

Bonhams



Western Art

Los Angeles | November 1, 2022







Western Art

Los Angeles | Tuesday November 1, 2022 at 2pm

BONHAMS

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SALE NUMBER

27618
Lots 1 - 130

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front cover: Lot 14
Inside front cover: Lot 34
Opposite title page: Lot 69
Opposite specialist page: Lot 20
Opposite lot 1: Lot 91
Inside back cover / Index: Lot 59
Back cover: Lot 80

PHOTOGRAPHY

Thann Clark
Tom Fajemisin

PREVIEW

LOS ANGELES

Friday October 28, 12pm to 5pm
Saturday October 29, 12pm to 5pm
Sunday October 30, 12pm to 5pm
Monday October 31, 10am to 5pm

INQUIRIES

Los Angeles

Katherine Halligan
Specialist, Western Art
+1 (323) 436 5474
katherine.halligan@bonhams.com

Scot Levitt
Director, Fine Arts
Vice President
+1 (323) 436 5425
scot.levitt@bonhams.com

Megan Gallagher
Cataloger
+1 (323) 436 5476
megan.gallagher@bonhams.com

Sergio Torres
Senior Administrator, Fine Arts
sergio.torres@bonhams.com

Cassandra McMichael
Administrator, Fine Arts
cassandra.mcmichael@bonhams.com

San Francisco

Aaron Bastian
Director, Fine Arts
+1 (415) 503 3241
aaron.bastian@bonhams.com

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Specialists

Los Angeles



Katherine Halligan
Specialist
California and Western Art

Scot Levitt
Vice President, Director
California and Western Art

Megan Gallagher
Cataloguer
California and Western Art

San Francisco



Sergio Torres
Senior Administrator
Fine Arts

Cassondra McMichael
Administrator
Fine Arts

Aaron Bastian
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California and Western Art

New York



Morgan Martin
Head of Department
American Art

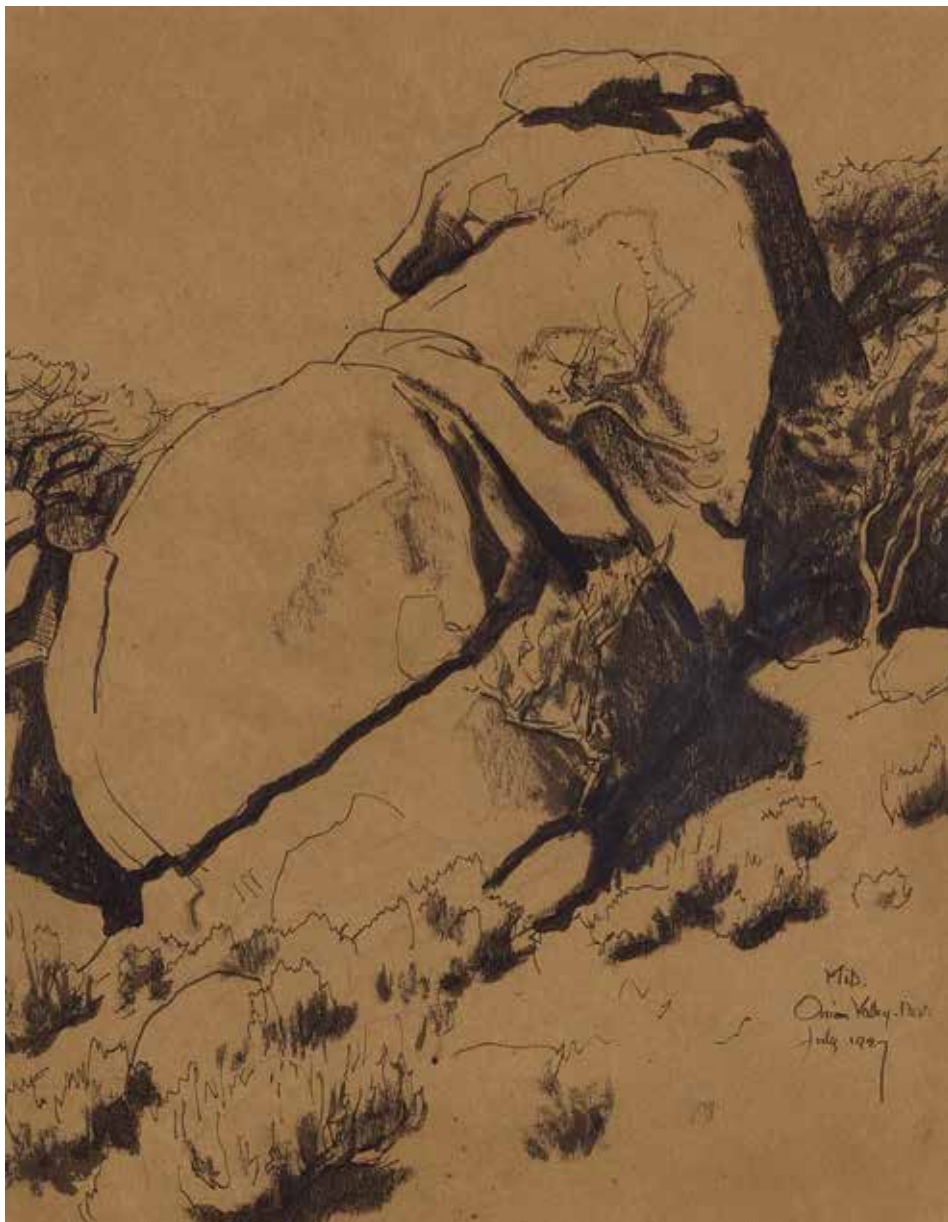
Aaron Anderson
Associate Specialist
American Art

Molly Ott Ambler
Senior Vice President
Head of Fine Art, Americas



Leah Hicks
Administrator
American Art





1

MAYNARD DIXON (1875-1946)

Boulders, Onion Valley, Nevada

signed with initials, inscribed and dated 'M.D. / Onion Valley.

Nev. / July 1927' (lower right)

ink and black paint on brown paper

paper 13 x 10 in.

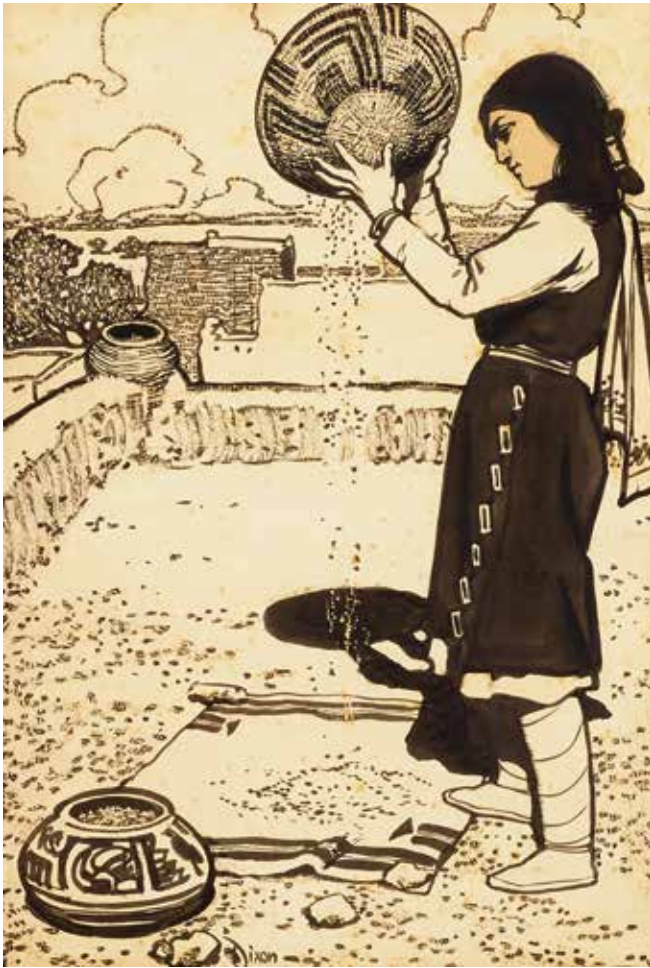
framed 18 x 15 in.

\$6,000 - 8,000

Provenance

Private collection, Reno, Nevada.

According to Maynard Dixon scholar Donald Hagerty, "In 1927, Maynard Dixon spent four months exploring Nevada. A favorite area was in and around Carson City. Onion Valley is located four miles east of Carson City and was named for the profusion of wild onions that grew there." We wish to thank Donald Hagerty for his kind assistance in cataloging this lot.



2

MAYNARD DIXON (1875-1946)

Sorting maize

signed 'Dixon-' (lower left) and with the artist's printed label (on the reverse)

ink on paper

paper 17 3/4 x 12 in.

framed 25 1/2 x 19 in.

\$3,000 - 5,000

Provenance

The Frame Shop, San Francisco, California.

Private collection, Texas.

There is a remnant of a paper backing with the date '11-28-34' (on the reverse).

2



3

EDWARD BOREIN (1872-1945)

Hopi Boys (Hopi Shepherds) (Galvin 187), 1925

Etching on laid paper, the first (of two) states, signed in pencil, with margins, framed.

plate 5 3/4 x 6 15/16 in. (14.6 x 17.6 cm.)

\$800 - 1,200

Provenance

Private collection, Reno, Nevada.

3

4

MAYNARD DIXON (1875-1946)

Navajo in Chief's Robe

signed with initials and dated 'MD / 1942' (lower left) and stamped with the artist's thunderbird device (lower left)

ink on paper

size 9 3/4 x 4 in.

framed 18 x 12 in.

\$6,000 - 8,000

Provenance

The artist.

Edith Hamlin, the artist's wife.

Private collection, Reno, Nevada.

Exhibited

Reno, Sierra Nevada Museum of Art, *Maynard Dixon - Paintings and Sketches*, June 3 - July 8, 1979.

An authentication statement signed by Edith Hamlin, wife of the artist, is affixed to the backing board.





5

OLAF CARL SELTZER (1877-1957)

Crow Warriors

signed 'O.C. SELTZER.' (lower left)

watercolor and gouache on paper

signed 8 1/2 x 11 1/2 in.

framed 22 x 24 in.

\$6,000 - 8,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



6

OLAF CARL SELTZER (1877-1957)

Native American on Horseback

signed and dated 'O.C. SELTZER. / 1915.' (lower right)

watercolor and gouache on paper

sight 12 1/2 x 8 1/2 in.

framed 20 1/2 x 16 1/2 in.

\$6,000 - 8,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



7

OLAF CARL SELTZER (1877-1957)

Moving camp

signed with initials and dated 'O.C.S. / '48.'
(lower left)

watercolor, gouache and graphite on paper
sight 3 x 4 1/2 in.

framed 12 1/2 x 13 in.

\$3,000 - 5,000

7



8

RANSOME GILLET HOLDREDGE (1836-1899)

High Sierra Landscape with Indian Encampment

signed 'RG. Holdredge -' (lower right)

oil on canvas

30 x 50 in.

framed 44 x 63 in.

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

8

9

ERNEST BERKE (1921-2010)

Crazy Horse

inscribed '18 ERNEST BERKE © 1955'

(on the base)

bronze with brown patina

16 1/2 in. high

\$3,000 - 5,000

Provenance

The artist.

Kennedy Galleries, Inc., New York, New York.

J.K. Lilly III, acquired from the above, July 15, 1971.

Property from Heritage Museums & Gardens. Sold

with authorization from the Board of Trustees to support museum collections.



9

10

GEORGE CARLSON (BORN 1940)

Seated Flute Player

inscribed 'Carlson / 1966 © FP-14' (on the base)

bronze with brown patina

9 in. high

\$800 - 1,200

Provenance

Property from the Estate of John Carter Lightfoot,
Vero Beach, Florida.



10



11

KATHRYN WOODMAN LEIGHTON (1876-1952)

Wife and Child of Bull Plume

signed 'Kathryn W. Leighton' (lower left)

oil on canvas

44 x 36 in.

framed 53 x 45 in.

Painted circa 1925.

\$5,000 - 7,000

Provenance

Edenhurst Gallery, Palm Desert, California.

Private collection, Utah, from the above.

11



12

JOSEPH HENRY SHARP (1859-1953)

Taos Floral

signed with conjoined initials 'JHSHARP' (lower right)

oil on canvas

24 x 20 in.

framed 31 1/4 x 27 1/4 in.

\$8,000 - 12,000

Provenance

Biltmore Galleries, Scottsdale, Arizona.

Santa Fe Art Auction, Santa Fe, November 8, 2008, lot 98.

Private collection, San Francisco, California.

12



13

GRACE CARPENTER HUDSON (1865-1937)

The Tar Maid

signed and dated '© G. Hudson -13.' (lower right)

oil on canvas

24 x 18 in.

framed 28 x 22 in.

\$25,000 - 35,000

Provenance

Private collection, San Francisco, California.

Literature

Searles R. Boynton, *The Painter Lady: Grace Carpenter Hudson*,
Eureka, 1978, p. 174, no. 447, illustrated.

14

NICOLAI FECHIN (1881-1955)

Still Life Fruit and Flowers

unsigned

oil on canvas

25 x 30 in.

framed 30 x 36 in.

Painted between 1934 and 1955.

\$250,000 - 350,000

Provenance

Grand Central Art Galleries, New York, New York.

Fenn Galleries Ltd., Santa Fe, New Mexico.

Private collection, Los Angeles, from the above, 1984.

According to a Fenn Galleries Ltd. letter dated October 11, 1984 that accompanies the lot, the present work is "probably from [Fechin's] Santa Monica period, 1934 to 1955." The painting is also accompanied by a notarized certificate of authentication signed by Forest Fenn of Fenn Galleries Ltd. and dated November 21, 1984.

Nicolai Fechin is best known for his artworks that combine the grand traditions of Russian academic painting with contemporary Western style. His artistic journey began in art school in Kazan in his native Russia in 1895 and continued at the Imperial Academy of Art in St. Petersburg, where he studied under Ilya Repin until 1909. After approximately 1904 he began to concentrate increasingly on portraiture and experimenting with using a palette knife to apply color to large areas of surface to emphasize gesture and movement. He was awarded the title of Academician of Art in 1916 and was widely exhibited throughout Europe and America. His works were also regularly on display at the Carnegie Institute in Pittsburgh. With the help of American collectors in 1923, the artist emigrated to New York from Russia, which at the time was suffering from famine brought on by years of revolution and civil war.

The Fechin family struggled in New York with portrait work securing a precarious existence. As Fechin's tuberculosis worsened the family moved to Taos, New Mexico in 1926. Fechin was fascinated by the co-existence of Indian, Spanish, and American cultures. His work in Taos gained him national notoriety as painter of unique and significant gifts. Fechin may well have stayed in his beloved Taos, however, a complicated divorce saw him, and his daughter Eya, decamp in the mid-1930s. At first, they went back to New York and subsequently to Los Angeles in 1936. Fechin was invited to Los Angeles by the well-known art dealer Earl Stendahl. The showings of his work at Stendahl's eponymous gallery were very well received. With his finances stable it was during this time that Fechin's far flung travels occurred, to Mexico, Japan, Java and Bali. At his Santa Monica studio in his later years the usually shuttered Fechin opened up to his many art students. It was during this phase of his career that the present lot was created.

"Painting from nature is not copying the object," Cézanne wrote, "it is realizing one's sensations." Here Fechin, the artist, seemingly pushes back from the table after a break for tea and takes up his tools to capture something quotidian. In the richness of the color Fechin adopts a decadent, almost sensual, approach to a *Still Life Fruit and Flowers*. The teapot is a saturated maelstrom of purples and ultramarine blues with red highlights on one side and reflected brilliance on the other. The absolute mastery of Fechin's control over the medium is perhaps best displayed in the simplicity with which he has painted the handle of this humble teapot.

Apples have been a quintessential part of the still life in art for thousands of years. From Roman mosaics to Cézanne's obsession with the fruit that features so prominently in the garden of Eden. Fechin is well aware of the legacy he references, and the apple is often present in his still life work. Here he has one sliced in half to reveal the pale flesh while the rest nestle around the teapot loosely echoing the rounded form. Sitting next to them is the discarded spoon which at this point holds nothing but the reflected brilliance of color from the fruit and the flowers.

Two backgrounds dual for prominence in this painting. On the left is bravura brushwork and color and on the right is Fechin's meticulously prepared ground peeking through behind the flowers. According to his daughter Eya he often remarked that it was a shame to spoil such a beautiful brilliant white surface. Restraint in this case allows us to see what he admired as it serves counterpoint to the left half of the painting. Like Cézanne, Fechin is always drawing the viewers' attention to the quality of the paint itself while creating a lasting illusion of a fleeting moment.





15

THOMAS MORAN (1837-1926)

Solitude

signed 'Thos. Moran' (lower right)

watercolor, ink and white highlight on paper

21 3/4 x 17 3/4 in.

framed 32 x 28 in.

\$6,000 - 8,000

Provenance

Gerald Peters Gallery, Santa Fe, New Mexico.

Private collection, Phoenix.



16

THOMAS MORAN (1837-1926)

Water Caves at Kanab, Southern Utah

signed with the artist's device and dated 'TMoran / 1895' (lower left)

oil on canvas

15 3/4 x 11 in.

framed 21 x 15 in.

\$20,000 - 30,000

Provenance

Thomas Nygard, Inc., Bozeman, Montana.

Sullivan Goss An American Gallery, Santa Barbara, California.

Private collection, Arizona, from the above.

Literature

John A. Cockerill, "Brigham Young and Modern Utah,"

The Cosmopolitan, September 1895, p. 509, illustrated.

This work will be included in Phyllis Braff's, Stephen L. Good's and Melissa Webster Speidel's forthcoming catalogue raisonné of the artist's work. We wish to thank them for their kind assistance in cataloging this lot.

CHARLES SCHREYVOGEL (1861-1912)*The Last Drop*

inscribed 'Copyright 1903 / by Chas Schreyvogel' (on the base) and 'No. 13' (on the underside) and stamped 'ROMAN BRONZE WORKS N-Y-' (along the base)
bronze with brown patina

12 in. high

Conceived and cast in 1903.

\$60,000 - 80,000

Provenance

Kennedy Galleries, Inc., New York, New York.

Frank A. Augsbury, Jr., Ogdensburg, New York, acquired from the above, October 31, 1979.

Trailside Galleries, Scottsdale, Arizona.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida, acquired from the above, July 24, 1985.

Literature

Harold McCracken, *Great Painters and Illustrators of the Old West*, New York, 1952, p. 202.

Ed Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another example illustrated.

James D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian of the Indian-Fighting Army of the American West*, New York, 1969, p. 27, pl. 39, another example illustrated.

Paul Rossi and David Hunt, *The Art of the Old West, New York*, 1971, p. 230, another example illustrated.

Patricia J. Broder, *Bronzes of the American West*, New York, 1974, pp. 202, 204-05, another example illustrated.

Harold McCracken, *The West of Buffalo Bill: Frontier Art*, Indian Crafts, Memorabilia from the Buffalo Bill Historical Center, New York, 1974, p. 196.

Birmingham Museum of Art, *Art of the American West*, Birmingham, Alabama, 1983, p. 30.

William C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, [exh. cat.], Denver, Colorado, 1983, p. 110, no. 76, another example illustrated.

Gary A. Reynolds, *American Bronze Sculpture: 1850 to the Present*, Newark, New Jersey, 1984, p. 23.

Taft Museum of Art, *Home on the Range: American Western Art from a Cincinnati Collection*, [exh. cat.], Cincinnati, Ohio, 1994, p. 71.

Kathleen Ash-Milby and Suzan Campbell, *The American West: People, Places, and Ideas*, Corning, New York, 2001, no page, pl. 62, another example illustrated.

Lucy D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze Works Foundry*, New York, 2002, p. 138.

Thayer Tolles, *The American West in Bronze: 1850-1925*, [exh. cat.], New York, 2013, pp. 116-17, 120-22, 164, 185n14, figs. 146, 152, 153, nos. 70, 71, other examples illustrated.



address 6816 Odin st
Holly wood cal
phone Grant 3923

Will James April 3 1926

Friend James we received your
kind invite to make you a visit
than is nothing we would like better
but I'm pretty busy now
modeling we will be here about
two months so we will show by
and get to your camp
but I don't see why we can't play it
the other way you and your wife can
and see us we got plenty of room
and I know quite a few folks
around here and we could put in
a pleasant time

Best wishes to you and yours
from us all your friend

C M Russell

18

CHARLES MARION RUSSELL (1864-1926)

Letter to Will James

signed 'C.M. Russell' (lower center) and dated 'April 3, 1926'

(upper right)

ink on paper

size 9 3/4 x 7 in.

framed 16 x 24 in.

\$6,000 - 8,000

Provenance

Private collection, Reno, Nevada.

In Charles Marion Russell's April 3, 1926 letter to fellow artist Will James, Russell invites James and his wife to visit them while he is working on sculptures for two months while living in Los Angeles.



19

CHARLES MARION RUSSELL (1864-1926)

Bucking Horse and Rider

signed and dated with the artist's skull device 'C.M. Russell / 1904'

(lower right)

ink on paper

sight 8 1/4 x 5 in.

framed 17 x 11 in.

\$8,000 - 12,000

WILLIAM HERBERT 'BUCK' DUNTON (1878-1936)*J-D Outfit*

signed, titled and inscribed 'W. Herbert Dunton / J-D Outfit / Montana'
(lower right)

oil on canvas

30 x 20 in.

framed 40 x 30 in.

Painted *circa* 1906.

\$80,000 - 120,000

Provenance

Private collection, Washington.

By descent in the family to the present owner.

Exhibited

Canyon, Texas, Panhandle-Plains Historical Museum, *W. Herbert Dunton: A Retrospective*, June 28 - September 15, 1991, no. 1.

Literature

Julie Schimmel, *The Art and Life of W. Herbert Dunton, 1878-1936*, University of Texas Press, Austin, 1984, pp. 24, 205.

Michael Grauer, *W. Herbert Dunton: A Retrospective*, Panhandle-Plains Historical Museum, Canyon, Texas, 1991, no. 1, pp. 13, 38.

According to McCasland Chair of Cowboy Culture/Curator of Cowboy Collections and Western Art at the National Cowboy & Western Heritage Museum and William Herbert 'Buck' Dunton scholar Michael Grauer, "While Dunton made a number of trips west between 1896 and 1911, the specific details of his travels remain ambiguous. He did recall in a 1914 *New York Sun* article that he had 'been on three cow outfits in [Park and Musselshell counties, Montana], and on one in Oregon... also worked in the cattle country of Wyoming, on two outfits in Colorado, in Mexico, and spent two years in the greatest cattle country of New Mexico.' He thought he 'wanted to be a cow boy [sic]... But ...[l]ong hours, hard work, sorry grub and sorry pay, and—no future' cured him. Plus, he always said he made a sorry 'puncher' as he couldn't rope a sick chicken with its legs hobbled. Dunton trips to the West were confined to summers while he worked and studied in the East during the rest of the year.

Typically, Dunton sketched in watercolor and completed his canvases in the East. *J-D Outfit* could have been completed following this process and painted at his studio in his barn at his Ridgewood, New Jersey, studio where he moved about 1905. Or it could have been painted in Montana in 1906. This painting also presages Dunton's series of paintings he created in Taos between about 1912 and 1918 depicting lone cowboys, vaqueros, or American Indians posed on a hill and silhouetted against the sky.

In this case, the cowboy rests on what could be a Visalia, California, slick fork saddle with square skirts (normally favored in Texas). A quirt dangles from his right wrist while he wears a Montana-peak hat, leather wrist cuffs, and woolly chaps, all typical of a northern plains cowboy seen often in the paintings of Dunton's friend Charles M. Russell. His three-button wool shirt and red 'wild rag' are also typical of the cow-country period depicted. While *J-D Outfit* may have been reproduced, I have never felt that it was painted for illustration. I believe it may be one of Dunton's earliest Western easel paintings.

J-D Outfit is a museum-quality Dunton painting and would be an excellent addition to any major Western art collection." ¹

We are grateful to Michael Grauer for his kind assistance in cataloging this lot.

¹ Unpublished letter from Michael Grauer, dated September 19, 2022.





21

WILLIAM HERBERT 'BUCK' DUNTON (1878-1936)

A Group of Portraits, 1931

A group of 5 lithographs on various wove paper, four signed in pencil, each titled and dated, annotated 'Knew Bert and his posse, Clay Allison and other early western characters...', 'Model: Van Price. No. 69.', 'Model: Corn Weeds. No. 73.', 'Model: Chapman Ballard. No. 52.', 'Model: Bill Woods. No. 74.' respectively, with margins, each framed.

TITLES AND DATES INCLUDE:

The Old Timer (Harry R. Leatherman), from the Southwest Series, 1929; Texas Bronc Twister, from the Southwestern Series, 1930; Taos Pueblo Indian Girl (Corn Weeds), from Southwestern Series, 1931; The Old Pioneer, from the Old Timer Series, 1931; The Prospector, from the Southwestern Series, 1931 (5) various sizes

\$2,500 - 3,500

22

WILLIAM HERBERT 'BUCK' DUNTON (1878-1936)

On the Great Plains and Heart of the Wilderness, from Heart of the West Series, 1932; 1933

Two lithographs on wove paper, each signed in pencil, titled, dated, annotated 'Prong Horn Antelope' and 'Elk.' respectively, numbered 'No. 54-100.' and 'No. 98' respectively, with margins, each framed.

11 3/4 x 10 in. (29.8 x 25.4 cm.)

each framed 25 1/2 x 22 1/2 in. (64.8 x 57.2 cm.)

\$1,000 - 1,500



22



23

23

CHARLES KOSTER (CIRCA 1852-1895)

Truckee Club Association, A Hunting Party
signed and dated 'Chas. Koster 1894.' (lower left)
and titled (on the center crate)

oil on canvas

79 x 54 in.

framed 89 x 64 in.

\$3,000 - 5,000

Provenance

Private collection, Reno, Nevada.



24

24

19TH CENTURY AMERICAN SCHOOL

Western Fort

unsigned

watercolor and graphite on paper heightened
with white

9 1/4 x 12 1/2 in.

framed 15 x 19 1/2 in.

\$1,000 - 1,500

Provenance

Private collection, Healdsburg, California, by family
descent.



25

RICHARD LA BARRE GOODWIN (1840-1910)

After The Hunt Hanging Game Still Life

appears unsigned

oil on canvas

56 1/8 x 34 1/8 in.

framed 68 1/2 x 47 in.

Painted circa 1904.

\$10,000 - 15,000

Provenance

Private collection, Palm Springs, California.

By descent in the family to the present owner.



26

OLAF CARL SELTZER (1877-1957)

Duck hunting scene with hunter and dog

signed and dated with the artist's arrow device 'O. SELTZER. / 1900.'

(lower left)

watercolor and gouache on paper

sight 17 x 28 in.

framed 29 x 39 in.

\$5,000 - 7,000

Provenance

Private collection, Reno, Nevada.



27

HERMANN HERZOG (1832-1932)

Fly Fishing

indistinctly signed 'H. Herzog' (lower left)

oil on canvas

13 1/2 x 17 in.

framed 24 x 27 in.

\$8,000 - 12,000

Provenance

Christie's, New York, American Paintings, Watercolors, Drawings, and Sculpture of the 19th and 20th Centuries, March 11, 1993, lot 84.
Private collection, Florida.



28



29



28

OLAF CARL SELTZER (1877-1957)

Bear and Horse with Saddle (a group of two)

each unsigned

each pencil on paper napkin

each 5 x 4 3/4 in.

each framed 21 x 17 in.

\$1,000 - 1,500

Provenance

Private collection, Reno, Nevada.

29

EDWARD BOREIN (1872-1945)

Two steer studies

unsigned

each ink on paper

the first sight 6 x 4 1/2 in., the second sight 5 1/2 x 6 in.

the first framed 15 x 12 in., the second framed 13 1/2 x 13 in.

\$800 - 1,200

Provenance

Private collection, Reno, Nevada.

Each work with typed and pencil-signed statements of authenticity affixed verso signed by Harold G. Davidson.



30

SADIE VAN PATTEN HALL (1884-1967)

Gold Ridge, California Gold Rush Three-panel Screen
 signed and dated 'S. Van Patten Hall / 1949' (lower right)
 oil and gilt paint on painted wooden panel
 each panel 61 x 17 in.
 full screen 61 x 51 in.

\$3,000 - 5,000

Provenance

Private collection, South Dakota.

The present work appears to depict a detailed scene of the gold rush town of Gold Ridge, California, now called Camptonville, located in Yuba County, California. Figures conduct business and socialize while horses, dogs and cats amble and run through the main business district that includes the Gold Ridge Hotel, Cook's General Merchandise, a Wells Fargo outlet, a post office and a blacksmith shop. Painted in gold and grey tones against a black background, the stylized and modernist town is nestled amidst rows of forested trees while a line of donkeys and horses decorate the three panels' scenes and extend in an abbreviated design onto the verso panels.



31

ROBERT WILLIAM WOOD (1889-1979)

Pikes Peak

signed 'Robert Wood' (lower right) and titled
(on the stretcher bar), artist's reproduction
rights stamp (on the reverse)

oil on canvas

28 x 36 in.

framed 38 x 45 in.

\$3,000 - 5,000

Provenance

The Drachman Collection, Tucson, Arizona.

31



32

LINDA TUMA ROBERTSON (BORN 1952)

San Juan Range, Colorado

signed 'L. TUMA ROBERTSON' (lower right)
and signed again, titled and dated '1979'
(on the stretcher)

oil on canvas

24 x 48 in.

framed 32 x 56 in.

\$3,000 - 5,000

Provenance

Coeur d'Alene Art Auction, Reno, July 25, 2015,
lot 321.

Private collection, Northern California.

32



33

BELMORE BROWNE (1880-1954)

Quaking Aspens

signed 'Belmore Browne' (lower right)

oil on canvas

30 x 40 in.

framed 38 x 48 in.

\$12,000 - 16,000

Provenance

Private collection, Beverly Hills, California.

CARL CLEMENS MORITZ RUNGIUS (1869-1959)*The Intruder*

signed 'C. Rungius -.' (lower right) and signed again and titled

(on the stretcher bar)

oil on canvas

30 1/4 x 40 in.

framed 35 x 45 in.

\$200,000 - 300,000

Provenance

Babcock Galleries, New York, New York, no. 2590.

Private collection, Santa Monica, California.

By family descent.

Carl Rungius is celebrated for his specialized artistic focus on large North American mammals. Known for his "dedication to careful observation and field sketching", Rungius was an intrepid chronicler of animals in their natural habitats, such as the present landscape with caribou, *The Intruder*.¹ "His paintings can be admired for their realistic representation of wildlife and nature; for their dynamic composition, colorful palette, and impressionist sensibility; or for their distinct evocation of the wilderness ideal."²

Born in Berlin, Germany in 1869, Carl Rungius took a serious interest in drawing, the outdoors, and animals at an early age. "I had the good fortune to have a single-track mind, so I was a very poor scholar in general, being interested only in drawing, zoology, collecting butterflies and similar pursuits. Nature is still the best teacher and I paint it as I feel it."³

Rungius trained at a number of schools in Berlin and served a brief stint in the Prussian Army, then came to America through an invitation from his uncle to go on a moose hunting trip in 1894. Rungius stayed in America, returning to Germany only briefly. By 1897 he was settled on Long Island, New York. He maintained a study there until 1910, but he was gone most summers hunting and drawing, primarily in New Brunswick and Wyoming. With America's interest in wildlife, and the burgeoning conservationist movement, Rungius found ready employment as an illustrator. By 1910 Rungius was inspired to move his studio to a more central location in New York City.

Rungius was elected to the National Academy of Design as an associate member in 1913 and gained full membership in 1920. He also spent a great deal of time in Banff in Alberta, Canada, where he built a studio in 1922, affectionately called *The Paintbox*. Rungius was a member of two conservationist groups: The Campfire Club of America and the exclusive Boone and Crockett Club. There he made and maintained connections with wealthy like-minded men such as Theodore Roosevelt.

Carl Rungius and his European peers, Wilhelm Kuhnert, Richard Friese and Bruno Liljefors, were considered the *Big Four* artists focused on "environmentally conscious paintings of wildlife in natural habitats."⁴ These powerhouse wildlife artists singlehandedly "[u]shered in a new era of wildlife art, reflecting a shared vision of the importance of wildlife and habitat."⁵

Caribou and their elk cousins were frequent subjects for the artist. "Elk remained his prime interest in Wyoming. Knowing that the red deer of Germany was considered the noblest game, his choice of the elk – the handsomest member of the North American deer family – for his principal interest, both in hunting and painting, shows the extent to which he remained a European in sensibility."⁶

Rungius' facility and fidelity to the authentic natural environment of the caribou herd depicted in *The Intruder*, reflects the more confident, mature style the artist had achieved by his 40s. A notable use of broader brush and a sophisticated and naturalistic palette of sunlight and shadows, with punches of bold hues, can be seen in the present work. The richly textured landscape of foreground browns and yellows gives way to purple and pink sunrise (or sunset) tones reflected off the distant hills. In the middle ground, a group of six grazing caribou, a bull and six cows, stand nestled amongst the low scrub brush, before a line of evergreen trees. Their alert, erect postures reflect palpable tension as a foreground newcomer bull takes an aggressive head-down stance toward his male counterpart.

Rungius' position as one of North America's most celebrated and respected painters of wildlife is on full display in *The Intruder*. His meticulous knowledge of animal anatomy honed by compiling nearly two thousand oil and pencil sketches over the course of his career is evident in the bull's gesture, musculature, and exacting depiction of the large and impressive antlers.

¹ Adam Duncan Harris, *Wildlife in American Art: Masterworks from the National Museum of Wildlife Art*, University of Oklahoma Press, 2009, p. 153.

² Harris, p. 161.

³ Douglas, Allen, *Majesty and Wilderness: Works by Carl Rungius*, Center for the Western Art at the Rockwell Museum, Corning, New York, p. 5.

⁴ Harris, p. 152.

⁵ Ibid, p. 154.

⁶ Jon Whyte and E.J. Hart, *Carl Rungius: Painter of the Western Wilderness*, The Glenbow-Alberta Institute, 1986, p. 36.





35

35

**CHARLES R. HALL
(19TH/EARLY 20TH CENTURY)**

Moose in a lake before Mount Rainier

signed, inscribed and dated 'Chas. R. Hall. / 1903 / Seattle, Wash.' (lower right)

oil on canvas

42 x 66 in.

framed 56 x 78 in.

\$3,000 - 5,000

Provenance

Property from the Kachina Lodge, Taos, New Mexico.



36

36

MICHAEL COLEMAN (BORN 1946)

Rock Ptarmigan

signed 'Michael Coleman-' (lower right)

and inscribed and dated 'Rock Ptarmigan
(Three Finger Draw - B.C.) / August. 1991.

(on the backing)

oil on masonite

14 x 16 in.

framed 22 1/2 x 24 1/2 in.

\$3,000 - 5,000

Provenance

Jackson Hole Art Auction, Jackson, Wyoming,
September 17, 2011, lot 17.

Private collection, San Francisco, California.

37

ROGER ORE (BORN 1950)

Teton Landscape

signed with conjoined initials '© REOre' (lower left)

oil on canvas

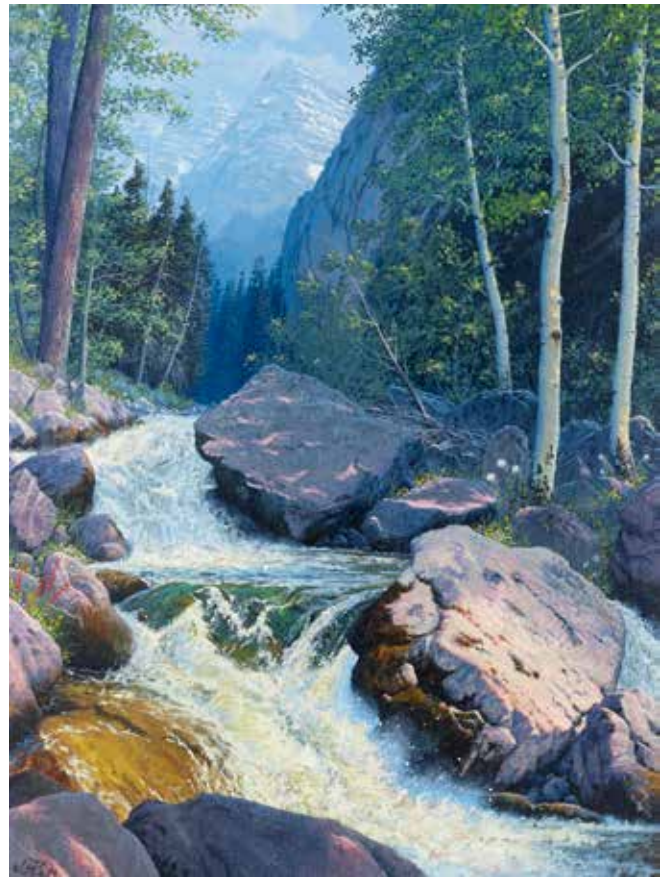
32 x 24 in.

framed 41 x 32 in.

\$5,000 - 7,000

Provenance

Private collection, Florida.



37

38

THOMAS A. DEDECKER (BORN 1951)

Springtime (Tetons)

signed 'THOMAS A. deDECKER ©' (lower left) and

titled (on the frame)

oil on canvas

30 x 21 in.

framed 39 1/2 x 31 in.

\$2,000 - 3,000

Provenance

Private collection, Florida.



38



39

MICHAEL STACK (BORN 1947)

April in the Whetstones

signed 'Michael Stack' (lower right) and titled and dated '1993'

(on the backing board)

oil on canvas

24 x 36 in.

framed 32 x 44 in.

\$6,000 - 8,000

Provenance

Jackson Hole Art Auction, Jackson, Wyoming, September 15, 2017, lot 333.

Private collection, Northern California.



40

PORFIRIO SALINAS (1910-1973)

Texas Bluebonnet Landscape

signed and dated 'Porfirio Salinas- / 1960' (lower left)

oil on canvas

24 x 36 in.

framed 31 x 43 in.

\$25,000 - 35,000

Provenance

Private collection, Ontario, California.



41

41

JAMES SWINNERTON (1875-1974)

Grey Skies

signed 'SWINNERTON_' (lower right) and titled
(on the reverse)

oil on canvasboard

11 3/4 x 15 3/4 in.

framed 17 1/2 x 21 1/2 in.

\$3,000 - 5,000

Provenance

Hindman, Denver, *Western Paintings and Sculpture including Contemporary Native American Art, Session I*, May 6, 2021, lot 6.

Private collection, Arizona, from the above.



42

42

TOM HILL (BORN 1925)

Palo Verde Shade

signed and inscribed 'Tom Hill / Arizona' (lower left)
and numbered and titled '#1011'

(on the backing paper), with an artist's reproduction
rights label (on the backing paper)

watercolor on paper

sight 9 x 12 in.

framed 19 x 22 in.

\$800 - 1,200

Provenance

Property from the Estate of John Carter Lightfoot,
Vero Beach, Florida.



43

CLYDE ASPEVIG (BORN 1951)

June Morning - Sedona

signed 'C. ASPEVIG' (lower left) and signed again, titled and dated '© 1987' (on the reverse)

oil on canvas

22 x 28 in.

framed 31 1/2 x 38 1/2 in.

\$8,000 - 12,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



44

44

MARJORIE JANE REED (1915-1996)

The Stage is Early

signed 'MARJORIE REED.' (lower right) and signed again and titled on an artist's label (on the reverse)
oil on canvasboard

12 x 16 in.

framed 17 x 21 in.

\$2,000 - 3,000

Provenance

Auction in Santa Fe, Santa Fe, New Mexico,
August 17-18, 2014, lot 59.

Private collection, Temecula, California,
from the above.



45

45

MARJORIE JANE REED (1915-1996)

San Mateo House in Moonlight

signed 'MARJORIE REED' (lower right) and signed again and titled on an artist's label (on the reverse)
oil on canvasboard

9 x 12 in.

framed 17 x 20 in.

\$800 - 1,200

Provenance

Tierney Fine Art, Bozeman, Montana.

Private collection, Temecula, California,
from the above.

46

MARJORIE JANE REED (1915-1996)

Evening Camp on the Old Southern Trail

signed 'MARJORIE REED' (lower right)
and signed again and titled on an artist label
(on the stretcher bar)

oil on canvas

20 x 24 in.

framed 26 x 30 in.

\$3,000 - 5,000

Provenance

March in Montana, Great Falls, Montana,

March 21-22, 2014, lot 539.

Private collection, Temecula, California, from
the above.



46

47

MARJORIE JANE REED (1915-1996)

Palm Canyon Palms

signed 'MARJORIE REED' (lower left) and signed
again and titled (on the frame reverse)

oil on canvas laid to board

16 x 20 in.

framed 23 x 27 in.

\$2,500 - 3,500

Provenance

Private collection, Temecula, California.



47



48

48

GORDON DALE PHILLIPS (1927-2011)

Pushin 'em Through the Dry Wash

signed and dated 'Gordon Phillips '70' (lower right)
and numbered and titled '#GP60'

(on the stretcher bar)

acrylic and oil on canvas

24 x 36 in.

framed 31 x 42 in.

\$4,000 - 6,000

Provenance

The artist.

Kennedy Galleries, Inc., New York, New York.

J.K. Lilly III, acquired from the above, July 15, 1971.

Property from Heritage Museums & Gardens. Sold
with authorization from the Board of Trustees to
support museum collections.



49

49

AUSTIN DEUEL (1939-2021)

Dr. Miller Repairing a Fence in Winter

signed with the artist's steer head device 'Austin
Deuel' (lower right)

oil on canvas

18 x 24 in.

framed 26 1/2 x 32 in.

\$800 - 1,200

Provenance

Private collection, Palm Springs, California, acquired
directly from the artist.

By descent in the family to the present owner.

50

ERNEST CHIRIACKA (1913-2010)

Pow Wow

signed and dated 'E. Chiriacka © 75' (lower left)

oil on canvas

32 x 46 in.

framed 38 x 52 in.

\$4,000 - 6,000

Provenance

The artist.

Kennedy Galleries Inc., New York, New York.

J.K. Lilly III, acquired from the above, May 22, 1975.

Property from Heritage Museums & Gardens. Sold with authorization from the Board of Trustees to support museum collections.



50

51

ERNEST CHIRIACKA (1913-2010)

Lone Rider

signed 'E. Chiriacka / © 75' (lower left)

oil on canvas

32 x 46 in.

framed 38 x 52 in.

\$4,000 - 6,000

Provenance

The artist.

Kennedy Galleries, Inc., New York, New York.

J.K. Lilly III, acquired from the above, May 22, 1975.

Property from Heritage Museums & Gardens. Sold with authorization from the Board of Trustees to support museum collections.



51



52

HARRY JACKSON (1924-2011)

The Marshall II

inscribed 'Harry Jackson © 1970' and numbered '3' (on the base)

bronze with brown patina

29 in. high

Number 3 from an edition of 40.

\$10,000 - 15,000

Provenance

The artist.

Kennedy Galleries, Inc., New York, New York.

J.K. Lilly III, acquired from the above, July 15, 1971.

Property from Heritage Museums & Gardens. Sold with authorization from the Board of Trustees to support museum collections.



53

PAVEL PETROVICH TROUBETZKOY (1866-1938)

The Working Cowboy

inscribed 'Paul Troubetzkoy 1911' (on the base)

bronze with brown patina

21 in. high

\$15,000 - 25,000

Provenance

Private collection, New York, New York.

By family descent.



54

EDWARD BOREIN (1872-1945)

Desert Landscape with Riders

signed 'Edward Borein' (lower right)

watercolor on paper

signed 7 1/2 x 12 in.

framed 20 x 24 in.

\$4,000 - 6,000

Provenance

Golden West Galleries, Scottsdale, Arizona.

Property from the Estate of John Carter Lightfoot,
Vero Beach, Florida.

54



55

FRANK B. HOFFMAN (1888-1958)

Cowboy conversation

signed 'Hoffman' (lower left)

oil on Masonite

16 x 20 in.

framed 21 1/2 x 26 in.

\$4,000 - 6,000

Provenance

Private collection, Palm Springs, California.

By descent in the family to the present owner.

55



56

PETER HURD (1904-1984)

Alone on Border Hill

signed 'Peter Hurd' (lower left)

watercolor on paper

sight 24 x 38 in.

framed 34 x 48 in.

\$7,000 - 9,000

Provenance

Wiggins Fine Arts and Antiques, Roswell, New Mexico.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



57

57
HARRY HUTCHINSON SHAW (1897-1989)

Cubist New Mexican landscape

signed 'Shaw' (lower right)

oil on Masonite

24 x 30 in.

framed 32 1/2 x 39 in.

\$3,000 - 5,000

Provenance

William A. Karges Fine Art, Santa Monica, California.

Private collection, Los Angeles, California.



58

58
ELIAS RIVERA (1937-2019)

Cerrillos

signed 'RIVERA' (lower right) and titled on a typed gallery label (on the reverse)

oil on canvas

12 x 24 in.

framed 17 x 29 in.

\$1,000 - 1,500

Provenance

Munson Gallery, Santa Fe, New Mexico.

Private collection, Mill Valley, California.



59

VICTOR HIGGINS (1884-1949)

Composition with Two Trees and Landscape with House and Horno
(a double-sided work)
signed 'VICTOR HIGGINS' (lower right)
watercolor on paper
sight 17 3/8 x 21 3/8 in.
framed 27 1/2 x 31 in.
Painted *circa* 1935.

\$25,000 - 35,000

Provenance

The artist.
Jameson Gallery, Santa Fe, New Mexico.
Private collection, Colorado.
Mitchell-Brown Fine Art, Santa Fe, New Mexico.
Private collection, Dallas, Texas.
Owings-Dewey Fine Art, Santa Fe, New Mexico.
Private collection, California.



60

WINOLD REISS (1886-1953)

Yellow Elk

signed with initials 'W.R.' (lower right)

mixed media on paper

signed 28 x 22 in.

framed 35 x 29 in.

Painted circa 1920.

\$30,000 - 50,000

Provenance

The artist.

Inger and Alfred Kurl, Venice, Florida, gifted from the above.

Mr. and Mrs. Ball, Venice, Florida, gifted from the above.

Joseph Camardo, Sarasota, Florida.

Lenz Fine Arts, Milwaukee, Wisconsin.

Private collection, Seattle, Washington.

Literature

Jeffrey C. Stewart, *Winold Reiss: An Illustrated Checklist of His Portraits*, National Portrait Gallery, Washington D.C., 1990, p. 98.

A copy of a letter dated May 23, 1988 from W. Tjark Reiss, son of the artist, accompanies the lot. He confirms that this is an early example of the artist's work, circa 1920.



61

WINOLD REISS (1886-1953)

Yellow Elk

signed with initials 'W.R.' (on the reverse)

mixed media on paper

signed 19 x 14 in.

framed 28 x 23 in.

Painted *circa* 1920.

\$15,000 - 20,000

Provenance

The artist.

Inger and Alfred Kurl, Venice, Florida, gifted from the above.

Mr. and Mrs. Ball, Venice, Florida, gifted from the above.

Joseph Camardo, Sarasota, Florida.

Lenz Fine Arts, Milwaukee, Wisconsin.

Private collection, Seattle, Washington.

A copy of a letter dated May 23, 1988 from W. Tjark Reiss, son of the artist, accompanies the lot. He confirms that this is an early example of the artist's work, *circa* 1920.



62

WILLIAM ACHEFF (BORN 1947)

Black with Yei

signed and dated '© Wm. Aceff 1987' (lower left) and signed and dated again and titled twice (on the reverse canvas edge and backing board), numbered '#083702' (on the backing board)

oil on canvas

10 x 16 in.

framed 15 3/4 x 21 3/4 in.

\$4,000 - 6,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



63

WILLIAM ACHEFF (BORN 1947)

Hopi

signed and dated '© William Acheff 1979' (lower left) and signed again and titled (on the stretcher bar), signed again (on the reverse)

oil on canvas

28 x 22 in.

framed 35 x 30 in.

\$20,000 - 25,000

Provenance

Scottsdale Art Auction, Scottsdale, Arizona, Western Wildlife and Sporting Art, April 8, 2017, lot 361.

Private collection, Arizona.

The painting is further inscribed by the artist on the tacking edge: 'Print - E.S. Curtis "A Hopi Girl"'.

Mesa Verde Foundation

Bonhams is thrilled to be partnering with the Mesa Verde Foundation and support their mission to promote an understanding and appreciation of Mesa Verde National Park, and developing continued financial support for preservation of the Park's cultural and national resources.

The Mesa Verde Foundation's work helps to close budget and maintenance shortfalls for Mesa Verde National Park and focuses on preserving the Park's archeological and cultural treasures, educating visitors and the community about the Park, it's Native People and the history of Southwestern Colorado, conserve the Park's natural landscapes, resources and wildlife, and improving visitor interactions.

Bonhams has extended favorable and competitive seller's fees to consignors of property benefitting the Mesa Verde Foundation across all Bonhams sale categories. In this second Western Art auction partnership, a sculpture by John Coleman is highlighted. We look forward to building and expanding on this collaboration in future auctions.

Shannon Clifford, Executive Director, Mesa Verde Foundation says, "The Mesa Verde Foundation is pleased to be partnering with Bonhams Auction House to bring artists and collectors together to support our important work. Through this partnership, Bonhams is making a real difference to the Mesa Verde Foundation. We are sincerely grateful."





64

JOHN COLEMAN (BORN 1949)

Taos Trade

inscribed 'TAOS TRADE / JOHN COLEMAN / © 99 7/35' (on the base)

polychromed bronze

20 1/2 in. high

\$3,000 - 5,000

Provenance

Private collection, Colorado.

Sold to benefit the Mesa Verde Foundation.



65

65

ORELAND C. JOE SR. (BORN 1958)

Standing figure

inscribed '© 89 OC Joe' (on the base)

carved alabaster

24 in. high

\$2,500 - 3,500



66

66

BOB BOOMER (BORN 1944)

Navajo Woman with Pot

inscribed 'Bob Boomer © '81 / 5/12' (on the base)

bronze with brown patina

33 1/4 in. high

\$800 - 1,200

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.

67

CYRUS EDWIN DALLIN (1861-1944)

The Protest

inscribed 'C.E. Dallin' and stamped
'Roman Bronze Works N.Y.' (on the base)
bronze with brown patina
20 1/2 in. high

\$5,000 - 7,000

Provenance

Malvina's Antiques, Newton, Massachusetts.
J.K. Lilly III, acquired from the above, July 1, 1977.
Property from Heritage Museums & Gardens. Sold
with authorization from the Board of Trustees to
support museum collections.



67

68

BOB BOOMER (BORN 1944)

Standing Woman with Basket

inscribed 'Bob Boomer / © 4/12' and stamped 'S' (on the base)
bronze with brown patina
17 in. high

\$800 - 1,200

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.



68

FRANK TENNEY JOHNSON (1874-1939)*The Full Moon Rises*

signed and dated 'F. Tenney Johnson / 1926' (lower left)

and signed again and with the artist's Alhambra address and titled
(on the stretcher bar)

oil on canvas

25 x 24 in.

framed 31 1/2 x 30 in.

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

The artist.

E. & A. Milch Inc., New York, New York, 1929, from the above.

Mr. Wheelock, March 14, 1929, from the above.

Grand Central Art Galleries, New York, New York.

Gerald Peters Gallery, Santa Fe, New Mexico.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.

ExhibitedNew York, The Milch Galleries, *Exhibition of Paintings of Western Life by F. Tenney Johnson*, January 28-February 9, 1929, no. 19E.**Literature**"The Full Moon Rises by F. Tenney Johnson." *Boston Herald*, February 10, 1929, illustrated.Harold McCracken, *The Frank Tenney Johnson Book: A Master Painter of The Old West*, New York, 1974, p. 162, illustrated.

We wish to thank Melissa Webster Speidel for her kind assistance in cataloging the lot. This artwork is included in the catalogue raisonné database Melissa Webster Speidel is compiling of the artist's oil paintings.

Frank Tenney Johnson was born and raised in Iowa on a prairie farm alongside the historic Overland Trail. Watching the stagecoaches pass by sparked his imagination and fueled his fascination with the West. His interest in art coalesced at the age of fourteen when his family moved to Milwaukee, Wisconsin. In a big city for the first time, he was inspired by visits to the Layton Art Gallery, Milwaukee's first public art museum, and resolved to become an artist. He apprenticed under two German expatriate artists, one of whom stoked his interest in Western subjects. At the age of twenty-one, Johnson traveled to New York City and trained at the Art Students League under John Henry Twachtman (1853-1902). He pursued additional training under the National Academicians Robert Henri (1865-1929) and William Merritt Chase (1849-1910) and sought work as a commercial illustrator to make ends meet. In 1903, he landed a major commission with *Field & Stream* magazine that enabled him to travel extensively through the West. On this defining trip, Johnson visited cattle ranches in Colorado and Indian pueblos in the Southwest, experiencing the culture and practices of his subjects first-hand.

A Full Moon Rises showcases Johnson's ability to relay a Western narrative of romance, vast spaces, individuality, isolation, and natural beauty. In a warm twilight atmosphere, a lone Navajo woman sits on a rocky outcrop gazing away from the viewer toward the setting sun. She wears a long-sleeved shirt or dress in rich burgundy colors matching her surrounding landscape and is wrapped in a Navajo-patterned weaving from the waist down. In the middle distance, the figure's pack-burro grazes. Silence and introspection are palpable in the scene. Viewers are invited to identify with the woman's perspective and share this awe-inspiring, ephemeral moment.

A *Boston Herald* caption touting a 1929 Milch Galleries, New York exhibition, identified *The Full Moon Rises* as "One of a group of paintings by the artist who has been called 'The Modern Frederic Remington'".¹ The Remington reference certainly reflects the strength of this composition and in general Johnson's work from this mature period. Johnson returned to a similar motif to *The Full Moon Rises* in other paintings including *A Madonna of the Desert*. His description of the Madonna figure is similar to the present work's compositional elements: "The woman is the shepherdess and travels hundreds of miles

over the desert with her sheep, with a pack-burro to carry her meagre supplies, and she makes camp wherever [sic] night may overtake her." ² He also wrote "Twilight and a new moon...out in the vast desert, far from any habitation, a young Navajo Indian woman...looks with wondering eyes into the coming night. Soon she will take her supplies from the burro at her side and prepare her evening meal, and for the night." ³

Photography was generally an important part of Johnson's artistic process — over 6,000 of his prints and negatives are known — but 'in the nocturnes that Frank painted, particularly the scenes around desert trading posts in the Southwest, where taking photographs was out of the question, memory alone had to be depended on.' ⁴ For *A Madonna of the Desert*, Johnson recounted his visit to the Little Colorado Trading Post at Cameron, Arizona in the Navajo Nation. This trip made a lasting impression on him and may have also inspired the present work.

Johnson was a master of cinematic framing. The present work was created in the same year as four important commissioned works for the grand opening of the Carthay Circle Theater in Los Angeles. This Spanish Revival theater was a jewel of the Art Deco style, built at a cost of over \$1 million dollars with decor that celebrated California's founding history. Johnson created a painting for the lobby depicting the first movie theatre in California in 1849, two monumental organ chamber covers for the stage, and a heroic main drop curtain of the Donner Party crossing the Emigrant Gap. The main curtain is significant for his high visibility — it is the closed curtain seen by the audience before the show begins, again at intermission, and after the show ends. The theatre was originally conceived for silent films and live performance, but the advent of sound films made it legendary. Attendance soared, and consequently, Johnson's reputation as an artist.

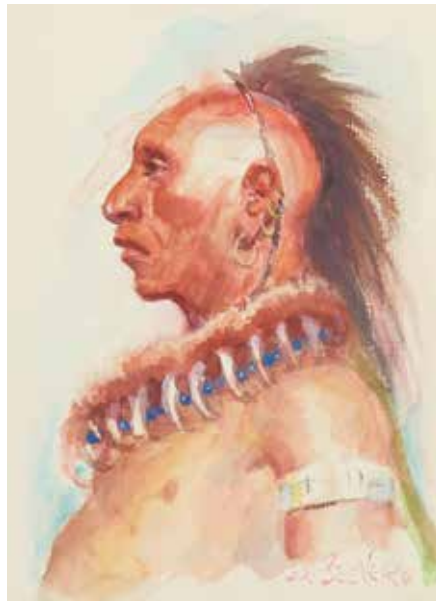
¹ "The Full Moon Rises by F. Tenney Johnson." *Boston Herald*, February 10, 1929, no page.

² Harold McCracken, *The Frank Tenney Johnson Book: A Master Painter of The Old West*, New York, 1974, p. 164.

³ *Ibid*, p. 164.

⁴ *Ibid*, p. 163.





70

JOE NEIL BEELER (1931-2006)

Osage Warrior, Cheyenne Scout, Mountain Chief and White Mountain Apache (a group of four)

each signed 'JOE BEELER CA' (lower left or right) and each titled on labels affixed (on the backing paper)

each watercolor, ink and pencil on paper

each 7 x 5 in.

each framed 18 x 16 in.

\$1,200 - 1,800

Provenance

Private collection, Florida.



71

JIM NORTON (BORN 1953)

A Crow Warrior

signed 'Jim C. Norton CA' (lower right) and signed again,
titled, and numbered '9627 ©' (on the reverse)

oil on canvas

24 x 32 in.

framed 33 3/4 x 41 in.

\$12,000 - 18,000

Provenance

Jackson Hole Art Auction, Jackson, Wyoming, September 16, 2016, lot 335.
Private collection, Northern California.



72

FRANK MCCARTHY (1924-2002)

A Warrior's Wealth

signed 'McCarthy ©' (lower right) and signed again, titled, numbered and with the artist's reproduction rights statement 'B #309' (on the reverse)

oil on Masonite

18 x 24 in.

framed 29 x 34 in.

\$15,000 - 25,000

Provenance

Private collection, Florida.



73

FRANK MCCARTHY (1924-2002)

Returning Warriors

signed 'McCarthy ©' (lower left) and signed again, titled, numbered
and with artist's reproduction rights statment 'B #351' (on the reverse)

oil on Masonite

20 x 28 in.

framed 30 x 38 in.

\$15,000 - 25,000

Provenance

Demott Gallery at Vail, Vail, Colorado.

Private collection, Florida, from the above.

74

ROY ANDERSEN (1930-2019)

His New Bow

signed 'Roy Andersen - CA' (lower right) and signed with initials 'RA' (lower left),
signed again and titled on an exhibition label (on the reverse)

oil on canvas

40 x 30 in.

framed 53 x 43 in.

Painted in 2003.

\$30,000 - 50,000

Provenance

Claggett/Rey Gallery, Vail, Colorado.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 38th Annual Sale & Exhibition*,
October 18 - November 16, 2003.





75

75

JONI FALK (BORN 1933)

Survivors of the Past

signed 'JONI FALK AWA' (lower right) and titled on the presentation plaque
oil on Masonite

20 x 24 in.

framed 30 x 34 in.

\$3,000 - 5,000

Provenance

Private collection, Arizona.



76

76

JOHN BRENT JARVIS (BORN 1946)

Tending Horses

signed and dated 'John Jarvis / © 1979' (lower left) and titled (on the backing paper)

watercolor and gouache on paper

sight 14 x 19 in.

framed 27 x 30 in.

\$800 - 1,200

Provenance

Husberg Fine Arts Gallery, Sedona, Arizona.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.

77

JEFF RICKS (20TH/21ST CENTURY)

Teepee encampment in winter

signed and dated 'Jeff Ricks / - © 1984 -'
(lower right)

oil on Masonite

24 x 36 in.

framed 35 x 46 in.

\$1,800 - 2,500

Provenance

Private collection, Sun Valley, Idaho.



77

78

OSCAR BROUSSE JACOBSON (1882-1966)

Acoma Pueblo

signed 'Jacobson' (lower left)

oil on canvas

25 x 32 in.

framed 31 x 39 in.

\$3,000 - 5,000

Provenance

Private collection, Healdsburg, California, by family descent.



78

79

EANGER IRVING COUSE (1866-1936)

Taos Pueblo, 1st Skyscrapers in America

signed 'E.I. COUSE N.A.' (lower left) and signed again, titled and dated
'1929' (on the reverse)

oil on board

9 x 12 in.

framed 14 x 16 1/2 in.

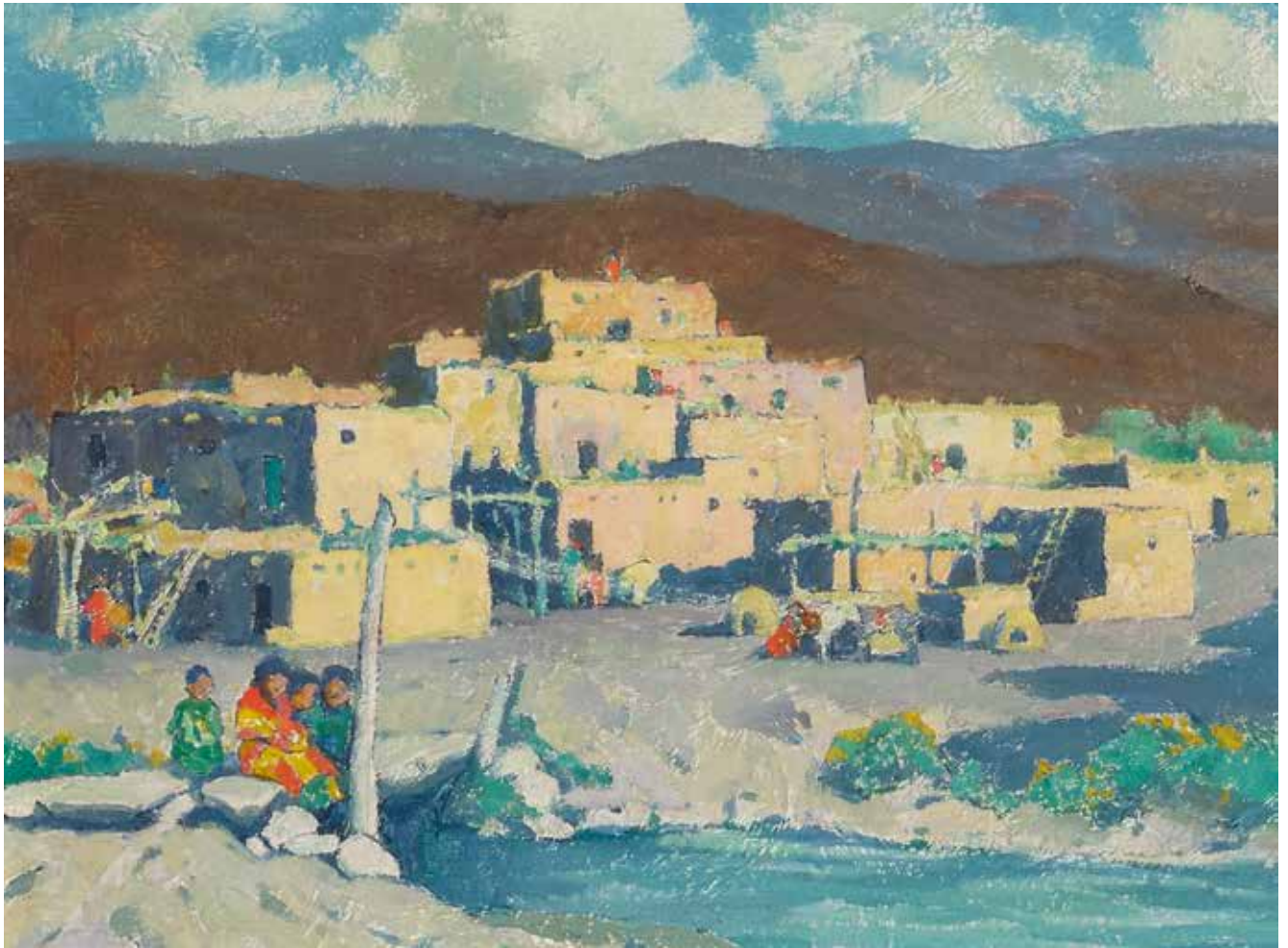
\$30,000 - 50,000

Provenance

Pickwick Galleries, Winnetka, Illinois.

Private collection, Chicago, Illinois.

This painting will be included in Virginia Couse Leavitt's forthcoming
catalogue raisonné of the artist's work.



EANGER IRVING COUSE (1866-1936)*Turkey Hunter*

signed 'E.I. Couse N.A.' (lower right)

oil on canvas

24 1/2 x 29 1/4 in.

framed 30 1/2 x 35 1/2 in.

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

Wunderlich and Co., New York, New York.

J.K. Lilly III, acquired from the above, November 9, 1984.

Property from Heritage Museums & Gardens. Sold with authorization from the Board of Trustees to support museum collections.

This painting will be included in Virginia Couse Leavitt's forthcoming catalogue raisonné of the artist's work.

As a founder of the Taos Society of Artists in 1912, Eanger Irving Couse is best remembered for his intimate depictions of Southwest Indians. He spent every summer in Taos, New Mexico from 1902 until 1927. Through the years Couse established close relationships with the local Pueblo Indians who modeled for his paintings. Eventually he helped change and soften the American public's perception of the Wild West. His paintings were very well received in their day, generating national attention and helping to make Taos a major tourist attraction.

No matter how ordinary everyday life in Taos might have seemed to some, the day-to-day activities of the local Pueblo peoples are what the artist was interested in painting. Couse was particularly fond of the local hunters and loved to follow them on hunts. He would observe the rabbit and turkey hunters as they patiently waited strategically, usually downwind, until just the right moment. Couse frequently used locals as models. They would join the artist in the woods as he experimented with different poses, lighting and settings in an effort to capture an ideal moment. He wanted to make sure that accuracy was maintained while using the scenery to its maximum effect.

Couse returned to the theme of the turkey hunter in several of his paintings. He was particularly taken with the drama of these hunts and how the hunter went through their well-trained routine of stealth and attack, practiced over a lifetime, handed down from fathers to sons. In *Turkey Hunter*, Couse accentuates the hunter's hiding place by placing him in a well shaded spot as opposed to the bright light beyond in which the unsuspecting turkey stands. There is little question as to what is about to happen. Couse's use of sunlight and shadow makes it clear who is the pursuer and who is about to be pursued.

In *Pioneer Artists of Taos*, 1983, Laura Bickerstaff writes, "More than in any other aspect except color, Couse was interested in the authenticity of the Indian he was to paint. The more tenaciously they clung to the customs of their forebears, the more genuine they, and therefore the pictures of them, would be." ¹

¹ Laura Bickerstaff, *Pioneer Artists of Taos*, Denver, Colorado, 1983, p. 80.





81

DAVID POWELL (BORN 1954)

Blackfoot Heraldry, The Bear Spear and Portrait of a man

(a group of three)

the first signed 'DAVE POWELL' (lower left) and signed again, titled, dated and numbered '10-22-81 / 1981' on an artist label (on the backing paper), the second signed and dated 'DAVE POWELL / 81 ©' (lower right) and signed again, titled and numbered '4-10-81' on an artist label (on the backing paper), the third signed and dated 'DAVE POWELL / 73' (lower left)

the first and second gouache on grey board,

the third pastel on grey paper

various sizes

various framed sizes

\$2,000 - 3,000



82

82

FRANK HAGEL (BORN 1932)

Piegan Buffalo Runners

signed and dated 'Hagel 1990' (lower right)

oil on board

11 x 27 1/2 in.

framed 16 x 33 in.

\$2,000 - 3,000

Provenance

Mongerson Wunderlich Galleries, Chicago, Illinois.

Private collection, Wisconsin.

83

DON PRECHTEL (BORN 1937)

Cochise

signed 'Donald Prechtel' (lower right) and signed again and inscribed 'Painting of Cochise for / Aug. '02 issue of Wild West Magazine'

(on the backing paper)

oil on board

12 x 9 in.

framed 19 x 16 in.

\$800 - 1,200

Provenance

Private collection, Florida.

Literature

Wild West Magazine, August 2002, illustrated.



83



84

FRANK MCCARTHY (1924-2002)

In the Shallows

signed 'McCarthy ©' (lower right) and signed again, numbered, titled
and with the artist's copyright statement 'B #404' (on the reverse)

oil on panel

18 x 24 in.

framed 28 x 34 in.

\$15,000 - 25,000

Provenance

DeMott Gallery at Vail, Vail, Colorado.

Private collection, Florida, from the above.



85

FRANK MCCARTHY (1924-2002)

Out of the High Country

signed and dated 'McCarthy CA © 1994' (lower left) and signed and dated again, titled, numbered and with the artist's reproduction rights statement 'B23' (on the verso canvas edge)

oil on canvas

24 x 40 in.

framed 34 x 50 in.

\$10,000 - 15,000

Provenance

Private collection, Florida.

86

GERARD CURTIS DELANO (1890-1972)

In the Campfire's Gleam

signed with the artist's device '© Delano' (lower left) and signed again
and titled (on the reverse)

oil on Masonite

23 3/4 x 27 3/4 in.

framed 31 1/2 x 36 in.

\$30,000 - 50,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.





87

CHARLES H. PABST (BORN 1950)

Canyon De Chelly

signed 'Charles H. Pabst' (lower right) and titled on a typed gallery label (on the frame reverse)

oil on canvas

36 x 48 in.

framed 43 x 55 in.

\$4,000 - 6,000

Provenance

El Presidio Gallery, Inc., Sedona, Arizona.

Property from the Collection of the Bennington Arts Center of Southern Vermont College.

87



88

BILL CRAMER (20TH/21ST CENTURY)

Time and Place, Spiderwoman Rock, Canyon de Chelly, Navajo Tribal Park, Arizona

signed '-CRAMER-' (lower right) and signed again and titled (on the reverse)

oil on canvasboard

20 x 24 in.

framed 26 x 30 in.

\$800 - 1,200

Provenance

Private collection, Arizona.

88

89

CHARLES H. PABST (BORN 1950)

Evening Storm

signed 'Charles H. Pabst' (lower right) and titled on the presentation plaque

oil on canvas

48 x 72 in.

framed 62 x 86 in.

\$5,000 - 7,000

Provenance

Property from the Collection of the Bennington Arts Center of Southern Vermont College.



89

90

CHARLES H. PABST (BORN 1950)

The Morning Light

signed 'Charles H. Pabst' (lower right) and titled on a gallery label (on the reverse)

oil on canvas

30 x 40 in.

framed 40 x 50 in.

\$3,000 - 5,000

Provenance

El Presidio Gallery, Inc., Tucson, Arizona.

Property from the Collection of the Bennington Arts Center of Southern Vermont College.



90

91

WILLIAM ROBINSON LEIGH (1866-1955)

Arizona Badlands, Petrified Forest

signed 'W.R. Leigh ©' (lower left)

oil on canvas

20 x 30 in.

framed 30 1/2 x 40 1/2 in.

\$100,000 - 150,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.





92

ERIC SLOANE (1905-1985)

Penitente Cross

signed 'Eric Sloane NA' (lower left) and signed again, titled, numbered and with the artist's estate stamp 'No. 2' (on the reverse)

oil on Masonite

30 x 22 in.

framed 36 x 28 in.

\$7,000 - 10,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.

Exhibited

Oklahoma City, The National Cowboy Hall of Fame and Western Heritage Center, April 25 - June 1, 1987.

92



93

CONRAD SCHWIERING (1916-1986)

Blush of Summer

signed and inscribed 'Schwiering / © / NAWA' (lower right) and titled and numbered 'No. 1282' on a printed artist label (on the reverse), the artist's studio stamp (on the reverse)

oil on Masonite

25 x 30 in.

framed 30 1/2 x 35 1/2 in.

\$3,000 - 5,000

Provenance

The Barter Family Collection of American Paintings.

93

94

JAMES A. FETHEROLF (1925-1994)

Yosemite Reflections

signed, titled and numbered 'FETHEROLF / 5554'
on a artist's label (on the frame)

oil on board

18 x 24 in.

framed 26 1/2 x 33 in.

\$2,500 - 3,500

Provenance

Private collection, Florida.



94

95

PAUL DOUGHERTY (1877-1947)

Arizona Spring or Spring in the Desert

signed 'Dougherty-' (lower left) and titled on labels
(on the reverse)

oil on canvasboard

30 x 36 in.

framed 36 x 42 in.

\$3,000 - 5,000

Provenance

Grand Central Art Galleries, Inc., New York, New
York.

Private collection, Oakland, California.

Exhibited

Pittsburgh, Carnegie Institute, no date, as *Arizona
Spring*.



95

96

EDGAR PAYNE (1883-1947)

Riders through Canyon de Chelly

signed 'EDGAR PAYNE' (lower right)

oil on canvas

19 x 25 in.

framed 30 x 35 in.

\$40,000 - 60,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.





97

97

DAVID CHAPPLE (BORN 1947)

Navajo Riders

signed 'David Chapple' (lower right) and titled (on the reverse)

oil on canvas affixed to board

24 x 30 in.

framed 31 x 38 in.

\$4,000 - 6,000



98

98

DAVID CHAPPLE (BORN 1947)

Canyon Shadows

signed 'David Chapple' (lower right) and titled (on the reverse)

oil on canvas affixed to board

30 x 40 in.

framed 38 x 48 in.

\$5,000 - 7,000

99

ROBERT ELMER LOUGHEED (1910-1982)

Packing Out in March

signed and with the artist's horse device
'ROBERT LOUGHEED' (lower left) and signed again,
titled and dated '1974' (on the reverse), signed
again (on the frame)

oil on Masonite

12 x 24 in.

framed 22 x 33 in.

\$5,000 - 7,000

Provenance

Private collection, Illinois.



99

100

BURT PROCTER (1901-1980)

Late Afternoon

signed 'Burt Procter' (lower left) and numbered and
titled '#17' (on the reverse of the frame)

oil on Masonite

18 x 24 in.

framed 24 x 30 in.

\$1,500 - 2,500

Provenance

Private collection, Palm Springs, California.

By descent in the family to the present owner.



100



101

101

C. MICHAEL DUDASH (BORN 1952)

He Lived Alone in the High Country

signed with the artist's cross device 'C.M. Dudash CA' (lower right) and signed again, titled and dated '10/10/17' (on the reverse)

oil on canvasboard

16 x 12 in.

framed 24 x 20 in.

\$3,000 - 5,000

Provenance

The Legacy Gallery, Scottsdale, Arizona.

Private collection, Arizona, from the above.



102

102

GERALD FARM (BORN 1935)

Reed

signed 'G. Farm ©' (lower left) and signed again and with a typed title on an artist's label (on the reverse)

oil on board

16 x 12 in.

framed 25 x 21 in.

\$800 - 1,200

Provenance

Trailside Americana Fine Art Galleries, Scottsdale, Arizona.

March in Montana, Great Falls, Montana, Annual Auction, March 20-21, 2020, lot 208.

Private collection, Arizona, from the above.



103

C. MICHAEL DUDASH (BORN 1952)

Take Cover Boys, The Law's Upon Us
signed and with cross device 'C.W. Dudash / CA'
(lower right) and signed again, titled and dated
'1/2/2020' (on the reverse)

oil on linen

36 x 48 in.

framed 48 x 60 in.

\$15,000 - 25,000

Provenance

Private collection, Arizona.



104

104

BOB SCRIVER (1914-1999)

Frontier Scout

inscribed '© BOB SCRIVER / 1961 / 1-24-1' (on the base) and titled (on the base)

bronze with brown patina

15 in. high

\$1,000 - 1,500

Provenance

Private collection, Palm Springs, California.

By descent in the family to the present owner.



105

105

DON PRECHTEL (BORN 1937)

Butch Cassidy

signed 'Donald Prechtel ©' (lower right) and signed again, dated and inscribed 'Painting for Oct. 02 issue of / Wild West Magazine' (on the backing paper)

oil on canvasboard

16 x 12 in.

framed 24 x 20 in.

\$800 - 1,200

Provenance

Private collection, Florida.

Literature

Wild West Magazine, October 2002, illustrated.



106

GARY CARTER (BORN 1939)

Fortification

signed and dated '© GARY CARTER CA '01' (lower left)

oil on canvas

26 x 60 in.

framed 37 x 72 in.

\$6,000 - 8,000

Provenance

Private collection, Florida.

A Cowboy Artists of America label is affixed to the reverse.



107

107

CLYDE ASPEVIG (BORN 1951)

Time for Grieg

signed 'C. Aspevig' (lower left) and signed again
and titled (on the reverse)

oil on board

16 x 20 in.

framed 22 1/2 x 26 1/2 in.

\$5,000 - 7,000

Provenance

Private collection, Ada, Missouri.

Jackson Hole Art Auction, Jackson, September 14,
2013, lot 124.

Private collection, Fort Worth, Texas, from the above.



108

108

CLYDE ASPEVIG (BORN 1951)

River (Study for April Delight)

signed 'C. Aspevig-' (lower left)

oil on canvasboard

15 3/4 x 16 in.

framed 22 x 22 in.

Painted circa 2003.

\$2,000 - 4,000

Provenance

Private collection, Oakland, California.



109

CLYDE ASPEVIG (BORN 1951)

Winter Trail

signed 'C. Aspevig' (lower left) and signed again and titled
(on the reverse)

oil on board

26 x 30 in.

framed 32 1/2 x 37 in.

\$10,000 - 15,000

Provenance

Private collection, Cherry Hills Village, Colorado.

Jackson Hole Art Auction, Jackson, September 14, 2013, lot 170.

Private collection, Fort Worth, Texas, from the above.



110

110

RICHARD D. THOMAS (BORN 1935)

Her Trusty Steed

signed and dated 'Richard D. Thomas © '91' (lower right) and signed again and titled (on the reverse)
oil on masonite

18 x 24 in.

framed 27 x 33 in.

\$4,000 - 6,000

Provenance

Private collection, Northern California.



111

111

ELLEN HENNE GOODALE (1915-1991)

Inuit Mother and Child

signed 'Henne' (lower right)

oil on canvas

24 x 18 in.

framed 32 x 26 in.

\$1,000 - 1,500

Provenance

Private collection, Arizona.

112

DANIEL SMITH (BORN 1954)

Eyes of the North

signed and dated 'Smith © 92' (lower left)

oil on board

21 x 36 in.

framed 31 1/2 x 46 1/2 in.

\$6,000 - 8,000

Provenance

Coeur d'Alene Art Auction, Reno, July 29, 2017,
lot 13.

Private collection, Northern California.



112

113

ELLEN HENNE GOODALE (1915-1991)

Alaskan Landscape

signed 'Henne' (lower right)

oil on canvas

30 x 40 in.

framed 38 x 48 in.

\$3,000 - 5,000

Provenance

Private collection, Arizona.



113



114

114

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

The Last Laugh

inscribed with the artist's skull device 'C.M. Russell
1916 ©' (on the base) and stamped 'B. Zoppo
Foundry N.Y.' (on the base)
bronze with brown patina
4 in. high

\$2,500 - 3,500

Provenance

Private collection, Palm Springs, California.
By descent in the family to the present owner.



115

115

JACK N. SWANSON (1927-2014)

The Downed Bull

signed 'J N SWANSON' (lower left)
and signed again, titled and dated '1961'
(on the reverse of the frame)
oil on Masonite
20 x 30 in.
framed 27 1/2 x 37 1/2 in.

\$3,000 - 5,000

Provenance

Private collection, Palm Springs, California.
By descent in the family to the present owner.



116

JAMES EARLE FRASER (1876-1953)

Buffalo Herd

inscribed 'J.E. FRASER / © SYRACUSE UNIVERSITY / 1969 #2'

and stamped 'MODERN ART FDRY. N.Y.' (on the base)

bronze with brown patina

6 in. high

Conceived in 1950; cast in 1969.

\$5,000 - 8,000

Provenance

Syracuse University, Syracuse, New York, 1969.

Private collection, Virginia.

Literature

Patricia J. Broder, *Bronzes of the American West*, New York, 1973, p. 191, pl. 195, another example illustrated.

Celebrated American sculptor James Earle Fraser is best known as the designer of the Buffalo nickel. Born in Minnesota, Fraser's father worked as a railway engineer supervising the laying of track across the Dakotas, where Fraser spent much of his childhood. Fraser's early exposure to cowboys, Native Americans, and the culture of the plains, lends a sense of authenticity to his work.

Fraser studied at the Chicago Institute of Art and in Paris at the École des Beaux Arts, Académie Julian, and Académie Colarossi. While studying abroad he completed *End of the Trail*, which won him \$1,000 from the American Art Association and launched his career. His success caught the attention of famed sculptor Augustus Saint-Gaudens who hired him as an assistant in his studio. A few years later Fraser opened his own studio and began teaching at the Art Students League in New York. It was there that he met his future wife, and fellow sculptor, Laura Gardin.

The present work was conceived late in the artist's successful career while he reflected on early American pioneer history. Recalling the Great Plains' historic herds of roaming bison, Fraser began exploring the buffalo herd subject in 1950 and used bison in the Bronx Zoo as his models. Fraser died before the present work was cast in bronze.

Upon his death, in 1953, all of Fraser's papers and models were donated by the artist's family to Syracuse University. In 1968, Kennedy Galleries, New York hosted a show featuring Fraser and Gardin's. This posthumous authorized 1969 cast, executed for the Kennedy Galleries show, was intended to be an edition of twelve, but it is believed that the full edition was never executed.



117

GARY CARTER (BORN 1939)

Dance in the Black Robe

signed and dated '© GARY CARTER CA '02'

(lower right)

oil on canvas

28 x 34 in.

framed 37 x 43 in.

\$4,000 - 6,000

Provenance

Private collection, Florida.

117



118

HENRY HERMAN CROSS (1837-1918)

Chief Red Bear, Arapahoe

signed, titled, inscribed and dated 'Original Sketch from lief (sic) 1903. / By H.H. Cross.' (lower right)

oil on canvas

24 x 20 in.

framed 29 x 25 in.

\$3,000 - 5,000

Provenance

Private collection, Reno, Nevada.

118



119

JIM NORTON (BORN 1953)

Buffalo War Bonnet

signed 'Jim C. Norton CA' (lower left) and signed again, titled,
numbered and dated '0113 © May 2001' (on the reverse)

oil on canvas

36 x 24 in.

framed 47 x 34 in.

\$6,000 - 8,000

Provenance

Claggett/Rey Gallery, Vail, Colorado.

Private collection, Florida, from the above.

120

GERARD CURTIS DELANO (1890-1972)

Sioux Scouts

signed with the artist's device 'Delano' (lower right) and titled on the original backing paper (on the reverse)

watercolor on paper

sight 13 1/2 x 17 1/2 in.

framed 23 1/2 x 27 in.

\$15,000 - 25,000

Provenance

Trailside Galleries, Scottsdale, Arizona.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.





121

121

WILLIAM MATTHEWS (BORN 1949)

Cowboy resting near his horse
signed 'William Matthews' (lower right)
watercolor on paper
sight 28 x 37 in.
framed 39 x 47 in.

\$2,500 - 3,500

Provenance

Broschovsky Galleries, Ketchum, Idaho.
Private collection, Los Angeles, California,
from the above.

122

WILLIAM MATTHEWS (BORN 1949)

Holding Bulls
signed 'William Matthews' (lower left) and with the
artist's device (lower right)
watercolor on paper
10 3/4 x 32 in.
framed 20 x 41 in.
Painted in 2000.

\$2,000 - 3,000

Provenance

Spanierman Gallery, LLC, New York, New York.
Private collection, Los Angeles, California.



122

123

OLAF CARL WIEGHORST (1899-1988)

Cowboy on bucking horse

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

watercolor and ink on paper

sight 10 x 8 in.

framed 21 x 18 in.

\$2,500 - 3,500

Provenance

Private collection, Mill Valley, California.



123

124

GARY CARTER (BORN 1939)

Smoke 'Em If You Got 'Em

signed and dated '© GARY CARTER '73' (lower right) and numbered, titled and with the artist's reproduction rights statement 'GC3373' on a paper remnant (on the backing paper)

gouache on paper

sight 8 3/4 x 13 3/4 in.

framed 14 x 19 in.

\$1,000 - 1,500

Provenance

Private collection, Florida.



124



125

DON PRECHTEL (BORN 1937)

We Proceed On

signed 'Donald Prechtel ©' (lower right) and signed again, titled, dated and inscribed 'In advance of the army / Little Big Horn River June 1876' (on the backing paper)

oil on Masonite

20 x 16 in.

framed 27 x 23 in.

\$800 - 1,200

Provenance

Private collection, Florida.

125



126

ROY KERSWILL (BORN 1925)

High in the Wind Rivers

signed and dated 'Kerswill 72' (lower right) and titled on a gallery label (on the reverse)

oil on canvas

24 x 20 in.

framed 32 x 29 in.

\$1,500 - 2,000

Provenance

The May Gallery, Jackson, Wyoming.

Private collection, Illinois.

126

127

SONYA TERPENING (BORN 1953)

Last Bite

signed 'Sonya Terpening' (lower left) and signed again and titled (on the reverse)
oil on canvas panel
12 x 9 in.
framed 19 x 15 1/2 in.

\$800 - 1,200

Provenance

Private collection, Arizona.



127

128

JERRY BINGHAM (BORN 1953)

Display of Caution and Hard Meals at Mandan

(a group of two)
each signed 'Bingham ©' (lower left and lower right)
and signed again and titled (on the stretcher bars)
each oil on canvas
each 9 x 12 in.
each framed 15 x 18 in.

\$1,000 - 1,500

Provenance

The Coeur D'Alene Galleries, Coeur D'Alene, Idaho,
Display of Caution.
Private collection, Arizona.



128



129

KARIN HOLLEBEKE

At the Breakin' of Day and Misty Morning

(a group of two)

each signed with the artist's arrow device 'K Hollebeke ©' (lower right and lower left) and signed again, titled and dated '2019' (on the stretcher bars)
each oil on canvas

each 10 x 12 in.

each framed 16 x 18 in.

\$1,500 - 2,500

Provenance

The Legacy Gallery, Scottsdale, Arizona.

Private collection, Arizona.



130

JOSEPH DE YONG (1894-1975)

Two holiday cards

each signed 'Joe De Yong' (lower left)

ink on paperboard

each 20 x 15 in.

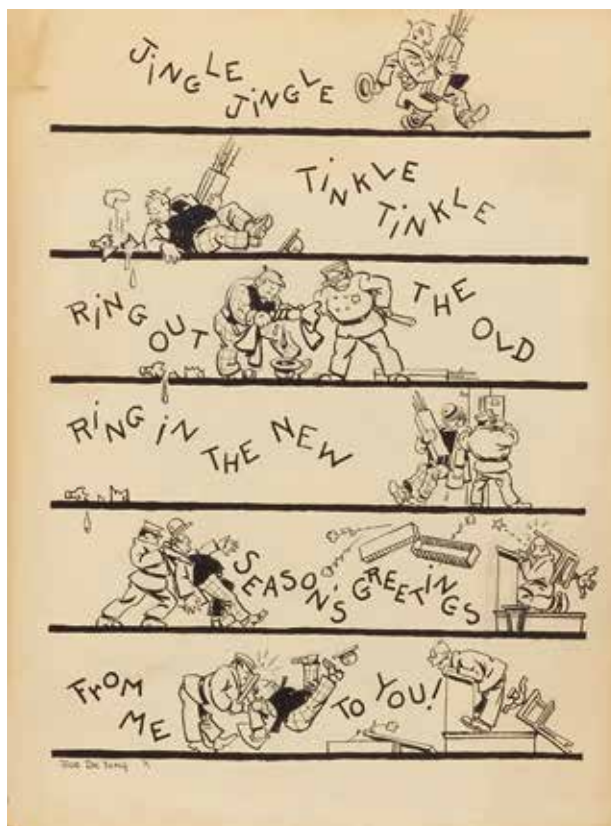
unframed

\$800 - 1,200

Provenance

Private collection, Nevada.

The first holiday card reads, "Jingle Jingle / Tinkle Tinkle / Ring In The New / Season's Greetings / From Me To You!" and the second card reads, "Just an old Spanish way / of crowding a lot of Good Wishes / or maybe Good Cheer / into one little word - / Like when in English we say / "A very Merry Christmas / and a Happy New Year" / Bill Main and "Boomie".



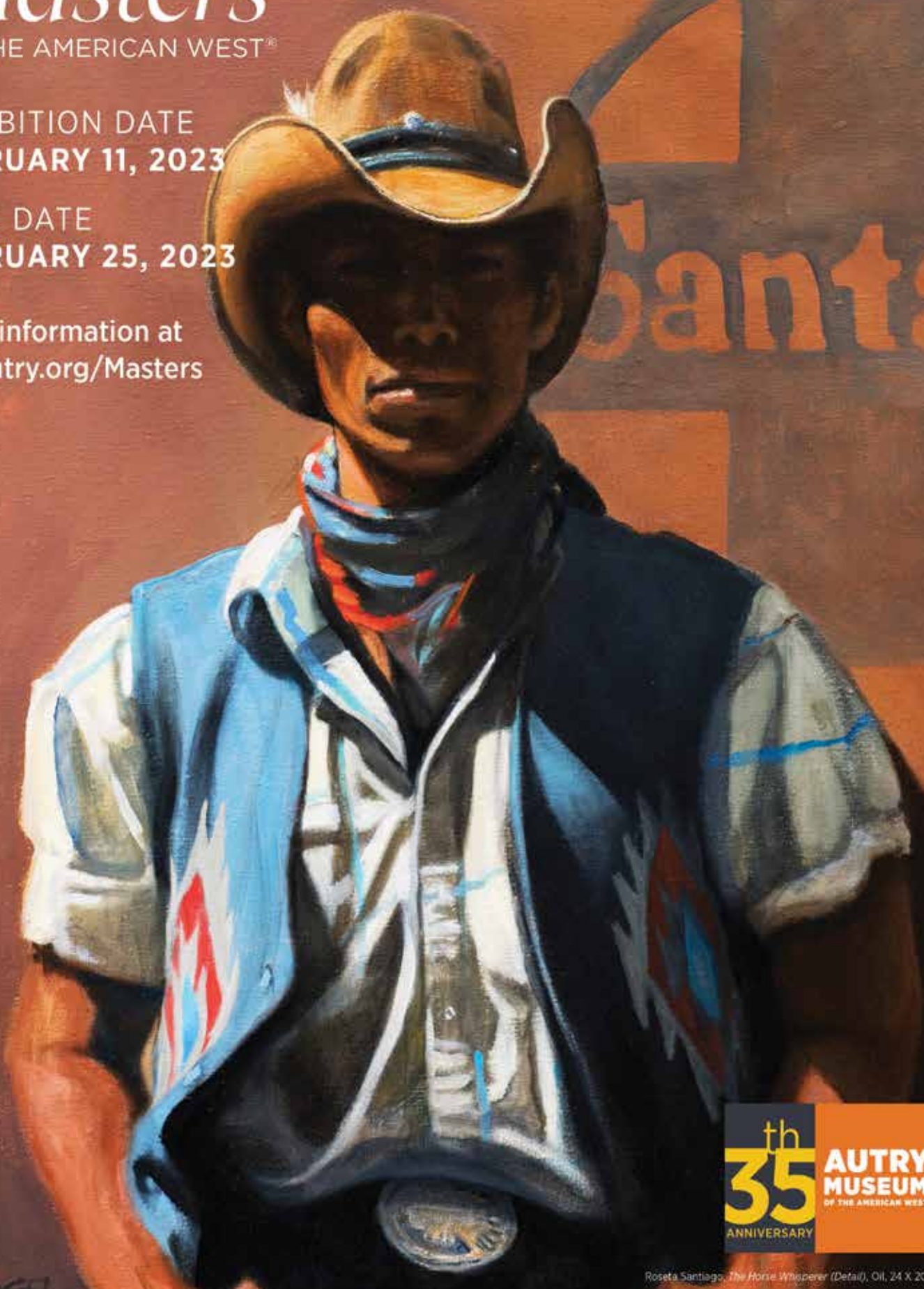
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theAutry.org/Masters



Roseta Santiago, *The Horse Whisperer* (Detail), Oil, 24 X 20in



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BOB BARLOW (BORN 1934)

The Green Tipi
oil on canvasboard
12 x 16 in.
framed 18 x 21 1/2 in.
\$1,000 - 1,500

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PROPERTY FROM THE COLLECTION OF THE WHITE FAMILY HEIRS

WINSLOW HOMER (1836-1910)

Sailboats at Gloucester

watercolor and pencil on paper

8 1/8 x 13 9/16 in. (20.6 x 34.5 cm.)

\$250,000 - 350,000



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FROM THE COLLECTION OF EDWARD J. & MIMI NUSRALA

A FINE CHUMASH POLYCHROME LIDDED BASKET

Circa first quarter 19th century

height 9in, diameter 12in

\$125,000 - 175,000

Glossary

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,001 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,001 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,001, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

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

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

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve

Conditions of sale - Continued

unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, **provenance**, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. 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 mediation, arbitration 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

or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay

Conditions of sale - Continued

such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **WWW.BONHAMS.COM/US**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **WWW.BONHAMS.COM/US**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

For more information or to obtain a detailed Trust and Estates package, please visit our website at **WWW.BONHAMS.COM/US** or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING 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 (323) 850 7500.

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.

RESERVE

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated 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, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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 Los Angeles, San Francisco and New York galleries.

BY TELEPHONE

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

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 Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

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 Client Services for our form.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

SHIPPING & REMOVAL

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

HANDLING AND STORAGE CHARGES

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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 the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title: Western Art	Sale date: November 1, 2022
Sale no. 27618	Sale venue: Los Angeles
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	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



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Bonhams

601 California Street, Suite 150
San Francisco, California 94108

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

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