper

5 x 7in

Executed in 1942.

\$10,000 - 15,000

Provenance

The artist.

The Downtown Gallery, New York.

Private collection.

Sale, Christie's, New York, September 27, 2004, lot 156.

Acquired by the present owner from the above.

Exhibited

Des Moines, Iowa, Des Moines Art Center, *Arthur Dove: Retrospective*,
September 23-November 3, 1975.

East Hampton, New York, Birnam Wood Galleries, *Modern Life:
American Painting Between the Wars*, July 5-August 5, 2007.



55

MARGUERITE THOMPSON ZORACH (1887-1968)

Bouquet

signed 'Marguerite Zorach' (lower right)

oil on canvas

20 x 16in

\$6,000 - 8,000

Provenance

Richard York Gallery, New York, 1983.

The Harriman Judd Collection, Los Angeles, California.

Estate of Edward Judd, Los Angeles, California, 2001.

Charles B. Tyler, Los Angeles, California, 2001.

Acquired by the present owner from the above, 2001.



56 ▲

ALFRED HENRY MAURER (1868-1932)

Portrait of Woman in Window
signed 'AH. Maurer' (lower left)
gouache and oil on paper
24 5/8 x 18 3/4 in
Executed circa 1928-30.

\$7,000 - 10,000

Provenance

The artist.
Estate of the above.
with Mrs. Eugenia Maurer Fuerstenberg, the artist's sister,
and Alfred H. Maurer, the artist's nephew.
Hudson D. Walker, New York, 1941.
Private collection, New England.
Sale, Skinner Inc., Boston, Massachusetts, May 20, 2005, lot 468.
Private collection, New York, 2005.
Acquired by the present owner from the above, 2006.

Exhibited

New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September 17-December 21, 2007, no. 28.
New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 56.

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**MODERN & CONTEMPORARY
PRINTS & MULTIPLES**

Tuesday 22 May 2018, 2pm
New York

STOW WENGENROTH (1906-1978)

New York Nocturne (S. 146), 1945
Lithograph on wove paper, signed in
pencil, titled, from the edition of 85.
10 x 17in (25.3 x 43.1cm)
\$3,000-5,000

VIEWING

Saturday, 19 May 2018, 12PM-5PM
Sunday, 20 May 2018, 12PM-5PM
Monday, 21 May 2018, 10AM-5PM
Tuesday, 22 May 2018, 10AM-12PM

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GLOSSARY

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The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale (particularly paragraphs 7 and 8) and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(Artist)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)

In our best judgment a work by an unknown handworking in the artist's studio.

Circle of (Artist)

In our best judgment a work of the period of the artist and closely related to the artist's style.

Follower of (Artist)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

Manner of (Artist)

In our best judgment a work in the style of the artist, possibly of a later date.

After (Artist)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

Signed

The signature is, in our opinion, the signature of the artist.

Bears Signature

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

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

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

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

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

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

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

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

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

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

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

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MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at

www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday 23 May without penalty. After Wednesday 23 May oversized lots (noted as W next to the lot number and/or listed on page 77) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction.

All other sold lots will be retained in Bonhams Gallery until Wednesday 6 June without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM WEDNESDAY 23 MAY** will be removed to the warehouse of Door to Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 25 MAY.

Address

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

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

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

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Thursday 31 May. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

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

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

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

2	40
7	49
8	50
28	

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

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

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

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

Bonhams

Sale title: American Art	Sale date: Wednesday May 23, 2018
Sale no. 24545	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

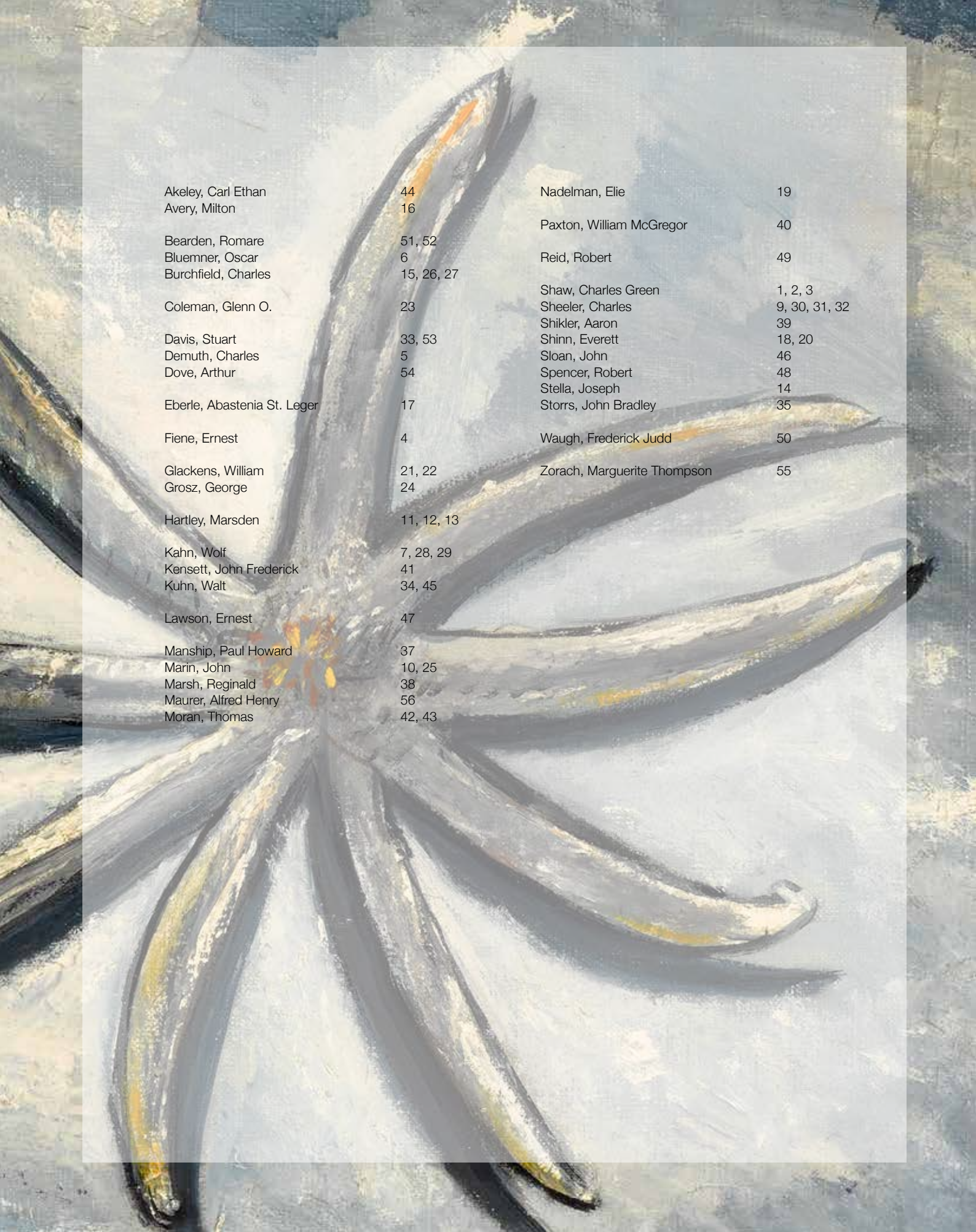
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:







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+1 212 644 9009 fax



International Auctioneers and