

A painting of a large, dark tree in a landscape with mountains and a river. The tree is the central focus, with a thick trunk and a dense, dark canopy. The landscape is a mix of green hills in the foreground, a sandy riverbed in the middle ground, and mountains in the background. The sky is a pale, textured blue. The overall style is impressionistic with visible brushstrokes.

Bonhams

California & Western Art

Featuring Selections from the Los Angeles Athletic Club

Los Angeles | November 11, 2025

Grinnell R. Dalton







California & Western Art

Featuring Selections from the Los Angeles Athletic Club

Los Angeles | Tuesday November 11, 2025 at 1pm PST

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
bonhams.com

SALE NUMBER

30862

Los Angeles Athletic Club

Lots 1 - 17

California & Western Art

Lots 100 - 207

AUCTION INFORMATION

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

ILLUSTRATIONS

Cover: Lot 5
Inside Front Cover: Lot 118
Opposite Title Page: Lot 179
Opposite Specialists Page: Lot 123
Inside Back Cover: Lot 164

PREVIEWS

San Francisco

Friday, October 31, 12pm - 5pm
Saturday, November 1, 12pm - 5pm
Sunday, November 2, 12pm - 5pm

Los Angeles

Friday, November 7, 12pm - 5pm
Saturday, November 8, 12pm - 5pm
Sunday, November 9, 12pm - 5pm
Monday, November 10, 10am - 5pm
Tuesday, November 11, 10am - 1pm

PHOTOGRAPHY

Cate Hurst
Wil Bazille
Iman Adhami

INQUIRIES

Los Angeles

Megan E. Gallagher
Associate Specialist, American Art
+1 213 716 9907
megan.gallagher@bonhams.com

Kathy Wong
Senior Director, Fine Arts
+1 415 370 0958
kathy.wong@bonhams.com

Sergio Torres
Senior Sales Coordinator, Fine Arts
+1 323 436 5403
sergio.torres@bonhams.com

San Francisco

Aaron Bastian
Senior Director, Fine Arts
+1 415 395 6859
aaron.bastian@bonhams.com

BIDS

Register to bid online by visiting
www.bonhams.com/30862



Bid through the app. Download now for android and iOS

Alternatively, contact our Client Services department at:
bids.us@bonhams.com
+1 (323) 850 7500

BIDDER REGISTRATION

Verification of a valid credit card in your name may be required before you are able to place bids. If you will bid on behalf of a company, you must disclose this at the time of bidder registration. Successful bidders may be required to provide personal, or, if applicable, entity KYC documentation (including government issued ID and other information we may reasonably require). For telephone or absentee bids a completed Bidder Registration Form must be submitted in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to Client Services at bids.us@bonhams.com 24 hours ahead of the start of the sale.

SHIPPING & COLLECTION

For eligible lots, we endeavor to extend a shipping quote to buyers within 5 business days of the sale. Lots marked "W" are oversized and may be subject to off-site post-sale storage and shipping; please refer to the Oversized Lot information section in the Buyer's Guide. You may collect or ship your purchases after your payment in full has been received. If you are sending a third party to collect, we will require your advance, written authorization to release the property to your nominee. To schedule a collection, contact our Client Services department at invoices.us@bonhams.com. Preallocated 30-minute slots are available Monday through Friday between 9:00am and 4:30pm.

NOTICE TO BIDDERS

Please note that starting on June 28, 2025, the import into the European Union of certain property of non-EU origin may be subject to additional import requirements. If you are an EU buyer of such items, please ensure you are fully informed of the applicable EU regulatory requirements regarding import prior to bidding.

Bonhams

© 2025 Bonhams & Butterfields Auctioneers Corp. All rights reserved.



Specialists

Los Angeles



Megan Gallagher
Associate Specialist
American Art

Kathy Wong
Senior Director
Fine Arts

Sergio Torres
Senior Sales Coordinator
Fine Arts

San Francisco

New York



Aaron Bastian
Senior Director
Fine Arts

Morgan Martin
Head of the Department
American Art

Aaron Anderson
Specialist
American Art

Boston



Mary Manfredi
Associate Specialist
American Art

Robin Starr
General Manager
Bonhams Skinner

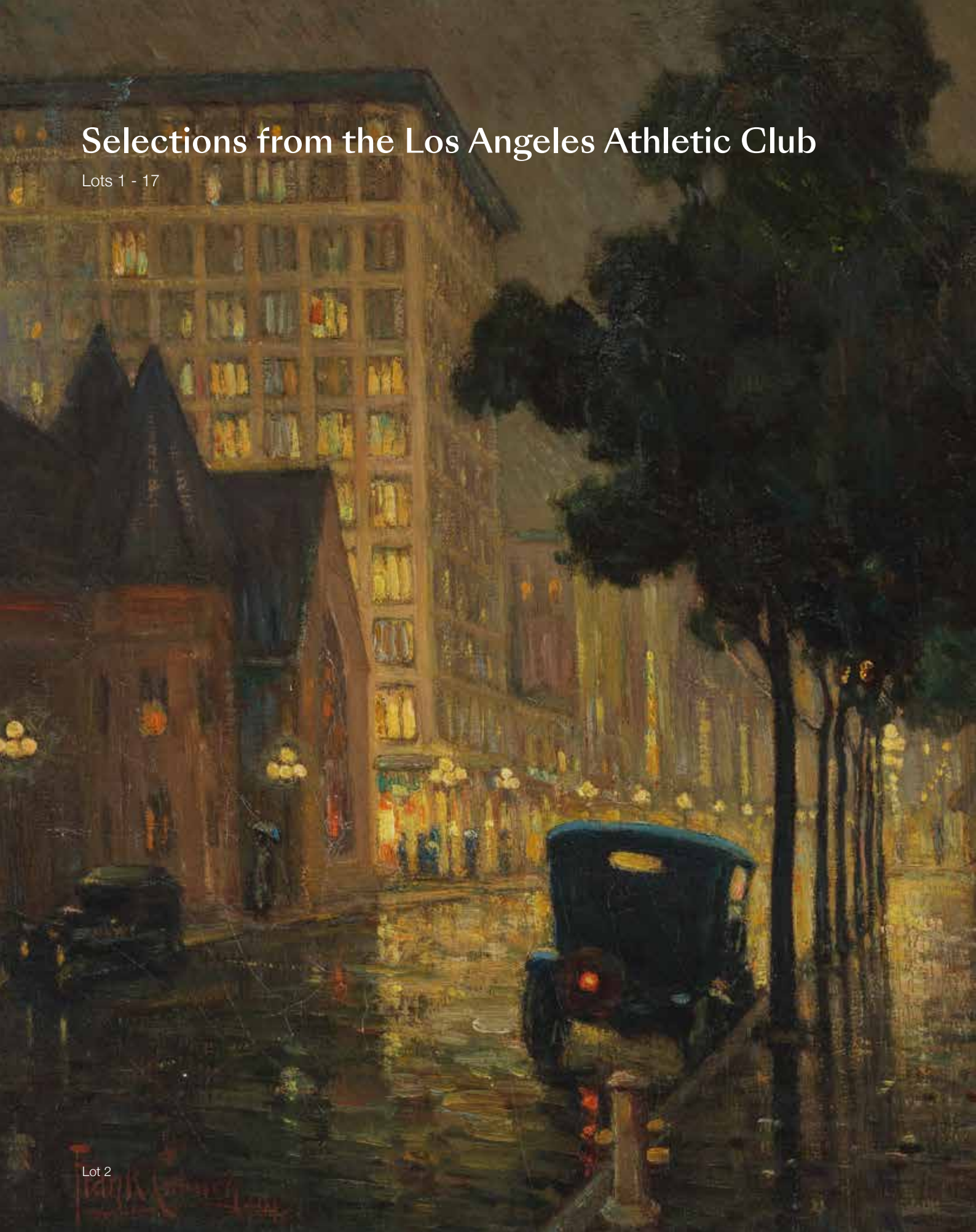
Jelena James
Senior Specialist
American & European Works of Art



Claire Dettelbach
Cataloguer
American Art

Selections from the Los Angeles Athletic Club

Lots 1 - 17



Lot 2





1

BEN ABRIL (1923-1995)

Angel's Flight Railway - Los Angeles, 1929

signed 'Ben Abril' (lower right) and inscribed and titled (on the stretcher)

oil on canvas

30 x 40 in.

\$10,000 - 15,000

Provenance

Acquired by the Los Angeles Athletic Club in 1977.



2

FRANK COBURN (1862-1938)

Rainy Night (Pershing Square)

signed and dated 'Frank Coburn / 1917' (lower left) and inscribed with title (on the backing)

oil on canvas

23 x 36 in.

\$40,000 - 60,000

Provenance

Acquired by the Los Angeles Athletic Club in 1944.

Literature

Bradley J. Delaney, *Frank Coburn (1862-1938) An Early Los Angeles Painter*, San Diego, 1991, p. 73, no. 36, illustrated.

According to the above mentioned catalog of Frank Coburn works, the present lot is a view taken from the North East corner of Central Park in downtown Los Angeles (now called Pershing Square) at the intersections of Fifth and Hill and looking south on Hill Street. The church is the First Methodist Episcopal, which was razed in 1919.



3

FRANK COBURN (1862-1938)

Hazy Afternoon - Wilmington (California Yacht Club)

signed 'Frank Coburn' (lower right)

oil on canvas

24 x 30 in.

Painted circa 1922.

\$10,000 - 15,000

Provenance

Orr's Gallery, San Diego, California.

John Moran Auctioneers, Monrovia, 15 February 2000, lot 41.

Exhibited

Los Angeles, Los Angeles Museum of History, Science and Art, *Fifth Exhibition, Painters and Sculptors of Southern California*, 4 April - 4 May 1924.

Literature

Bradley J. Delaney, *Frank Coburn (1862-1938) An Early Los Angeles Painter*, San Diego, 1991, p. 93, no. 56, illustrated.

Los Angeles Athletic Club, *Mercury*, June 2000, illustrated on the cover.



4

MILLARD SHEETS (1907-1989)

Moonlight Regatta

signed and dated '1986 / Millard Sheets' (lower right)
watercolor and graphite on paper
sheet 29 1/2 x 41 in.

\$15,000 - 25,000

Provenance

Stary-Sheets Art Gallery, Gualala, California.
Acquired by the Los Angeles Athletic Club from the above, 1986.

Exhibited

Pomona, The Millard Sheets Center for The Arts at Fairplex, *A Tapestry of Life: The World of Millard Sheets*, 17 August - 15 October 2007.

Literature

Los Angeles Athletic Club, *Mercury*, May 1994, illustrated on the cover.
Tony Sheets and Janet Black, *A Tapestry of Life: The World of Millard Sheets*, The Millard Sheets Center for the Arts at Fairplex, Pomona, California, 2007.

5 W

GRANVILLE REDMOND (1871-1935)

California

signed and dated 'Granville Redmond / 1907' (lower right)

oil on canvas

40 1/2 x 80 1/4 in.

\$300,000 - 500,000

Provenance

The artist.

With Kanst Gallery, Los Angeles.

Exhibited

Oakland, The Oakland Art Museum, *Granville Redmond*, 3 December 1988 - 29 January 1989.

Laguna Beach, Laguna Art Museum, *Granville Redmond*, 9 March - 30 April 1989.

Washington D.C., Gallaudet University, *Granville Redmond*, July 1989.

Literature

Alma May Cook, 'Paintings on Show at the Galleries,' *Los Angeles Evening Express*, 24 August 1907, p. 7.

The Oakland Museum, *Granville Redmond*, Oakland, pp. 56, 96, no. 21, illustrated.







Granville Redmond was born in Philadelphia and contracted scarlet fever which robbed him of his hearing before his third birthday. Soon after, his parents moved to San Jose, California, and sent him to a specialized school, the California School for the Education of the Deaf and Dumb, and the Blind, Berkeley, California. This was the first school to nurture his love of art and here he would meet two long term advocates Theophilus Hope d'Estrella and Douglas Tilden.

Redmond went on to study at the San Francisco School of Design. Counted among his early teachers were Arthur Mathews and Amédée Joullin, both of whom often painted in a similar tonalist style. While training as a painter, Redmond became acquainted with many other artists including Gottardo Piazzoni and Giuseppe Cadenasso. Although Redmond was deaf, it did not hamper his relationships with his fellow artists; his lifelong friend Piazzoni even learned sign language.

Redmond distinguished himself as an art student and won the W.E. Brown medal of excellence. In 1893 he was awarded a grant from the California School of the Deaf which enabled him to study at the Académie Julian in Paris under Jean Paul Laurens and Benjamin Constant. While in Paris, Redmond quickly distinguished himself once again when his large tonalist canvas, "Matin d'Hiver", was accepted for the Paris Salon in 1895. Unfortunately, his success was not sustained and his subsequent submissions to the Salon were rejected.

Redmond's artistic vision was expanded in France through formal instruction as well as traveling and painting with fellow artists. Faced with financial distress, he moved in with fellow Californian and friend Gottardo Piazzoni in 1897. The two artists much admired the work of the Barbizon painters, particularly Theodore Rousseau. The Californians painted near Fontainebleau some 70 years after the Barbizon artists made the locale so famous. Rousseau's love of trees and the reverential way he painted trees, like a portrait, resonated with the young Californians. They took his philosophy to heart – quoting to each other Rousseau's phrase: "let us make a man breathe, a tree really vegetate."¹

With his goal to earn a medal in the Salon thwarted and a significant amount of debt, Redmond returned to California in 1898 and settled in Los Angeles. His old art teacher Theophilus d'Estrella visited Redmond in Los Angeles in 1899 and wrote about the difficulty Redmond was having in advancing his artistic career. Following d'Estrella's criticisms of Los Angeles as an art market, he went on to compliment Redmond: "He has a fine eye for the beautiful even in homely bits of landscape which might escape the eyes of most persons."² Redmond found his life partner and married Carrie Robinson in 1899 and in the ensuing few years finally began to find real success in his career. He was selling paintings, and his reputation was growing. In 1902 d'Estrella -ever Redmond's advocate - wrote that "Finally Fortune had begun to smile." And by June of 1905 Redmond was described by d'Estrella as the "foremost artist of Southern California."

Following an unsuccessful show in 1907 at Steckel gallery, perhaps due in part to the gallery not being of sufficient size for Redmond's larger scale paintings, Redmond moved his work to the Kanst Art Gallery in Los Angeles. Of the painting "California" on offer, in the Los Angeles Express, Saturday, August 24, 1907, Alma May Cook wrote: "Granville Redmond has recently completed his largest landscape painting which he simply calls a California landscape. It is a scene taken in the arroyo near Pasadena, with "Old Baldy" in the distance. In the middle distance a patch of warm sunshine shows the foreground being in half shadow. The painting is hung in the Kanst gallery."

To the right of center on the horizon, as Alma points out, is the snowcapped peak of Mt. Baldy standing at 10,064 ft., it is the highest point in Los Angeles. For Redmond it is background to the easily missed drama of contrasting tones on display. The trees on view at the center of the horizon provide the chromatic pop that Redmond would later exploit in his depictions of blooming wildflowers. He relies on the less flashy golden yellows, burnt oranges and bright greens of the foliage to provide the contrast with the green and brown grasses and the sandy tones of the arroyo.

At the center of the painting is the path across the hill. The path is Redmond's only oblique acknowledgement of humankind in the picture. Like his antecedent Rousseau, Redmond found the trees more fascinating than people. Tellingly, the path leads diagonally toward the compositional center of the painting which contains the commanding presence of a single tree overlooking the landscape. Redmond invests this sentinel with an individual and meditative presence. On the left side stands a grove of trees as a subtle counterweight to the power of the tree on the right – like a large family looking with pride on the prodigal child that has struck out to make their way in the world.

California shows Redmond obsessing over every inch of the massive canvas. There is a detailed and nuanced attention lavished on the sky. A gradual tonal shift takes place from the upper left to upper right corners across the width of the canvas like a gradual echo of the shaded and brightly lit areas in the landscape. The breadth of sky is such that the viewer almost expects the weather to be different from one side of the painting to the other and Redmond does not disappoint. In addition to the tonal changes, the brushwork in the sky is exceptionally varied. The upper right is largely composed of agitated broad blocks of lighter blue interspersed with small contrasting angled dabs of white. The brush strokes gradually decrease in size, contrasting angles and chromatic variance as the landscape meets the sky in the center and along the left side of the painting. On the right edge of the sky, emphasizing the changing weather, the brush strokes are still quite choppy and diverse with the background color quite visible as the spacing is broader as well. This treatment in the sky acts as yet another device to bring the viewer's eyes to the central figure of the tree.

Redmond's skill as a colorist and his awe at the beauty of California's landscape are on extravagant display in this painting. The artist evokes a sense of quiet through his restrained use of color. This painting, like a Cathedral, encourages soft voices and contemplation. He did not paint out of instinct alone. He enumerated his philosophy, in part, in the Los Angeles Times in 1906: "Artist is colorblind if they pay too much attention to drawing at color's expense."³ In a 1929 letter Redmond wrote: "Art after all is useful as well as beautiful. One can use it in life as something very tangible. From it I have learned to observe life and nature—a great teacher if one cares to adapt its teachings."⁴ Granville Redmond absorbed the lessons and with this masterful work he teaches the rest of us.

¹Scott Shields and Mildred Albronda, *Granville Redmond: The Eloquent Palette*, Portland Oregon, Pomegranate, 2020, p. 43.

² *ibid* p. 4.

³ *ibid* p. 51.

⁴ *ibid* p. 35.



6

6

MIKE STIDHAM (BORN 1954)

Madison River Brown Trout

signed and dated 'Mike Stidham © / 1985'
(lower right)

oil on Masonite
19 1/2 x 35 in.

\$2,000 - 4,000

Provenance

Acquired by the Los Angeles Athletic Club in
1985.



7

7

MIKE STIDHAM (BORN 1954)

Rainbows of Spring Creek

signed 'Mike Stidham ©' (lower right)

oil on Masonite
20 x 36 in.

\$2,000 - 4,000

Provenance

Acquired by the Los Angeles Athletic Club in
1986.

8

DUNCAN GLEASON (1881-1959)

The U.S.S. Constitution

signed 'Duncan Gleason' (lower right)

oil on canvas

30 1/2 x 25 1/4 in.

\$4,000 - 6,000

Provenance

Acquired by the Los Angeles Athletic Club in 1942.

The U.S.S. Constitution is the oldest commissioned warship still afloat. Also known as Old Ironsides, the three masted wooden-hulled heavy frigate made her maiden voyage in 1798. Gleason met the U.S.S. Constitution in 1933 when she arrived in the greater Los Angeles harbor. He went on to befriend the crew and captain, Commander Louis Gulliver. As an active-duty warship, the Constitution has a crew of 75 officers and sailors that continue to participate in ceremonies, educational programs, and special events.



8

9

ARTHUR EDWAINE BEAUMONT (1890-1978)

Heavy Seas (a double sided work)

signed 'Arthur Beaumont' (lower right)

watercolor and graphite on paper

sheet 19 3/4 x 27 3/4 in.

\$1,500 - 2,500



9



10

10

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

Home Port - USS Los Angeles
signed 'Arthur Beaumont' (lower center) and
inscribed with title (on the frame reverse)
watercolor and graphite on paper
sight 19 1/4 x 26 1/4 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1953.



11

11

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

Task Force - USS Wichita
signed and dated 'Arthur Beaumont / 1943'
(lower right) and inscribed with title (on the
frame reverse)
watercolor and graphite on paper
sight 21 1/4 x 28 1/4 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1943.



12

12

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

Fleet Review
signed and dated 'Arthur Beaumont 1934'
(lower right) and inscribed with title (on the
frame reverse)
watercolor and graphite on paper
sight 28 1/2 x 38 3/4 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1937.

13

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

Smoke Screen

signed and dated 'Arthur Beaumont 1933'
(lower right) and inscribed with title (on the
frame reverse)

watercolor and graphite on paper
sight 19 1/2 x 26 1/2 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1937.



13

14

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

Night Maneuvers

signed and dated 'Arthur Beaumont 1937'
(lower right) and inscribed with title (on the
frame reverse)

watercolor and graphite on paper
sight 24 1/2 x 33 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1937.



14

15

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

The Hornet's Nest

signed and dated 'Arthur Beaumont 1933'
(lower right) and inscribed with title (on the
frame reverse)

watercolor and graphite on paper
sight 21 x 28 in.

\$3,000 - 5,000

Provenance

Acquired by the Los Angeles Athletic Club in
1937.



15



16

JULIAN RIX (1850-1903)

In Sturdy Age

signed 'Julian Rix' (lower right)

oil on canvas

32 x 42 in.

\$5,000 - 7,000

Provenance

The Estate of William Ryle, Paterson, New Jersey.
American Art Association, New York, *Julian Rix Sale*, 10-11 March
1913.

Henry Schultheis Co., New York, acquired from the above.

Acquired by the Los Angeles Athletic Club in 1982.

Literature

Catalog, 'Sketches and Studies Left by the Late Julian Rix,' New York,
1913, no. 80.

'\$12,402 For Rix Pictures', *The New York Times*, New York, 11 March
1913, p. 12.

'Julian Rix Paintings Bring \$12,402', *The Morning Call*, Paterson, New
Jersey, 11 March 1913, p. 9.



17

JAMES EVERETT STUART (1852-1941)

Indian Camp, Admiralty Bay, Mt. Baker in the Background
signed, dated and inscribed 'No. 807 / J.E. Stuart / Sept. 19. 1884.
Original Sketch' (lower left) and faintly inscribed (on the reverse)
oil on canvas
18 x 30 in.

\$6,000 - 8,000

Provenance

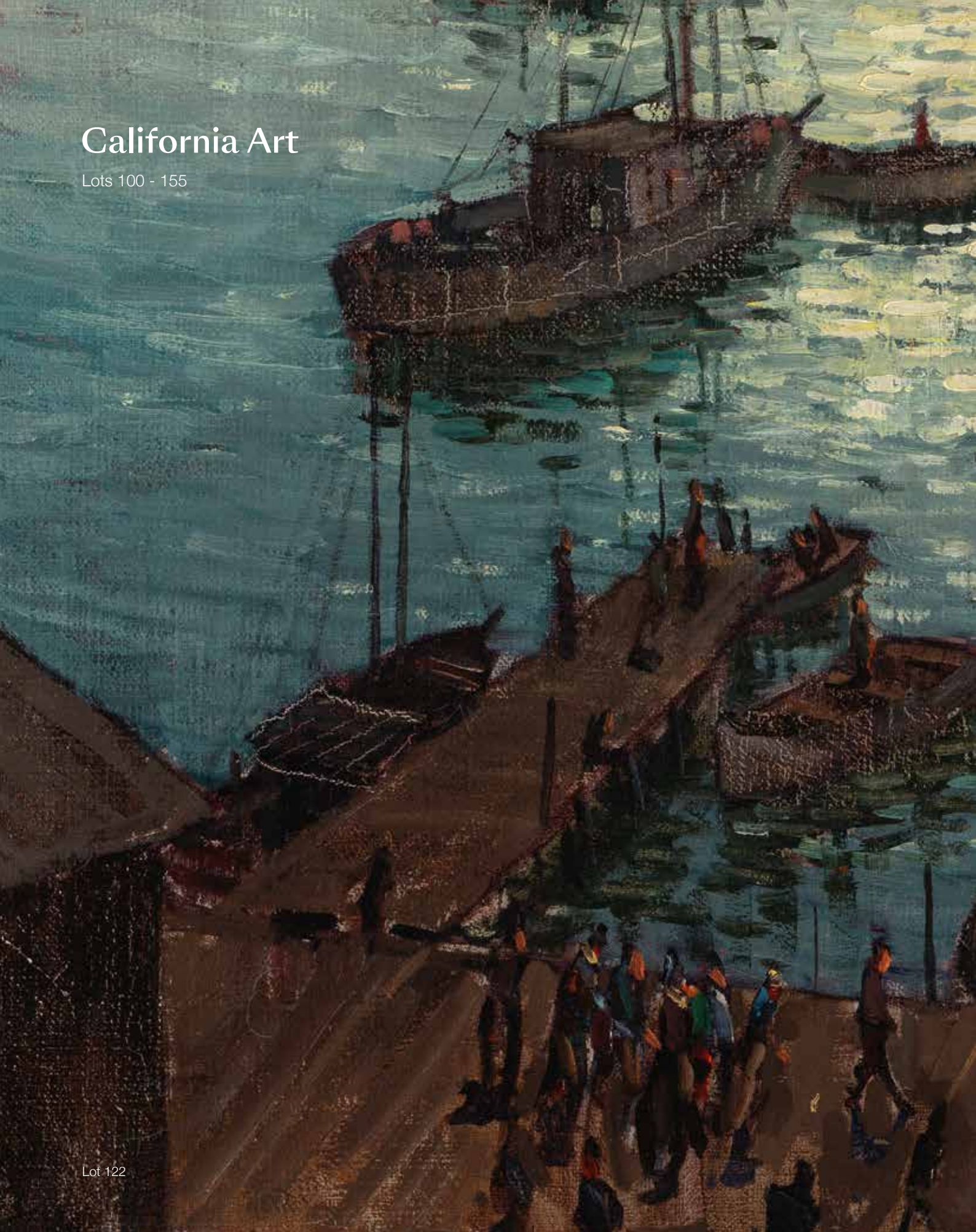
The Collection of Dr. Franz R. Stenzel (1906-1998) and Kathryn Mathison Stenzel (1916-2006), Portland, Oregon.
Sotheby Parke Bernet, Los Angeles, Fine American Western Paintings:
The Collection of Dr. and Mrs. Franz Stenzel, 24 June 1980, lot 61.
Los Angeles Athletic Club, acquired from the above.

18 - 99

No lots

California Art

Lots 100 - 155



Lot 122



PAUL SAMILLE



100

100

RAYMOND DABB YELLAND (1848-1900)

Gualala River

signed 'R.D. Yelland' (lower right) and
inscribed 'Gualala' (on the turnover edge)

oil on canvas

24 x 14 1/4 in.

\$4,000 - 6,000



101

101

THOMAS HILL (1829-1908)

Figure and Dog in the Woods

signed 'T. Hill.' (lower left)

oil on canvas

14 x 10 in.

\$4,000 - 6,000

Provenance

Maxwell Galleries, San Francisco.

Private collection, Tiburon, California.

By family descent to the present owners.



102

WILLIAM KEITH (1838-1911)

Mountain Landscape

signed and inscribed 'W. Keith / S.F.' (lower left)

oil on canvas

24 x 40 in.

\$10,000 - 15,000

Provenance

The collection of Basil Thompson and Rebecca Brown.

Private collection, New Orleans, by family descent from the above,
1959.

By family descent to the present owners.



103

103 W □

WILLIAM KEITH (1838-1911)

Distant View of Mount Tamalpais
signed and inscribed 'W. Keith / S.F.'
(lower left)

oil on canvas

36 x 60 in.

Painted *circa* 1905.

\$7,000 - 10,000

Provenance

(John) Gordon Blanding (1849-1945),
Charleston, South Carolina and San
Francisco.

The City and County of San Francisco, 1941,
gift from the above.

Sold to benefit the Acquisition Fund of the
Fine Arts Museums of San Francisco.

Literature

'Gordon Blanding Offers Collection of Famous
Oil Paintings to S.F.' *San Francisco Chronicle*,
27 January 1941, p. 10.

Alfred Frankenstein, 'Around the Art Galleries,'
San Francisco Chronicle, 9 February 1941,
p. 11.



104

104

THOMAS HILL (1829-1908)

Tranquil Afternoon

signed 'T. Hill.' (lower right)

oil on canvas

16 x 23 3/4 in.

\$6,000 - 8,000

Provenance

Joel B. Garzoli Gallery, San Francisco.

Private collection, San Francisco, *circa* 1980.

Private collection, Southern California, by
descent.

Bonhams, Los Angeles, 18 April 2015, lot 16.

Private collection, Arizona, from the above.

105 W □

WILLIAM KEITH (1838-1911)

Approaching Storm

signed 'W. Keith / S.F.' (lower left) and titled
(on a museum label on the reverse)

oil on canvas

36 x 60 in.

Painted circa 1905.

\$8,000 - 12,000

Provenance

(John) Gordon Blanding (1849-1945),
Charleston, South Carolina and San
Francisco.

The City and County of San Francisco, 1941,
gift from the above.

Sold to benefit the Acquisition Fund of the
Fine Arts Museums of San Francisco.

Literature

'Gordon Blanding Offers Collection of Famous
Oil Paintings to S.F.' *San Francisco Chronicle*,
27 January 1941, p. 10 (as 'Coming Storm').



105

106

THOMAS HILL (1829-1908)

The Harvey Breaker, West Nanticoke

signed and dated 'T. Hill / 1870' (lower right)

oil on board

12 x 18 in.

\$6,000 - 8,000

Provenance

From the Estate of Mr. and Mrs. A. DeWitt
Smith, Wilkes-Barre, Pennsylvania.

Freeman's, Philadelphia, 8 December 2013,
lot 25.

Property from the Estate of John H. Garzoli.

Literature

'Collector's Choice' at Sordani,' *The Times
Leader*, Wilkes-Barre, 28 December 1978,
p. 38.



106



107

JOSEPH RAPHAEL (1869-1950)

Piet (Pianist)

signed 'Jos Raphael' (lower right)

oil on canvas

29 3/4 x 24 in.

\$10,000 - 15,000

Provenance

Property from the Estate of John H. Garzoli.

Pieter (Piet) Nicholaas Raphael was born January 18, 1912. He was Joseph and Johanna Raphael's first child and only son.



108

GUY ROSE (1867-1925)

French Landscape

signed 'Guy Rose' (on the reverse prior to lining)

oil on canvas

12 7/8 x 16 1/8 in.

\$20,000 - 30,000

Provenance

The artist.

Carroll (née Badham) Preyer (1863-1919) Raleigh, North Carolina and New York City, acquired from the above.

Estate of Johnsie Evans (née Bason) Burnham (1882-1980), Northampton, North Carolina, by family descent from the above.

By family descent to the present owner.

109 W

ARTHUR PUTNAM (1873-1930)

Puma with Cub and *Puma* (a group of two)
each inscribed 'A Putnam' in a cartouche (on the base)
each bronze with green patina
first 38 1/4 in. high and second 37 in. high

\$20,000 - 30,000

Provenance

Private collection, Sebastopol, California.
Private collection, Berkeley, California.
Bonhams, Los Angeles, 25 November 2013, lot 43.
Acquired by the present owner from the above.

Beginning in 1903, Arthur Putnam was commissioned by Edward Willis Scripps to produce a series of large outdoor sculptures in bronze for his Miramar Ranch north of San Diego. Putnam did not work on the commission continuously, as he took a lengthy trip to Europe in 1905. Visits to Rome and Paris, as well as a move to San Francisco, delayed the work.

But Putnam again took up the commission in 1907. A number of models were made and a handful of full-size figures were cast. Putnam created two life-size puma casts for Mrs. Scripps. The Scripps family bronzes, *Puma with Cub* and *Puma*, were cast in 1911 and 1910 respectively. Each is 38 inches tall with a base that measures 20 x 50 inches. These works are still held by the Scripps family.

The works in this lot: *Puma with Cub* and *Puma* are comparable works and are of identical subject matter. While the bases are of smaller size (17 x 45 inches) the Pumas themselves are of very similar scale. These bronzes have the best elements of Putnam's work: a deft anatomically accurate depiction of the languid but powerful big cats. As Rose Berry wrote in *The American Magazine of Art*, May 1929, Putnam's work has an impressionistic looseness; he casts aside all haggling detail, leaving in its place something irresistible, something so full of life, movement and the traits and instincts which make life that his work, once seen, is not to be forgotten (p. 280).



(Alternate view)



ARTHUR PUTNAM (1873-1930)*The Mermaid*

inscribed 'AP' (on the base)

bronze with green patina

32 in. high

\$25,000 - 35,000

Provenance

Jack Frost, Santa Monica, California, 1972.

Acquired from the above.

Property from the Estate of John H. Garzoli.

Exhibited

San Francisco, Panama-Pacific International Exhibition, 1915.

Oakland Museum, Extended Loan, circa 1972.

Oakland Museum, Extended Loan, circa 1981.

Literature

Julie Helen Heyneman, *Arthur Putnam: Sculptor*, San Francisco, 1932. p. 147, unknown cast illustrated.

Carol M. Osborne, *Arthur Putnam: Animal Sculptor*, *American Art Review*, September - October 1976, p. 77, FAMSF cast illustrated.

Donald L. Stover, *American Sculpture: The Collection of The Fine Arts Museum of San Francisco*, 1982, p. 42, FAMSF cast illustrated.

Bernice Scharlach, *Big Alma: San Francisco's Alma Spreckels*, San Francisco, 1995, p. 146, FAMSF cast illustrated.

Arthur Putnam's *The Mermaid* is a historically important and rare American bronze. The only other known example of this iconic sculpture is in the collection of the Fine Arts Museums of San Francisco. It served as the model for the major fountain at the 1915 Panama Pacific International Exposition.

The bronze in the FAMSF, from Alma Spreckels, is dated 1909, and appears to be the date of the original casting. The model may have been none other than Alice Klauber, the doyen of the San Diego arts community, according to the account of Grace Putnam in Martin E. Petersen's biography:

"Putnam cared for Miss Klauber. How deeply remains his secret. In a letter dated September 10, 1905, he mentions that he is working on a Sphinx, ten feet long. 'I tried to put your face on her, but couldn't trust myself to draw the line between reality and imagination.' His affection for Miss Klauber never diminished, for a letter from Grace Storey Putnam to Miss Klauber in 1909 indicates that while finances were at low ebb, Arthur was 'turning out some good things.' In fact, she notes: 'He has just finished a Mermaid (Sphinx) with great lines in it - and the most beautiful swing of muscles I have seen him do yet. The face reminds me a little of you.'"

"On this minimal evidence, it is presumptuous to assume that this is meant as anything more than a compliment and lasting token, to their friendship. Arthur Brown, one of the architects of the San Francisco Panama-Pacific International Exposition, 1915, used *The Mermaid*, in the great fountain on the fairgrounds. From a 1915 visit to the San Francisco Exposition, Miss Klauber makes no comment other than mentioning the work in a list of sculptures and their artists that she saw. Correspondence continued through Putnam's lifetime, and Alice frequently gave support to both Grace and Arthur." ¹

However, in a 1976 *American Art Review* article on Arthur Putnam, Carol M. Osborne emphasizes the power of imagination in his figure studies, and singles out this sculpture for its evocation of Putnam's debt to Rodin:

"For his figure studies he rarely worked from the human model. 'The damned thing disturbs me by thrusting his individual peculiarity between my conception and the work I am doing.' His conceptions were to some degree formed by tradition, and this is particularly true of his sculptures of the human figure. For example, *Flying Messenger*, ca. 1906 (California Palace Legion of Honor), is borrowed from Rodin's *Fugitive Love*, 1880-82, while his *Mermaid*, 1910 (The Oakland Museum), seems directly related to Rodin's *Torso of a Woman*, 1909. Although Putnam's human forms lack the French sculptor's evocation of living, breathing flesh, the surfaces of his animals are modelled with a palpability akin to Rodin's; and Putnam has a similar feeling for the effect of light and shade." ²

Although Putnam had suffered a debilitating stroke by the time of the 1915 Exposition, it appears they used this bronze model of *The Mermaid* for his only commission in the exhibition. The bronze itself was one of the works on display at the Exposition as well, and illustrated in Eugen Neuhaus' *The Art of the Exposition*, San Francisco, 1915, p. 33.

Some contemporary commentators make note of Putnam's signature achievement in *The Mermaid* fountain:

"For the south gardens of the Exposition, Putnam modeled a graceful figure of a mermaid which was used at either side of Stirling Calder's 'Fountain of Energy.' Unfortunately, that was his only contribution to the Exposition's architectural sculpture." ³

"Describing Putnam's *The Mermaid* Fountain, Stirling Calder gives this picture: Long quiet mirror pools flank the great Fountain of Energy, giving balance and calm to the entrance plaza, or South Gardens. The curved ends of the pools are marked by Arthur Putnam's beautiful Mermaid Fountain, in duplicate. The crowning figure is by no means the conventional mermaid. She is free, full of grace, charmingly poised. The bifurcated tail is original and gives sculptural distinction, as well as greater human appeal. The figure is instinct with a spirit of play, but is not boisterous. Arthur Putnam is a Californian who has greatly influenced the development of art in the West." ⁴

The bronze is listed under his copyrighted works in 1913:

"Mermaid (The); by Arthur Putnam. [Statue of nude woman with tail of fish kneeling on left knee and holding left hand above head.] © 1 c. Dec 13, 1913, G45628." ⁵

¹ Martin E. Petersen, *Alice Ellen Klauber & Friends*, 2007, (<http://www.aliceklauber.museumartistsfoundation.org/Arthur%20Putnam2.html>).

² Carol M. Osborne, *Arthur Putnam, Animal Sculptor*, *American Art Review*, September-October 1976, p. 76.

³ Arthur Putnam, 1873 -1930, *Biography and Works*, p. 41, (https://bancroftlibrarycara.files.wordpress.com/2014/04/cara_v06_putnam.pdf).

⁴ Putnam, p. 42.

⁵ Library of Congress Copyright Office, *Catalogue of Copyright Entries, Part 4, New Series, Volume 8 For the Year 1913*, p. 451.





111

111
GIUSEPPE CADENASSO (1858-1918)
Bathers Near Mills College
signed 'G. Cadenasso' (lower left)
oil on canvas
28 x 30 1/4 in.

\$4,000 - 6,000



112

112
GEORGE DEMONT OTIS (1879-1962)
A Marin Farm
signed 'Geo. Demont Otis' (lower right) and
inscribed with title, dated and numbered '336'
(on the stretcher)
oil on canvas
28 1/4 x 36 1/4 in.
Painted circa 1940s.

\$4,000 - 6,000

Provenance

The Collection of Grace V. Hartley.
Private collection, Northern California.

Exhibited

San Marino, California, California Historical
Society, 1974.

113

RAY STANFORD STRONG (1905-2006)

Untitled (Golden Hillside)

signed 'Ray Strong' (lower right) and signed again on a handwritten studio label (affixed to the backing)

oil on board

16 x 24 in.

\$4,000 - 6,000

Provenance

Private collection, Connecticut.



113

114

GEORGE DEMONT OTIS (1879-1962)

Spring Valley Lake

signed 'Geo. Demont Otis' (lower right) and inscribed with date and title and numbered '342' (on the stretcher)

oil on canvas

28 x 36 in.

Painted in 1948.

\$4,000 - 6,000

Provenance

The Collection of Grace V. Hartley.
Private collection, Northern California.



114



115

115

FRANZ ARTHUR BISCHOFF (1864-1929)

Carmel Point

signed 'Franz A. Bischoff' (lower right)

oil on board

13 x 19 in.

Painted circa 1915-1919.

\$7,000 - 10,000

Provenance

Steven Stern Fine Arts, Beverly Hills,
California.



116

116

**GOTTARDO FIDELE PONZIANO
PIAZZONI (1872-1945)**

View of the Waterfront

signed and dated 'GPiazzoni - '07' (lower left)
and inscribed with title (on the reverse)

oil on board

9 1/4 x 12 1/4 in.

Painted in 1907.

\$3,000 - 5,000



117

M. EVELYN MCCORMICK (1862-1948)

Stevenson House, Monterey

signed 'M. Evelyn McCormick' (lower right)

oil on canvas

14 1/4 x 26 in.

\$15,000 - 25,000

Provenance

Private collection, Carmel, California.

By family descent to the present owner.

118

ARMIN HANSEN (1886-1957)

Crossing the Bar

signed 'Armin Hansen' (lower left) and signed again, titled and inscribed 'MONTEREY / CAL.' on a handwritten artist's label (affixed to the reverse)

oil on board

26 x 38 in.

Painted *circa* 1918.

\$300,000 - 500,000

Provenance

Property from the Estate of John H. Garzoli.

Exhibited

(Probably) Stockton, California, The Philomathean Club, 11-17 February 1918, no. 14.

New York City, National Academy of Design, *Ninety-Seventh Annual Exhibition*, 5 March - 3 April 1922.

Los Angeles, Biltmore Salon, *Paintings of the Sea by Armin Hansen*, April 1925.

Monterey, Del Monte Art Gallery, Hotel Del Monte, May 1938.

Sacramento, California State Fair Art Exhibition, August 1938.

Monterey, Monterey County Fair, September 1938.

Literature

(Probably) 'Tendency in California Art to Be Shown by Paintings at Art Exhibit Next Week. The Pictures and Concert,' *Stockton Daily Evening Record*, 2 February 1918, p. 2.

(Probably) 'Art Exhibit at the Club House,' *Stockton Daily Evening Record*, 7 February 1918, p. 7.

Antony Anderson, 'Of Art and Artists - Powerful Painting of Armin Hansen,' *The Los Angeles Times*, 12 April 1925, p. 34.

'Armin Hansen's Del Monte Exhibit Proves Real Treat,' *Carmel Pinecone*, 6 May 1938.

'Prizes Won at Fair by City Artists,' *The San Francisco News*, 7 September 1938, p. 6.

S. A. Shields, Armin Hansen, *The Artful Voyage, Pasadena Museum of California Art*, 2015, p. 169, illustrated.





“I began life with two main intentions. One was to paint, the other, to battle the waves. Getting acquainted with salts, young and old, up there on the seacoast I asked a lot of leading questions and soon figured out a way to combine my two desires”

– Armin Hansen

The son of prominent 19th Century Western artist Herman Wendleborg Hansen, Armin Hansen was an accomplished painter, etcher and draftsman in his own right. Rather than follow in the Western tradition of his father, the younger Hansen’s oeuvre largely focuses on maritime scenes marked by rain-soaked decks, turbulent seas, and weathered fishermen. Yet, allusions to the frontier era remain at the forefront of this work with overlapping themes of hard labor taking place beyond the boundary of civilization. The present lot highlights both the physical and mental rigors of seafaring life that are immediately confronted when crossing the safety of the sand bar into the vast unknown of the open sea.

Hansen first became acquainted with seafaring culture in his early twenties when he was working aboard a trawler in the North Sea off the Belgian Coast. Scenes from this earlier period in his career are much more tonalist in palette, reminiscent of both the Barbizon School and his contemporaries from his native San Francisco, Xavier Martinez and Gottardo Piazzoni. In these earlier works, gray and brown hues make up overcast skies above Belgian port towns like Nieuwpoort and Ostend. Hansen would spend four years working as a deck hand before returning to Northern California where he settled just south of San Francisco in Monterey. Later Monterey works like the present lot use bolder colors. Here deep shades of indigo are broken up by the stark patches of white in the foaming aerated water. Hansen adds intensity of the blues by incorporating dabs of orange to the lone figure and his boat.

Hansen arrived in Monterey at a time when commercial fishing was beginning to take off. During this next evolution of his style, he brought visibility to the livelihood of Monterey’s fisherman while elevating them as worthy of artistic expression.

He chose to depict it as it was, reflecting the diversity of its workers, the bustle of a growing commercial fishing port, and modern advancements to the trade. Hansen would often depict close-up views of fisherfolk with strained brows and rolled up sleeves emphasizing the physical toil of the job. While Hansen is best known for his maritime scenes from this period, he does have examples of Western works in his oeuvre (see *Salinas Rodeo* sold in April 2018 and *Cowboy Sport* sold in August 2018). In these, cowboys command a horse like a captain commands his ship, each a careful balancing act unsure which way bronco or boat will tilt next.

The present lot puts less focus on the figure itself and more emphasis on the sea and what lies beyond. With no visible landmarks in the vast scene and only a sliver of sky appearing along the upper edge of the composition, crossing the bar is akin to crossing the frontier – a taxing and isolating endeavor on both the body and the mind. In a poem by Alfred Tennyson of the same name, *Crossing the Bar* refers to the afterlife or a peaceful transition from safety into the unknown. This perspective of calm amongst the chaos gives the painting a narrative quality wherein the figure has relinquished his fate to the sea. In a review of Hansen’s work one critic even wrote “the artist has told a complete story, a complete history, of seafaring in this one canvas.”¹

With its extensive exhibition history including the Biltmore Salon, the National Academy of Design and the California State Fair, *Crossing the Bar* is an institutional quality work that balances the romance and reality not only of the sea but the final frontier.

¹ Scott A. Shields, *Armin Hansen: The Artful Voyage*, Portland, Pomegranate Communications, Inc., 2015, p. 146.



119

CHARLES ROLLO PETERS (1862-1928)

Adobe Moon

signed 'Charles Rollo Peters' (lower left)

oil on canvas

16 1/4 x 24 in.

\$6,000 - 8,000

Provenance

Private collection, Arizona.



120

THEODORE WORES (1859-1939)

A Shrine in the Forest

signed, dated and inscribed 'Theo. Wores / Tokyo 1887' (lower right)

oil on panel

16 1/2 x 22 in.

\$12,000 - 18,000

Provenance

Private collection, San Francisco.

Exhibited

San Francisco, Asian Art Museum, *A Curious Affair: The Fascination Between East and West*, 17 June - 3 September 2006.

Literature

W.H. Gerds and J.N. Thompson, *Theodore Wores: An American Artist in Meiji Japan*, Pasadena, California, 1993, no. 40, p. 107, illustrated.



121

FRANK WILLIAM CUPRIEN (1871-1948)

Incoming Tide

signed 'F.W. CUPRIEN' (lower right)

oil on Masonite

18 x 26 in.

\$15,000 - 25,000

Provenance

De Ru's Fine Art, Laguna Beach, California.

Private collection, Orange County, acquired from the above, July 2006.

By family descent to the present owner.



122

PAUL SAMPLE (1896-1974)

San Pedro Harbor

signed 'Paul Sample' (lower right)

oil on canvas

20 1/4 x 24 1/4 in.

\$30,000 - 50,000

Provenance

Bonhams, Los Angeles, 11 December 2012, lot 107.

Acquired by the present owner from the above.

Exhibited

Costa Mesa, The Vi Smith Concourse Gallery of the John Wayne Airport Thomas F. Riley Terminal, *Plein-air Paintings from the Irvine Museum*, 10 May - 25 September 2005.

Pasadena, Pasadena Museum of California Art, *A Seed of Modernism: The Art Students League of Los Angeles 1906-1953*, 20 January - 13 April 2008.

Literature

South, Will, *A Seed of Modernism: The Art Students League of Los Angeles, 1906-1953*, Pasadena, 2008, pl. 44. p. 84, illustrated.

123

ARTHUR GROVER RIDER (1886-1975)

Against the Light

signed 'A.G. Rider' (lower right)

oil on Belgian linen

25 x 25 in.

\$100,000 - 150,000

Provenance

The Brad Galleries, Minneapolis.

William Doyle Galleries, New York, 2 May 1990, lot 29.

Private collection, New York, New York.

Exhibited

Chicago, *The Thirtieth Annual Exhibition by Artists of Chicago and Vicinity at the Art Institute of Chicago*, 4 February - 14 March 1926.

Literature

Traditional Home Magazine, circa 1994, illustrated.

Throughout his career, Arthur Grover Rider spent at least nine summers painting in Europe. He was particularly fond of the Spanish beach community of Valencia where he met and worked with the Spanish Impressionist Joaquin Sorolla. Sorolla was known to drag large canvases down to the Valencia beaches, tie them down to weather the winds, and paint images on the spot of everyday life along the coast; scenes of fishing boats coming and going, children playing and swimming. Rider, along with other important American impressionist painters, worked side by side with Sorolla painting similar compositions and gleaning as much inspiration from the Spanish master as possible.

Painted a few years after Sorolla's death, *Against the Light* is an homage to the Spaniard's influence on Rider and his mastery of Mediterranean light. Here a lone fisherman dons a straw hat to shade himself from the glimmer of the sea as he drags his boat ashore. Light catches the crests of gentle waves and filters through a billowing sail to the point of translucency. In an otherwise cloudless sky, Rider has transformed the sail into a puffy cumulus form. Beyond the shore break, sea and sky blend together with horizontal bands of turquoise and blue.

Rider went on to exhibit the present lot back home in his native Chicago at the 30th annual exhibition at the Art Institute. Rider continued to be drawn to coastal artist's colonies and ultimately relocated to Laguna Beach in 1931.





124

ELMER WACHTEL (1864-1929)

Malibu Canyon

signed with the artist's device 'Wachtel' (lower right)

oil on canvas

24 1/4 x 36 1/8 in.

\$12,000 - 18,000

Provenance

Del Monte Fine Art, Carmel, California.

George Stern Fine Art, West Hollywood, California.

Bonhams, Los Angeles, 11 April 2017, lot 89, as *Canyon Solitude*.

Private collection, Colorado, acquired from the above.



125

MARION KAVANAGH WACHTEL (1876-1954)

Santa Anita Creek (Autumn)

signed with the artist's device 'Marion Kavanagh Wachtel' (lower left)
and indistinctly inscribed (on the stretcher bar)

oil on canvas

20 x 26 1/2 in.

\$12,000 - 18,000

Provenance

William Karges Fine Art, Beverly Hills, California.

John Moran Auctioneers, Monrovia, 12 November 2024, lot 115.

Private collection, San Mateo, California, acquired from the above.



126

126

FRANZ ARTHUR BISCHOFF (1864-1929)

Pasadena

signed 'Franz A. Bischoff' (lower right)

oil on board

13 x 19 in.

\$4,000 - 6,000

Provenance

Private collection, Santa Barbara, California.



127

127

FRANZ ARTHUR BISCHOFF (1864-1929)

Tree Landscape

signed 'Franz A. Bischoff' (lower right)

oil on board

13 1/4 x 18 7/8 in.

\$4,000 - 6,000

Provenance

The artist's wife.

Private collection, Pasadena, from the above.

Private collection, San Diego, from the above.



128

JOHN MARSHALL GAMBLE (1863-1957)

Wildflowers

signed 'John M. Gamble' (lower left)

oil on canvas

20 1/4 x 26 in.

\$12,000 - 18,000

Provenance

Private collection, St. Louis, by family descent.



129

MILLARD SHEETS (1907-1989)

Polo at the Uplifters

signed 'Millard Sheets' (lower right) and signed again, dated and titled (on the original mat affixed to the backing)

watercolor and pencil on paper

size 16 1/4 x 19 3/4 in.

Executed in 1931.

\$4,000 - 6,000

Provenance

Private collection, Southern California.

Bonhams, Los Angeles, 24 November 2014, lot 102.

Private collection, Los Angeles, acquired from the above.

Exhibited

Philadelphia, The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, *Thirtieth Annual Philadelphia Water Color Exhibition*, 1932.

Brooklyn, Brooklyn Museum, *Exhibition of Water Color Paintings, Pastels and Drawings by American and European Artists*, 23 January - 27 February 1933.

Los Angeles, Los Angeles Museum, *Eleventh Annual California Water Color Society Exhibition*, 1931.



130

WILLIAM WENDT (1865-1946)

A Quiet Nook
signed and dated 'William Wendt-1928' (lower right)
oil on canvas
18 x 28 in.

\$25,000 - 35,000

Provenance

Steven Stern Fine Arts, Beverly Hills, California.

Exhibited

Los Angeles, Stendahl Galleries, *Exhibition of Paintings by William Wendt, A.N.A.*, no 21., April 1929.

Literature

Alice Maynard Griggs, 'William Wendt Has Paintings on Exhibit,' *Long Beach Press Telegram*, 17 June 1930.
South Coast News, 4 July 1930.
John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946), California's Painter Laureate of the Paysage Moralisé*, Pittsfield, Massachusetts, 1992, no. 534, p. 178.



131

131

FRANK TENNEY JOHNSON (1874-1939)

California Mission, San Juan Bautista
signed and dated 'F Tenney Johnson A.N.A. /
1932' (lower left)
oil on Masonite
5 1/2 x 9 in.

\$5,000 - 7,000

Provenance

Estate of the artist, Alhambra, California.
Private collection, Southern California.
Bonhams, Los Angeles, 25 November 2013,
lot 145.
Acquired by the present owner from the
above.

A label affixed to the reverse reads 'This
picture I authenticate as having been painted
by F. Tenney Johnson, N.A.' and is signed
'Wm P. Krehm - artist' and 'Frank Panter.' The
work is numbered 734.



132

132

FRANK WILLIAM CUPRIEN (1871-1948)

The Shore at Twilight
signed 'F.W. Cuprien' (lower left)
oil on canvas
17 x 23 1/4 in.

\$4,000 - 6,000



133

WILLIAM A. GRIFFITH (1866-1940)

Heisler Park (Laguna Beach)

signed and dated 'William A. Griffith 1926.' (lower left)

oil on canvas

20 x 24 1/4 in.

\$10,000 - 15,000

Provenance

Steven Stern Fine Arts, Beverly Hills, California.



134

134

GEORGE KENNEDY BRANDRIFF (1890-1936)

The Home Port

signed 'Geo K. Brandriff' (lower right) and signed again and titled (on the reverse prior to lining)

oil on canvas

25 x 30 in.

\$5,000 - 7,000

Provenance

Steven Stern Fine Arts, Beverly Hills, California.

Exhibited

Los Angeles, The Biltmore Salon, no date.



135

135

MISCHA ASKENAZY (1888-1961)

Boats in the Harbor

signed 'M. Askenazy.' (lower left)

oil on canvas

25 x 30 in.

\$4,000 - 6,000

Provenance

Private collection, Malibu, California.



136

DONNA SCHUSTER (1883-1953)

Los Angeles Harbor

estate signed 'Donna Schuster' (lower left)

oil on canvas

34 1/4 x 35 1/4 in.

\$30,000 - 50,000

Exhibited

Laguna Beach, Laguna Art Museum, *Summertime in Laguna Beach, Selections from The Irvine Museum*, 29 July - 7 October 2001.

Irvine, The Irvine Museum, *Masters of Light, Plein-Air Painting in California 1890-1930*, Four city traveling exhibition, September 2002 - January 2004.

Irvine, The Irvine Museum, *Majestic California*, 9 September 2006 - 13 January 2007.

Irvine, The Irvine Museum, *The Outsiders: Modernism in California 1920 - 1930*, 27 May - 19 September 2009.

Irvine, The Irvine Museum, Touring Exhibition, 2010 - 2011.

Irvine, The Irvine Museum, *Independent Visions: Women Artists in California, 1880 - 1940*, 3 October 2015 - 21 January 2016.

Tustin, Hilbert Museum of California Art at Chapman University, *Undiminished: Heroines of California Art*, 9 November 2024 - 8 March 2025.

Laguna Beach, Laguna Art Museum, *Donna Schuster: An Independent Brush*, 15 March - 7 September 2025.

Literature

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 179, illustrated.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 22, illustrated.



137

137

MABEL ALVAREZ (1891-1985)

Magnolia

signed 'M. Alvarez' (lower right) and inscribed with title (on the stretcher)

oil on canvas

18 x 18 in.

Painted in 1929-1930.

\$3,000 - 5,000

Provenance

Wilfred Sarr (1935-2021), Long Beach, California.
Private collection, Studio City, California, 2021,
acquired from the estate of the above.

The work is recorded in The Mabel Alvarez Estate archives. We wish to thank the Mabel Alvarez Estate Collection for their kind assistance with cataloging the lot.



138

138

JESSIE ARMS BOTKE (1883-1971)

Citron Crested Cockatoo (Looking Left)

signed 'Jessie Arms Botke' (lower right)

oil on canvas laid to board

12 x 9 in.

\$2,500 - 3,500

Provenance

The Collection of Helen Gallio, Santa Paula.



139

JESSIE ARMS BOTKE (1883-1971)

Cockatoos and Plumeria

signed 'JESSIE ARMS BOTKE' (lower right) and signed again and titled (on the reverse)

oil and gold leaf on Masonite

15 x 16 in.

\$10,000 - 15,000

Provenance

The Collection of Helen Gallio, Santa Paula.

140

SAM HYDE HARRIS (1889-1977)

The Parrot Screen (A Triptych)

signed 'Sam Hyde Harris' on the center panel (lower left)

tempera on heavy Epson board

overall sight 44 1/2 x 40 in.; left and right sight 44 1/2 x 12 in., center sight 44 1/2 x 28 in.

Painted circa 1945.

\$12,000 - 18,000

Provenance

From the Estate of Marion Dodge Harris (1905-1998), widow of the artist. Property sold to benefit animal rescue through Harris Art Works.

Exhibited

Pasadena, *Who Was Sam? The Art of Sam Hyde Harris (1889-1977)*, Pasadena Museum of History, 24 January - 29 April 2007.

San Clemente, Casa Romantica, *Sam Hyde Harris, Seeing the Unusual*, 21 November 2021 – 27 February 2022.

Pasadena, *100 Years - 100 Images: Pasadena Society of Artists (PSA) Centennial Anniversary Exhibition*, Pasadena Museum of History, 2025.

The work has been authenticated by Maurine St. Gaudens, administrator of the Marion Dodge Harris Estate.

A limited-edition copy of the first printing of *Sam Hyde Harris, 1889-1977: A Retrospective: A Pictorial Biography of His Life and Work*, edited by Maurine St. Gaudens with Essays by Marian Yoshiki-Kovinick, and Gary Lang, featuring the present work on the cover of the dust jacket, accompanies the lot.

Sam Hyde Harris was the among the second generation of Southern California plein air painters that carried on the legacy set by trailblazers such as William Wendt, Guy Rose, and Franz Bischoff. His contemporaries included Edgar Payne, Jack Wilkinson Smith and Hanson Puthuff, and they remained committed to capturing the phenomenon of the natural world against encroaching industrialism and modernist trends in art.

Harris was a professional artist from the age of fourteen, working for the art department of a photo-engraving firm in London. He emigrated with his family to America in 1903, arriving in Los Angeles via New York. Harris pursued work as a sign painter and founded his own commercial studio in 1914. ¹

Harris ran a successful commercial studio from the 1920s to the mid-1950s, producing advertising signage and travel posters for such regional and national companies as Van de Kamp's Bakery, Gilmore Oil Company, Atchison, Topeka, and Santa Fe, Union Pacific, and countless others. In this context, he worked adeptly with tempera on board to produce vibrant and eye-catching imagery for reproduction.

The present work in tempera was painted and made as a tripartite fire screen for Marion Dodge Harris, the artist's second wife and love of his life. Sam and Marion married in 1945, and in 1946, they moved from Los Angeles to an artist enclave in Alhambra, California. ² The screen remained beloved in their Alhambra home for over five decades, throughout Marion's lifetime.

¹ Maurine St. Gaudens, ed., *Sam Hyde Harris, 1889-1977: A Retrospective: A Pictorial Biography of His Life and Work*, Atglen, Schiffer Publishing, 2006, pp. 17, 236.

² Ibid, p. 20.





141

PAUL GRIMM (1891-1974)

Foothill Home, Ranch and Trees, and Hillside Homes (a group of three)

first signed 'P. Grimm' (lower right), second

signed 'Paul Grimm' (lower right), and third

signed 'Paul Grimm'; (lower left)

first and second oil on canvas laid to board

and third oil on board

each 12 x 16 in.

each unframed

\$5,000 - 7,000

Provenance

Estate of the artist.

George Stern Fine Arts, West Hollywood, California, nos. PG408, PG779 and PG409.

Acquired by the present owner from the above.

142

PAUL GRIMM (1891-1974)

Autumn Reflections

signed 'Paul Grimm' (lower left) and signed again and titled (on the reverse) and dated (on the stretcher)

oil on canvas

24 x 30 in.

Painted in 1959.

\$4,000 - 6,000

Provenance

Estate of the artist.

George Stern Fine Arts, West Hollywood, California, no. PG1179.

Acquired by the present owner from the above.



142

143

DAVID CHAPPLE (BORN 1947)

Morning Light

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

oil on linen mounted to board

24 x 30 in.

\$4,000 - 6,000



143

144

PAUL GRIMM (1891-1974)

Foreground San Jacinto

signed 'Paul Grimm' (lower left) and signed again and titled (on the reverse)

oil on canvas

24 x 30 in.

Painted in 1949.

\$4,000 - 6,000



144



145

145

W. JASON SITU (BORN 1949)

Santa Monica Breeze
signed and dated 'WJ Situ 2009' (lower right)
and signed again and titled (on the reverse)
oil on canvas
18 x 24 in.

\$2,000 - 2,500

Provenance

Private collection, Southern California.
Bonhams, Los Angeles, 6 August 2019,
lot 134.
Private collection, Venice, acquired from the
above.



146

146

JOHN COMER (BORN 1948)

Wisteria
signed 'J. Comer' (lower left)
oil on canvas
18 x 42 in.

\$2,000 - 3,000

Provenance

Private collection, Santa Barbara, California.



147

147

JOHN COMER (BORN 1948)

Santa Cruz Island
signed 'J. Comer' (lower right)
oil on canvas
15 x 30 in.

\$2,000 - 3,000

Provenance

Private collection, Santa Barbara, California.

148

ROGER KUNTZ (1926-1975)

Dana Point

signed 'Kuntz' (lower left) and inscribed
with title (on the stretcher)

oil on canvas

30 x 40 in.

\$5,000 - 7,000

Provenance

The Collection of Richard and Constance
E. Aprahamian.



148

149

ROGER KUNTZ (1926-1975)

Sea Gulls at Morro Bay

signed 'Kuntz' (upper right)

oil on canvas

22 x 48 in.

\$4,000 - 6,000

Provenance

The Collection of Richard and Constance
E. Aprahamian.



149



150



151

150

MICHAEL TOMPKINS (BORN 1955)

Twilight in Italy, Plumb Bob & Squash

unsigned

oil on panel

11 5/8 x 135 1/2 in.

unframed

Painted in 1993.

\$6,000 - 8,000

Exhibited

San Francisco, Campbell-Thiebaud Gallery,

Michael Tompkins: New Work,

1 June - 3 July 1993.

Literature

Michael Tompkins: New Work, Campbell-Thiebaud Gallery, 1993, illustrated on the cover.

151

MAURICE LOGAN (1886-1977)

Flowering Cactus and Indian Child

signed 'Maurice Logan' (lower right)

watercolor and pencil on paper

sight 26 x 19 1/2 in.

\$4,000 - 6,000

Provenance

Property from a Private Arizona Collection.

Literature

Sunset Magazine, February 1935, vol. 74, no. 2, illustrated on the cover.



152

PAUL DE LONGPRE (1855-1911)

Pink Roses with Two Bees

signed and dated 'Paul De Longpre / -1898-'

(lower right)

watercolor and pencil on paper

signed 21 1/2 x 14 in.

\$3,000 - 5,000

Provenance

Private collection, Ojai, California.



152



153

153

MILLARD SHEETS (1907-1989)

Gathering in the Forest
signed 'Millard Sheets' (lower right)
watercolor on paper
sheet 22 x 30 in.

\$3,000 - 5,000

Provenance

Private collection, Claremont, California.



154

154

MISCHA ASKENAZY (1888-1961)

Mother and Child
signed 'M. Askenazy-' (lower right)
oil on canvas
36 x 30 in.

\$3,000 - 5,000

Provenance

Private collection, Malibu, California.

155 W

DONAL HORD (1902-1966)

Descending Sun, 1962

inscribed with conjoined initials 'DH' (on the base)

parcel-gilt bronze

84 3/4 in.

\$30,000 - 50,000

Provenance

The artist.

Private collection, Oregon, commissioned from the above.

By family descent to the present owners.

Exhibited

First National Bank, La Jolla, California, 1965.

Literature

'Descending Sun', *Los Angeles Times*, 14 February 1965.

The work is a revised and enlarged version of an earlier wood carving in *lignum vitae* designed in 1943.

Donal Hord's life was guard-railed by a permanently damaged heart from rheumatic fever. It caused his move to the temperate San Diego. As a teenager Hord attended classes at the San Diego Evening High School where Anna Valentine, a Cincinnati artist who studied with Rodin, sparked a lifelong pursuit of sculpture.

Donal Hord's diverse influences ranged from T'ang Dynasty earthenware to Olmec and Zapotec art. Numerous examples of his public work can be found in and around San Diego including: *Spring Stirring*, 1947-48 at the Scripps Institute of Oceanography, *Guardian of Water*, 1939 outside the San Diego County Administration Center, Aztec, C. 1936, (nicknamed Montezuma) at San Diego State University, and *Morning*, 1951-1956 at Marina Park near Seaport Village.

The present lot *Descending Sun* demonstrated Hord's mastery of the figure and the spiritual nature of his vision. As Bruce Kamerling wrote:

"As Hord reached the maturity of his style, his subjects became less literal, tending more toward abstract concepts and symbolic imagery. Titles such as *Descending Sun*, *Desert Night Wind*, and *Summer Rain* are indicative of his attempts to interpret nature's forms, moods, and forces through idealized figures."¹

¹: The Journal of San Diego History, San Diego Historical Society Quarterly, Summer 1985, Vol.31, No.3. Like the Ancients: The Art of Donal Hord by Bruce Kamerling.



Detail





Courtesy of Bob Ross Inc.



156

BOB ROSS (1942-1995)

Cliffside

signed 'Ross' (lower left) and inscribed '2006 Book' in three places
(on the turnover edge)

Bob Ross Wet-on-Wet Technique® on canvas

24 x 18 in.

unframed

Painted in 1990.

\$25,000 - 45,000

Provenance

The proceeds from the sale of this lot will benefit American Public Television.

Using the Bob Ross Wet-on-Wet Technique®, this work was completed by Bob Ross for his *Joy of Painting* Volume 20 instructional book. It was used by the book publisher to generate Page 35 (full color page). Once the printer returned the painting to Bob Ross Company, it remained in secure storage for almost 35 years.

Bob took particular pride in the paintings that would be printed in his books; he knew that people would be studying these book pages for many years to come and would therefore spend as many as 3-5 hours on these "book" works.

The *Joy of Painting* Volume 30, and the paintings inside, is dedicated to Bob's beloved wife Jane Ross, whom he spoke of often during his television shows and can be found here: <https://www.bobross.com/joy-of-painting-book-series-20/>

A Certificate of Authenticity from Bob Ross Inc. accompanies this lot.



157

BOB ROSS (1942-1995)

Home in the Valley

signed 'Ross' (lower left) and inscribed and dated '#3008TV 21 OCT 93' (on the stretcher)

Bob Ross Wet-on-Wet Technique® on canvas

18 x 24 in.

unframed

Painted in 1993.

\$30,000 - 50,000

Provenance

The proceeds from the sale of this lot will benefit American Public Television.

Bob Ross painted this nostalgic landscape in front of a film crew for his popular Joy of Painting TV Series in 1993, spending only about 26 minutes on it and without any editing. Over thirty years later, episode 8 (of 13 total) continues to be viewed by huge audiences all around the world.

It took Bob about 3-4 days to film an entire series, after which time the paintings were returned to Bob Ross Company. This as-seen-on-TV beauty has remained in secure storage since that time.

A Certificate of Authenticity from Bob Ross Inc. accompanies this lot.



158

BOB ROSS (1942-1995)

Winter's Peace

signed 'Ross' (lower left) and inscribed and dated '#3003 TV 20 OCT 93' (on the stretcher)

Bob Ross Wet-on-Wet Technique® on canvas

18 x 24 in.

unframed

Painted in 1993.

\$30,000 - 50,000

Provenance

The proceeds from the sale of this lot will benefit American Public Television.

Bob Ross completed this work on-air in 1993 – with no editing from start to finish- during the filming of his 30th *Joy of Painting* television series. Nearly thirty years later, episode 3 (of 13 total) continues to be viewed by huge audiences over all around the world.

It took Bob about 3-4 days to film an entire series, after which time the station crew returned the paintings to the Bob Ross Company, where this 26-minute "TV" masterpiece has remained in secure storage since.

Of particular note are the abundantly vibrant colorations, especially in the sky. This was an intentional adjustment that Bob often made when painting on television, in order for the hues to be exceptionally appealing to the viewer at home.

The full episode can be found at: <https://www.youtube.com/watch?v=Xzv3iiWi1Wo>.

A Certificate of Authenticity from Bob Ross Inc. accompanies this lot.

Western Art

Lots 159 - 207



Lot 122





159

FRANCIS JOHN MCCOMAS (1875-1938)

Navajo Gateway, Arizona (A Study)

signed 'Francis McComas' (lower right)

watercolor and pencil on paperboard

sheet 16 x 19 1/4 in.

\$7,000 - 10,000

Provenance

Private collection, Arizona.

The present work closely relates to a larger watercolor of the same subject in the Fine Arts Museums of San Francisco permanent collection.



160

WILSON HURLEY (1924-2008)

Albuquerque at Dusk

signed 'Wilson Hurley' (lower right)

oil on canvas

24 1/4 x 40 in.

Painted in 1983.

\$15,000 - 25,000

Provenance

Altermann Art Gallery, Dallas, Texas.

From a Houston Corporate Collection, 1984, acquired from the above.

The present work depicts the view looking west from the Hurleys residence in the foothills of the Sandia Mountains.

We wish to thank Rosalyn Roembke Hurley, author of *The Life and Art of Wilson Hurley: Celebrating the Richness of Reality* and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 83-34 in the Wilson Hurley online catalogue raisonné.

161

MAYNARD DIXON (1875-1946)

Point of Rocks

signed with initials, inscribed and dated 'MD / Wyoming / Sept. 1936' (lower left) and titled and inscribed in the artist's hand (on the reverse) oil on canvas affixed to board

16 x 19 7/8 in.

Painted in 1936.

\$60,000 - 90,000

Provenance

William A. Karges Fine Art, Los Angeles.

J. Mark Sublette, Medicine Man Gallery, Inc., Santa Fe and Tucson.

Private collection, Pacific Northwest, acquired from the above.

Born in the vast flatlands of the San Joaquin Valley in 1875, Maynard Dixon was afflicted with asthma from an early age. Because of his illness, Dixon led a quiet childhood sketching and listening to the tall tales of Native Americans and cowboys told by his paternal grandfather and six uncles. These stories inspired in Dixon a lifelong fascination with the lives of the settlers of the American West, Native Americans and the landscape of the West.

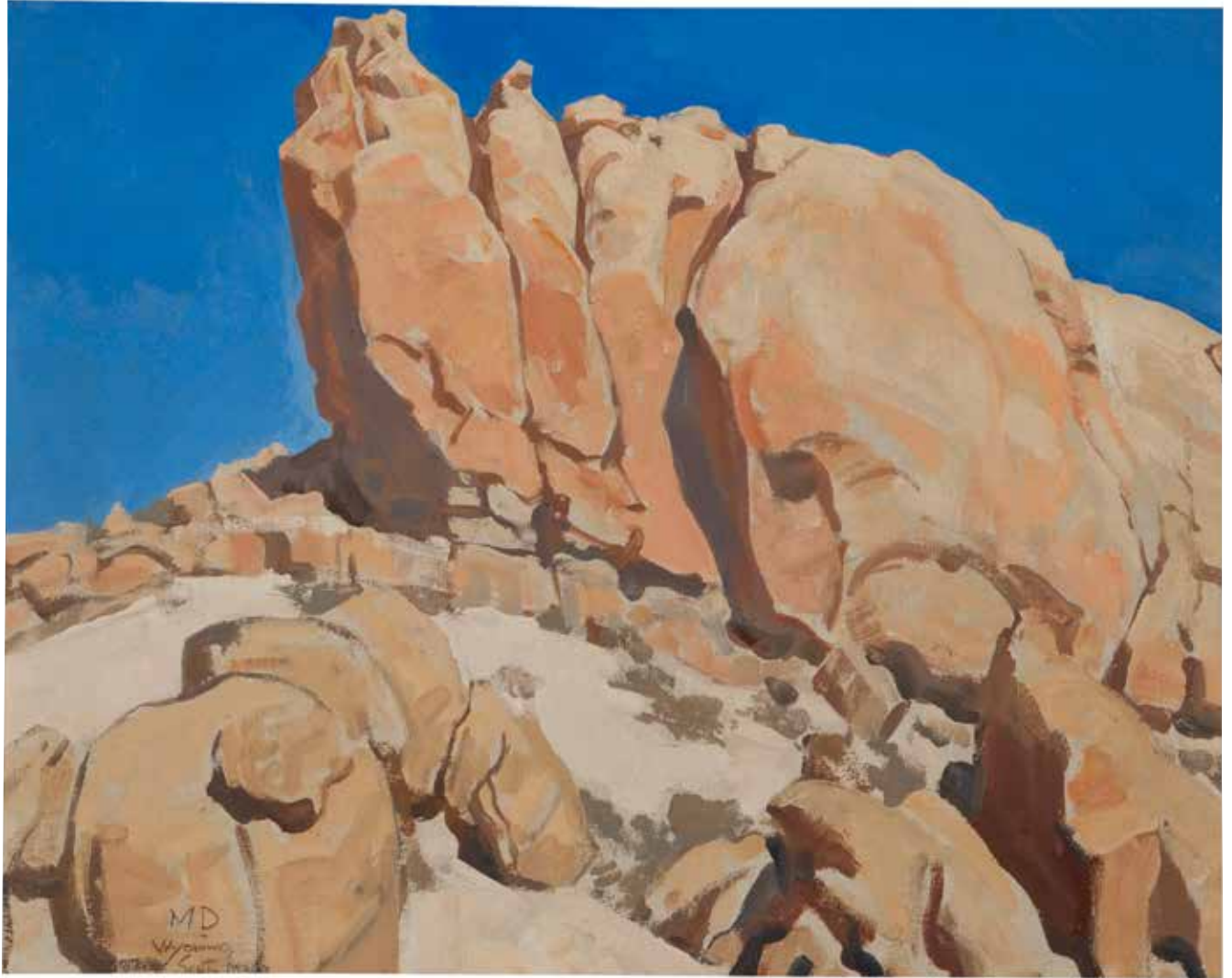
Dixon's artistic skill was recognized early in his life, however, living in rural California provided little access to formal art instruction. Dixon turned to the engravings in periodicals such as Scribner's and Harper's Weekly to improve his technique. Through these publications, Dixon became familiar with the work of contemporary artists illustrating the American West, chief amongst them Frederic Remington. Remington's dramatic and technical depictions left an indelible impression on young Dixon, and at age 16, Dixon sent two sketch books to Remington for criticism and advice. On September 3, 1891, Remington responded with support, enthusiasm and the instruction to 'draw, draw, draw'.

Encouraged by Remington's response, Dixon enrolled at the School of Design in San Francisco. He quickly found formal training to be stifling and left before the end of the year. The peripatetic artist spent the ensuing decades building a career as a magazine illustrator--depicting his extensive travel throughout the United States. In the early 1920s Dixon shifted his energy to focus on painting murals. The large surface area of mural painting taught him to distill his painting style into simple but powerful compositions with hard horizon lines and vivid colors. He continued to develop and distill these insights and applied them to his easel paintings.

Point of Rocks has Dixon's signature clarity of vision. Arthur Millier summarized his abilities writing in 1945: "His technical equipment included fluent, robust draftsmanship, a fine taste in color ... the ability to organize the abstract elements of painting into dramatic and coherent structures. The clear pattern, clearly defined forms and architectural compositions so typical of his pictures reflected the natural choice of the artist's independent mind full as much as the character of the country he painted."¹

Maynard Dixon in 1936 possessed the vision and skill to render a simple group of rocks into something monumental and at the same time imbued with an almost human presence. He accomplishes this through palette and line. The intensely saturated blue sky stands as a dramatic background for the focus of the picture which is the Point of Rocks. They are delineated with clean planes via a subdued palette of salmon and sand tones. The structure is the same that Dixon used depicting robed figures.

¹ Arthur Millier, *Maynard Dixon: Painter of the West*, Tucson, Arizona, 1945, copyright 1967 by Edith Hamlin.





162

CHARLES MARION RUSSELL (1864-1926)

A Friend in Need is a Friend Indeed

signed with the artist's device 'CMRussell' on a fragment (lower left)

ink and pencil on paper

sheet 9 1/4 x 11 1/4 in.

Drawn in 1898.

\$15,000 - 25,000

Provenance

with M. Knoedler & Co., New York.

Harold McCracken, by 1960.

Troy's Cowboy Art Gallery, Scottsdale.

From the Weitzman Family Collection.

Exhibited

Cody, Wyoming, Whitney Gallery of Western Art, March 1960.

Literature

Field & Stream Magazine, Volume III, No. 6, October 1898, p. 325, illustrated.

Please note this work is number CR.DR.550 in the Charles M. Russell Catalogue Raisonné.



163

CHARLES MARION RUSSELL (1864-1926)

Street Scene in Arabia

signed with the artist's initials and device and dated 'CMR 1904'

(lower left)

watercolor, gouache and pencil on paper

sheet 14 1/4 x 12 in.

\$25,000 - 35,000

Provenance

From a Houston Corporate Collection.

Please note this work is number CR.NE.184 in the Charles M. Russell Catalogue Raisonné

164

FRANK TENNEY JOHNSON (1874-1939)

A Wyoming Night Herder

signed and dated 'F. Tenney Johnson A.N.A.' / 1935' (lower left) and signed and dated again and titled (on the stretcher)

oil on canvas
24 x 30 1/4 in.

\$120,000 - 180,000

Provenance

Private collection, Pacific Northwest by family descent.

Exhibited

Los Angeles, The Biltmore Hotel, *Biltmore Salon*, 1935, no. 13.

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

At the height of Frank Tenney Johnson's career as a cowboy-artist, he built a log cabin and studio in Wyoming on Rim Rock Ranch. The land, owned by his cousin Mildred and her husband Earl Martin, was located near the East gate of Yellowstone Park on the North fork of the Shoshone River. ¹ While Johnson's primary studio and residence at the time remained in Alhambra, California, he would go on to spend almost every summer from 1931 until his untimely death in 1939 painting and hiking around this beloved second home. Painted during the infamous Rim Rock years, *A Wyoming Night Herder* depicts one of Frank Tenney Johnson's most celebrated subjects, a moment of stillness between a cowboy and his horse set against a starlit night.

While the Rim Rock years are now synonymous with Johnson's mature career, the artist had a fascination with the American West from an early age. Johnson settled in Wyoming by way of Iowa, where he was born on a humble prairie farm a stone's throw from the historic Overland Trail. Watching the stagecoaches pass by the farm first sparked his imagination and fueled his curiosity about the frontier. By age 14 Johnson and his family had relocated to Milwaukee where visits to the city's first public museum, the Layton Art Gallery, prompted him to become an artist. Johnson went on to apprentice under two German expatriate artists followed by further training at the Art Students League in New York under John Henry Twachtman (1853-1902) and National Academicians Robert Henri (1865-1929) and William Merritt Chase (1849-1916). It wasn't until a 1903 commission with Field & Stream magazine however, that Johnson was finally able to travel extensively throughout the West. On this seminal trip, Johnson visited cattle ranches in Colorado where he observed and developed the heroic cowboy archetype that would become his trademark during the Rim Rock years.

In *A Wyoming Night Herder* a cowboy mounted on his Palomino horse pauses for a well-earned cigarette after the day's duties. While the faint glow of the match brightens the figure's face and the rim of his hat, it is moonlight that illuminates the scene. From the figure's crisp white shirt to the metallic on his spurs, the moon shines bright enough to cast shadows on the unmarked trail despite a clouded indigo sky. Seated side-saddle with one leg outstretched and the other hiked up, the figure holds the reins slack in his hands signaling complete trust in his steed. The horse, possibly Tejon, a model Johnson frequently used during this period, gazes into the distance at the rocky outcroppings and the valley beyond. ² Together the figural vignette represents Johnson's years of experience and observation on the western range revealing a mature style now known as the Rim Rock years.

¹ Harold McCracken, *The Frank Tenney Johnson Book: A Master Painter of The Old West*, New York, 1974, p. 123.

² *ibid*, p. 189.





165

165

**FREDERICK SIMPSON COBURN
(CANADIAN, 1871-1960)**

Winter Landscape

signed and inscribed 'F.S. Coburn RCA' (lower left) and inscribed with title (on the reverse)

oil on canvasboard

20 x 24 in.

\$4,000 - 6,000

Provenance

From the Estate of Ronald Belkin.



166

166

SYDNEY LAURENCE (1865-1940)

Mt. McKinley from Lower Peters Hills

signed 'Sydney Laurence' (lower right),

signed again, dated, titled and inscribed 'Mt.

McKinley from Lower Peters Hills, Alaska /

Sydney Laurence, R.B.A. / Anchorage Alaska,

1939' (on the frame reverse)

oil on canvas laid to Masonite

18 x 27 in.

framed 23 1/2 x 32 1/2 in.

\$4,000 - 6,000

Provenance

Property of a Pacific Northwest Collector.



167

SYDNEY LAURENCE (1865-1940)

The Northern Lights

signed 'Sydney Laurence' (lower left)

oil on canvas laid to Masonite

16 x 20 in.

\$18,000 - 25,000

Provenance

Private collection, Washington.



168

OSCAR EDMUND BERNINGHAUS (1874-1952)

Taos Valley

signed 'O.E. Berninghaus' (lower right)

oil on canvas laid to board

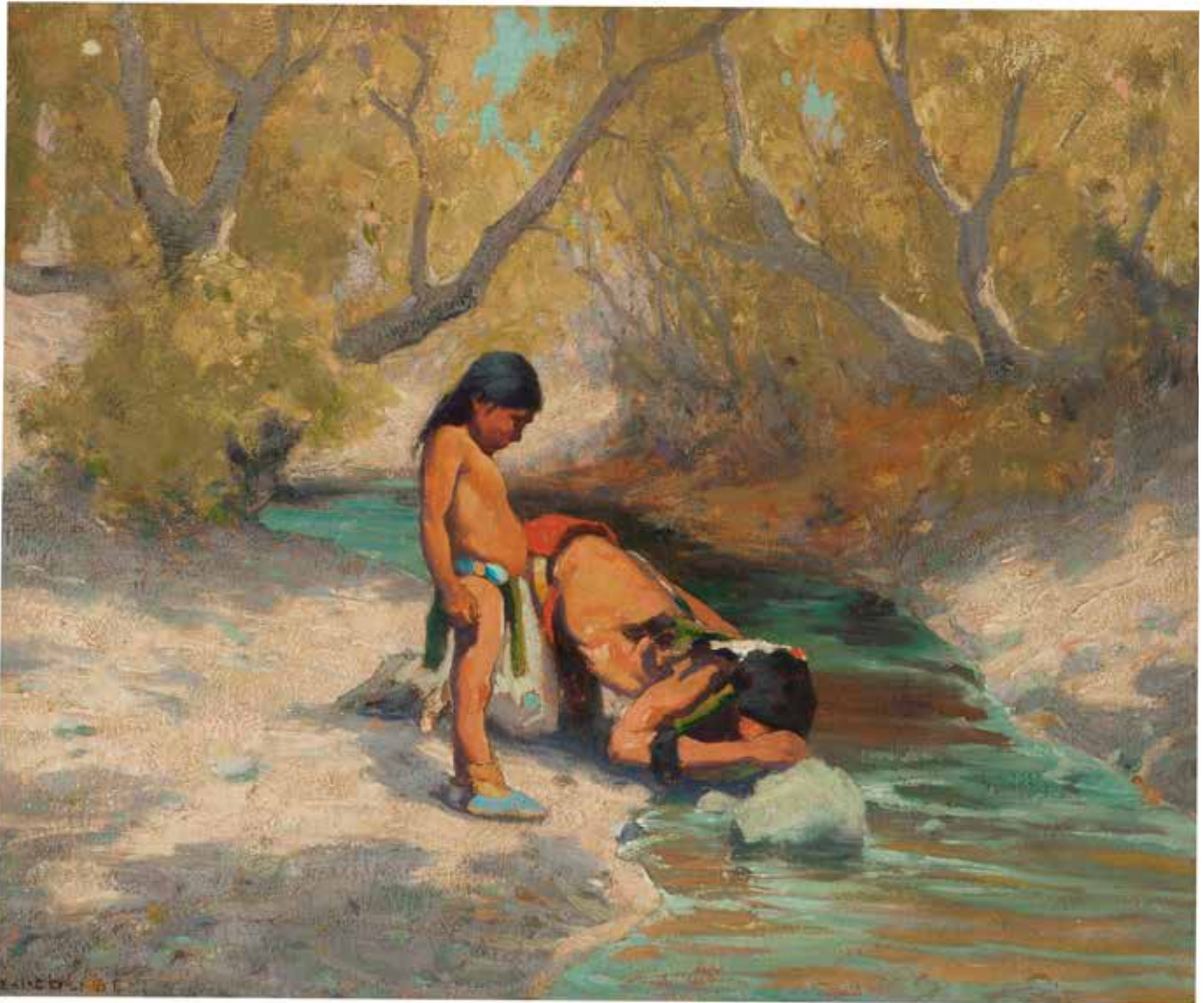
12 x 16 in.

\$10,000 - 15,000

Provenance

Michael Wigley Galleries, Ltd., Santa Fe, New Mexico.

We wish to thank Barbara Brenner, granddaughter of the artist,
for her kind assistance with cataloging the lot.



169

EANGER IRVING COUSE (1866-1936)

Waiting to Drink at the Stream (Waiting His Turn)

signed 'E.I. Couse' (lower left) and titled and inscribed 'Certified by / KW Couse. Taos, NM 1970' (on the stretcher)

oil on canvas

20 1/4 x 24 1/4 in.

Painted in 1914.

\$20,000 - 30,000

Provenance

Eanger Irving Couse Estate, Taos, New Mexico, 1936.

Kibbey Whitman Couse, Taos, New Mexico.

with Chapellier Galleries, New York, 1970.

From the Weitzman Family Collection.

This painting will be included as catalogue number 2130 in the Couse-Sharp Historic Site's forthcoming catalogue raisonné of the artist's work.

There are two known preparatory drawings for this work also completed in 1914 that are in private collections.



170

170

CARL VON HASSLER (1887-1969)

Autumn Glory

signed 'Von Hassler' (lower center) and
signed again, dated and titled on the original
mat (affixed to the backing)

mixed media on paperboard

21 3/4 x 27 3/4 in.

Executed in 1939.

\$3,000 - 5,000

Provenance

Altermann Galleries, Santa Fe, New Mexico.



171

171

CARL VON HASSLER (1887-1969)

Autumn in Tesuque

signed 'Von Hassler' (lower left)

oil on canvas

20 x 26 in.

\$4,000 - 6,000

Provenance

Michael Wigley Galleries, Ltd., Santa Fe, New
Mexico.



172

FREMONT F. ELLIS (1897-1985)

After the Storm

signed 'Fremont F. Ellis' (lower right) and dated '27' (lower left)

oil on canvas

20 1/4 x 28 1/4 in.

Painted in 1927.

\$12,000 - 18,000

Provenance

Addison Rowe Fine Art, Santa Fe, New Mexico.



173

173

**HENRY LAVENDER ADOLPHUS CULMER
(1854-1914)**

Aspens

signed 'H.L.A. Culmer' (lower left)

oil on canvas

16 x 20 in.

\$3,000 - 5,000

Provenance

Property from a Private Arizona Collection.



174

174

LEE GREENE RICHARDS (1878-1950)

Path to Solitude

signed and dated 'Lee Greene Richards /
-1917- (lower right)

oil on canvas

24 x 20 in.

\$3,000 - 5,000

Provenance

Property from a Private Arizona Collection.



175

175

JOSEPH ROY 'JR' WILLIS (1876-1960)

Aspen Forest on the Road to Twining (Near
Taos, New Mexico)

signed with the artist's device and dated 'J.R.
Willis / 1952' (lower right) and inscribed with
title (on the backing)

oil on canvas

16 x 20 in.

\$1,200 - 1,800

Provenance

Adobe Gallery, Santa Fe, New Mexico.

176

GENE KLOSS (1903-1996)

New Mexico Landscape
signed 'Gene Kloss' (lower left)
watercolor and pencil on paper
sight 11 1/2 x 17 1/2 in.

\$5,000 - 7,000

Provenance

Property from a Private Arizona Collection.



176

177

**BROR JULIUS OLSSON NORDFELDT
(1878-1955)**

Diving Duck
signed and dated 'Nordfeldt / 53' (lower right)
oil on canvas
28 1/4 x 38 1/4 in.
Painted in 1953.

\$3,000 - 5,000

Provenance

The artist.
Emily Abbott Nordfeldt, wife of the above, by descent.
Pedersen Gallery, Lambertville, New Jersey.
Private collection, Nantucket, Massachusetts,
1996, acquired from the above.
Bonhams, Los Angeles, 7 August 2018, lot
105.
Private collection, Los Angeles, acquired from
the above.

Exhibited

New York, Passedoit Gallery, *B.J.O. Nordfeldt
Paintings*, 23 November - 12 December 1953,
n.p., no. 8.
New York, Graham Gallery, 1967.
Princeton, New Jersey, Western Electric
Gallery, 1980.
New Brunswick, New Jersey, Zimmerli Art
Museum at Rutgers University, n.d.
Trenton, New Jersey, New Jersey State
Museum, *B.J.O. Nordfeldt: The Lambertville
Years*, 24 October 1981 - 3 January 1982,
n.p., no. 41.
New York, Sid Deutsch Gallery, *A Selection of
Twentieth Century American Art*, 1988.

Literature

'Reviews: B.J.O. Nordfeldt', *Art News*, 57, no.
9, January 1989, p. 45.



177



178

BIRGER SANDZÉN (1871-1954)

Coxcombs

signed 'Birger Sandzén' (lower right) and signed again, titled, inscribed and dated 'Lindsborg, Kansas / 1945' (on the reverse)

oil on Masonite

25 x 30 in.

Painted in 1945.

\$12,000 - 18,000

Provenance

Property of a Pacific Northwest Collector.

This work is in the Birger Sandzén card catalogue as #2758.

According to Cori Sherman North, Curator of the Birger Sandzén Memorial Gallery, Sandzén and his wife Alfrida grew clematis in their backyard flower gardens at their home in Lindsborg. The artist would sometimes include these in his still life set-ups for studio classes.



179

WINOLD REISS (1886-1953)

Water Blackbird (Blackfeet)

signed 'Winold / Reiss' (lower right)

watercolor, gouache, pastel and conte crayon on paper

signed 29 1/4 x 21 1/4 in.

Executed in 1943.

\$15,000 - 25,000

Provenance

Christie's, New York, 3 June 1983, New York, lot 159.

From a Houston Corporate Collection, acquired from the above.

Literature

J.C. Stewart, *Winold Reiss: An Illustrated Checklist of his Portraits*, Washington, D.C., 1990, p. 95.



180

ED MELL (1942-2024)

High Desert Road

signed 'Ed Mell' (lower left) and signed again in two places, dated and titled (on the turnover edge) and signed again (on the artist's frame)

oil on linen

18 x 24 in.

Painted in 2001.

\$15,000 - 25,000

Provenance

Owings-Dewey Fine Art, Santa Fe, New Mexico.

Wilson H. Foote, Jr., New York.

By descent from the above to the present owner, husband of the above, December 2020.

This work is presented in the artist's frame.

We wish to thank the Ed Mell Gallery for their kind assistance with cataloging this lot



181

ED MELL (1942-2024)

New Clouds I

signed 'Ed Mell' (lower left), signed again, titled and dated (on the reverse) and signed again (on the artist's frame)

oil on canvas

24 x 18 in.

Painted in 2014.

\$20,000 - 30,000

Provenance

Modern West Gallery, Salt Lake City, Utah.

Private collection, Salt Lake City, Utah, acquired from the above.

The work is presented in the artist's frame.

We wish to thank the Ed Mell Gallery for their kind assistance with cataloging this lot



182

JAMES ELWOOD REYNOLDS (1926-2010)

Red River Cowboy

signed and dated 'James Reynolds CA / 1980 ©' (lower right) and
titled and dated again on an artist's label (affixed to the reverse)

oil on Masonite

24 x 36 in.

\$15,000 - 25,000



183

G. (GERALD HARVEY JONES) HARVEY (1933-2017)

Line Camp Buddies

signed 'G. Harvey - / ©' (lower right) and signed again, dated, and

titled (on the reverse), and titled again (on the stretcher)

oil on canvas

35 3/4 x 29 1/2 in.

Painted in 1990.

\$25,000 - 35,000



184

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

184

GEORGE CARLSON (BORN 1940)

The Graceful Dance

inscribed, dated and numbered 'Carlson / 2002 6/21' (on the base)

bronze with brown patina

28 1/2 in. high, on a 2 in. high metal base

\$4,000 - 6,000

Provenance

Matthew Chase Ltd., Santa Fe, New Mexico.

Acquired by the present owner from the above, 2003.



185

185

GLENNA GOODACRE (1939-2020)

He Is, They Are (Face Study)

inscribed, dated and numbered 'G. Goodacre 1994 © 14/50' (lower left)

bronze with reddish-brown patina

15 3/4 in. high

Executed in 1994.

\$4,000 - 6,000

Provenance

Gallery Silecchia, Sarasota, Florida.

Property sold to benefit New York City children, teens, and young adults through the visual arts through the nonprofit Creative Art Works (www.creativeartworks.org).



186

GLENNA GOODACRE (1939-2020)

Shoshone Mother and Child

inscribed, dated and numbered 'G. Goodacre / © 1999 15/40' (on the figure's cape)

bronze with brown patina

25 in. high, on a 1 3/4 in. high wooden base

\$10,000 - 15,000

Provenance

Nedra Matteucci Galleries, Santa Fe, New Mexico.
Private collection, Denver, acquired from the above.

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

187

BILL NEBEKER (BORN 1942)

Death of the Bow

inscribed, numbered and dated '© / Bill Nebeker CA / 6 /30 2001' (on the base) and titled (on the presentation plaque)

bronze with reddish brown and green patinas
26 1/2 in. high, on a 2 in. high wood base

\$3,000 - 5,000

Provenance

Trailside Galleries, Scottsdale, Arizona.
Acquired by the present owner from the above, 2006.



187

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

188

HARRY JACKSON (1924-2011)

Pony Express III

numbered, inscribed and dated 'PEIII 101 .P. © Harry Jackson 1977' with the artist's thumbprint device and stamped 'WFS / ITALIA' (on the base)

polychrome bronze
8 3/8 in. high, on a 1 in. high granite base

\$1,500 - 2,500

Provenance

Michael Wigley Galleries, Ltd.,
Santa Fe New Mexico.
Acquired by the present owner,
from the above, 2002.

Literature

J. Walker, et al., *Harry Jackson: Forty Years of His Work*, 1941-81, New York, 1981, pp. 96, 115, another example illustrated.



188

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

189

BILL NEBEKER (BORN 1942)

Tallyin' the Stock Market

inscribed, dated and numbered '© / Bill Nebeker CA / 2004 6/30' (on the base) and titled (on the presentation plaque)

bronze with reddish brown patina
22 in. high, on a 2 in. high base

\$2,000 - 4,000

Provenance

Trailside Galleries, Scottsdale, Arizona.
Acquired by the present owner from the above, 2005.



189

**PROPERTY FROM A NORTHERN
CALIFORNIA ESTATE**

190

BILL NEBEKER (BORN 1942)

Longing for Home

inscribed, dated and numbered '© Bill
Nebeker CA / 2002 / 5/30' (on the base)

bronze with reddish brown patina

38 1/2 in. high, on a 3 in. high wood base

\$10,000 - 15,000

Provenance

Trailside Galleries, Scottsdale, Arizona.
Acquired by the present owner from the
above, 2006.





191

191

DAVE MCGARY (1958-2013)

Bounty of Gray Hawk (Bust)

inscribed, dated and numbered 'Dave McGary / 1998 / 69/75' (on the underside) and titled (on the base)

polychrome bronze

11 1/2 in. high, on a 9 in. high wood base

\$4,000 - 6,000

Provenance

Private collection, Los Angeles.

This work is accompanied by a Certificate of Authenticity from McGary Studios.



192

192

DAVE MCGARY (1958-2013)

Iron Hail (Bust)

inscribed, dated and numbered 'Dave McGary / 1999 / 13/50' (on the underside) and titled (on the base)

polychrome bronze

19 in. high, on a 10 in. high wood base

\$4,000 - 6,000

Provenance

Private collection, Los Angeles.



193

HARRY JACKSON (1924-2011)

John Wayne: First Unfinished Model for the Monument

inscribed and dated '© Harry Jackson 1981 / WUB 5' and stamped with the artist's thumbprint device 'WFS / ITALIA' (on the base)

bronze with brown patina

38 in. high, on a 1 3/4 in. high wood base

Cast in 1981.

\$10,000 - 15,000

Provenance

The Artist.

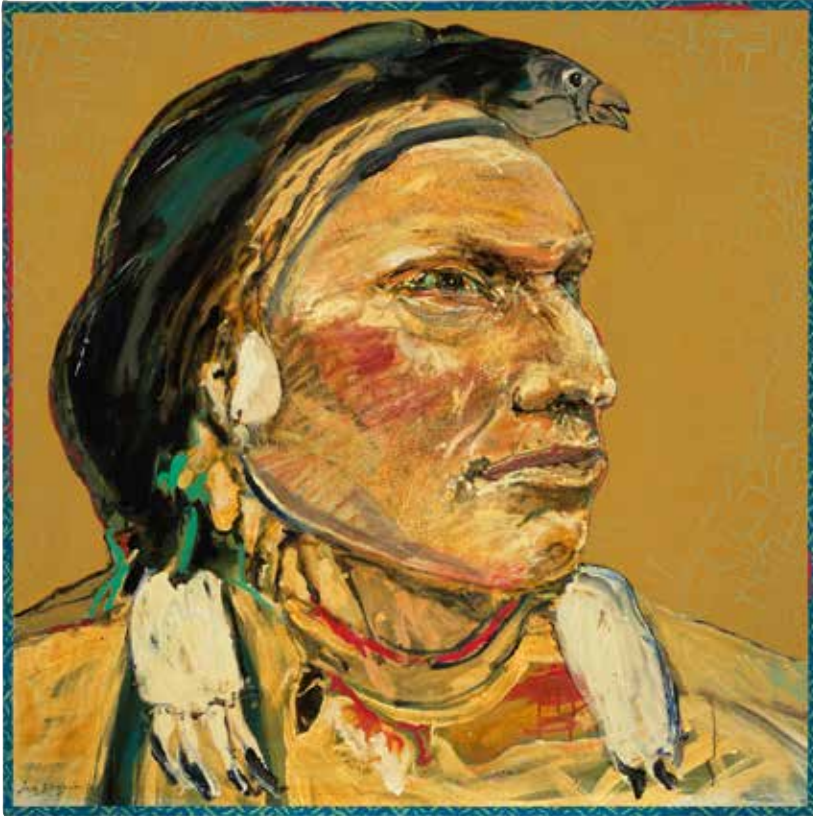
Trailside Gallery, Jackson, Wyoming.

Private collection, Bakersfield, California, acquired from the above.

Literature

J. Walker, et al., *Harry Jackson: Forty Years of His Work*, 1941-81, New York, 1981, pp. 106-107, 115, another example illustrated.

This work is accompanied by a Certificate of Origin from Wyoming Foundry Studios Inc.



194

194

IRA YEAGER (BORN 1938)

Native American with Bird Headdress

signed 'Ira Yeager' (lower left)

oil on canvas

48 x 48 in.

unframed

Painted in 1996-1997.

\$7,000 - 10,000

We wish to thank Ira Yeager Studios for their assistance with cataloging this lot.



195

195

DORR BOTHWELL (1902-2000)

The Ghost Dance (A Four-Panel Folding Screen)

unsigned

casein and graphite on paper-backed silk

each 67 x 24 3/4 in.; overall 71 x 107 1/2 in.

Painted circa 1935.

\$3,000 - 5,000

Provenance

Private collection, Texas.

We wish to thank The Dorr Bothwell Trust for their kind assistance with cataloging the lot.

The present work depicting a Ghost Dance ceremony by tribal members of the Great Plains is one of three extant screens that Dorr Bothwell painted in 1936 for her short-lived Bothwell-Cooke Gallery in Los Angeles. It is thought to be an early screen design due to its ambitious composition and delicate support.



196

BOB KUHN (1920-2007)

Battle of the Titans

signed (lower left) and signed again and dated (on the reverse)

acrylic on board

14 x 18 in.

Painted in 1995.

\$15,000 - 25,000

Provenance

Private collection, Jackson, Wyoming.

Jackson Hole Art Auction, Jackson, Wyoming, 18-19 September 2015,
lot 131.

Private collection, Nevada.



197

197

AL BARNES (1937-2015)

The Surf Fisherman

signed 'Barnes' (lower right) and inscribed with title (on the stretcher)

oil on canvas

30 x 40 in.

\$3,000 - 5,000

Provenance

From a Houston Corporate Collection.



198

198

WALT GONSKA (BORN 1942)

Lower Ranchitos in March

signed 'Gonske / NAWA' (lower right) and signed again, inscribed, titled and numbered '#740' (on the reverse)

oil on canvas

30 x 40 in.

Painted in 1983.

\$4,000 - 6,000

Provenance

Moran Gallery, Scottsdale, Arizona.

Private collection, acquired from the above.

By family descent to the present owner.

199

JOHN COWAN (1920-2008)

My Poacher

signed '© Cowan' (lower left)
watercolor and gouache on paper
sight 21 x 29 in.

\$4,000 - 6,000

Provenance

From a Houston Corporate Collection.



199

200

AL BARNES (1937-2015)

Salt Country

signed 'Barnes' (lower right) and inscribed
with title (on the stretcher)
oil on canvas
30 x 40 in.

\$3,000 - 5,000

Provenance

From a Houston Corporate Collection.



200



201

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

201

FRANK MCCARTHY (1924-2002)

Leaving The Stronghold

signed, dated and inscribed 'McCarthy / CA © 1980' (lower left) and signed and dated again, titled and numbered '#552' (on the reverse)

oil on Masonite

18 x 24 in.

\$6,000 - 8,000

Provenance

Private collection, Scottsdale, Arizona.

Jackson Hole Art Auction, Jackson, Wyoming, 16-17 September 2016, lot 149.

Acquired by the present owner from the above.



202 (Partial lot illustrated)

202 □

JOHN BRENT JARVIS (1946-2024)

Native Scenes (a group of three)

first signed and dated 'John Jarvis / 1981',

second signed and dated 'John Jarvis /

©/79', and third signed and dated 'John

Jarvis / ©1980' (all lower right)

each gouache on watercolor board

first sheet 26 x 30 1/8 in., second 15 x 20 1/8 in., and third 8 x 14 1/2 in.

\$2,000 - 4,000

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

203

FRANK MCCARTHY (1924-2002)

The Council

signed and dated 'McCarthy © 75' (lower right) and signed again, titled and numbered '#272' (on the reverse)
casein on Masonite
22 x 26 in.

\$8,000 - 12,000

Provenance

Big Chief Roofing Co., Ardmore, Oklahoma.
Heritage Auctions, Dallas, 10 November 2012, lot 76197.

Acquired by the present owner from the above.

Exhibited

Shreveport, Louisiana, The R.W. Norton Art Gallery, *Frank McCarthy Retrospective*, 22 April - 5 June 1977.



203

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

204

FRANK MCCARTHY (1924-2002)

Desert Patrol

signed, inscribed and dated 'McCarthy / CA © 1983' (lower left) and signed and dated again, titled and numbered '663' (on the reverse)
oil on Masonite
10 x 14 1/2 in.

\$3,000 - 5,000

Provenance

Husberg Fine Arts Gallery, Sedona, Arizona.
Altermann Galleries & Auctioneers, Santa Fe, New Mexico.

Acquired by the present owner from the above, 2017.



204



205

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

205

JERRY JORDAN (BORN 1944)

Where the Trail Will Wind

signed and inscribed 'Jerry Jordan / © T.A.O.S.' (lower right) and signed again and titled (on the backing)

oil on canvas

20 x 30 in.

\$5,000 - 7,000

Provenance

Robert L. Parsons Fine Art, Taos, New Mexico.
Acquired by the present owner from the above, September 2008.



206

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

206

JERRY JORDAN (BORN 1944)

It's a New Day

signed and inscribed 'Jerry Jordan / © T.A.O.S.' (lower left) and signed again and titled (on the backing)

oil on canvas

30 x 24 in.

\$6,000 - 8,000

Provenance

Robert L. Parsons Fine Art, Taos, New Mexico.
Acquired by the present owner from the above.



PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

207

JERRY JORDAN (BORN 1944)

Inner Silence

signed and inscribed 'Jerry Jordan / © T.A.O.S.' (lower right)
and signed again and titled (on the backing)

oil on canvas

30 x 36 in.

\$10,000 - 15,000

Provenance

Robert L. Parsons Fine Art, Taos, New Mexico.
Acquired by the present owner from the above.

END OF SALE

Index

A	
Abril, Ben	1
Alvarez, Mabel	137
Askenazy, Mischa	135, 154
B	
Barnes, Al	197, 200
Beaumont, Arthur Edwaine	9, 10, 11, 12, 13, 14, 15
Berninghaus, Oscar Edmund	168
Bischoff, Franz Arthur	115, 126, 127
Bothwell, Dorr	195
Botke, Jessie Arms	138, 139
Brandriff, George Kennedy	134
C	
Cadenasso, Giuseppe	111
Carlson, George	184
Chapple, David	143
Coburn, Frank	2, 3
Coburn, Frederick Simpson	165
Comer, John	146, 147
Couse, Eanger Irving	169
Cowan, John	199
Culmer, Henry Lavender Adolphus	173
Cuprien, Frank William	121, 132
D	
de Longpre, Paul	152
Dixon, Maynard	161
E	
Ellis, Fremont F.	172
G	
Gamble, John Marshall	128
Gleason, Duncan	8
Gonske, Walt	198
Goodacre, Glenna	185, 186
Griffith, William A.	133
Grimm, Paul	141, 142, 144
H	
Hansen, Armin	118
Harris, Sam Hyde	140
Harvey, G. (Gerald Harvey Jones)	183
Hill, Thomas	101, 104, 106
Hord, Donal	155
Hurley, Wilson	160
J	
Jackson, Harry	188, 193
Jarvis, John Brent	202
Johnson, Frank Tenney	131, 164
Jordan, Jerry	205, 206, 207
K	
Keith, William	102, 103, 105
Kloss, Gene	176
Kuhn, Bob	196
Kuntz, Roger	148, 149
L	
Laurence, Sydney	166, 167
Logan, Maurice	151
M	
McCarthy, Frank	201, 203, 204
McComas, Francis John	159
McCormick, M. Evelyn	117
McGary, Dave	191, 192
Mell, Ed	180, 181
N	
Nebeker, Bill	187, 189, 190
Nordfeldt, Bror Julius Olsson	177
O	
Otis, George Demont	112, 114
P	
Peters, Charles Rollo	119
Piazzoni, Gottardo Fidele Ponziano	116
Putnam, Arthur	109, 110
R	
Raphael, Joseph	107
Redmond, Granville	5
Reiss, Winold	179
Reynolds, James Elwood	182
Richards, Lee Greene	174
Rider, Arthur Grover	123
Rix, Julian	16
Rose, Guy	108
Ross, Bob	156, 157, 158
Russell, Charles Marion	162, 163
S	
Sample, Paul	122
Sandzén, Birger	178
Schuster, Donna	136
Sheets, Millard	4, 129, 153
Situ, W. Jason	145
Stidham, Mike	6, 7
Strong, Ray Stanford	113
Stuart, James Everett	17
T	
Tompkins, Michael	150
V	
von Hassler, Carl	170, 171
W	
Wachtel, Elmer	124
Wachtel, Marion Kavanagh	125
Wendt, William	130
Willis, Joseph Roy 'JR'	175
Wores, Theodore	120
Y	
Yeager, Ira	194
Yelland, Raymond Dabb	100

Bonhams SKINNER



Past & Present: A Curated Sale

Online | November 10 - 24, 2025

INQUIRIES

+1 (508) 970 9218
paintings@bonhamsskinner.com
bonhamsskinner.com

WALASSE TING, (1929-2010)

Flower Power
acrylic on canvas
\$60,000 - 80,000





Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at www.bonhams.com/WebTerms which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

(a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):

28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

(b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

(c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

(d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. 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 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 (2) 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. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, 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 the purchased property 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 (such programs and regulations, collectively, "Sanctions");
- (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; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

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 (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot 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 or any deposits, 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, 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, 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 buyer 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 buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

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 seller 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 seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (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; and/or
- (d) reveal the buyer's identity and contact details to the seller.

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, hammer 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 (or, for online-only sales, explicitly stated in the lot description), 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 we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as 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 seller 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 unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not 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 seller, 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 any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. **SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale 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 seller 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 seller 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 herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. 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 any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

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 seller 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 human error, 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. 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 online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
15. 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 seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

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

Conditions of Sale - continued

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.

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 ten (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 seller 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 seller 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 seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller'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 seller's warranty of title and other representations and warranties made by the seller 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 catalog entry for the lot. 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) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice 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 counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) 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; (e) 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 (f) 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. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER 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 SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

- ☐ **No Reserve**
Unless indicated by the ☐ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.
- ▲ **Bonhams' Ownership Interest in Property Offered at Auction**
The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

□ Bidding by Interested Parties

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or 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. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓜ Lot Shown with a Display-Only Part

A lot with the Ⓜ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium ("Purple Paddle") Lot Subject to Restricted Bidding

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

IMPORTANT NOTICE TO BIDDERS

Starting on June 28, 2025, the import into the European Union ("EU") of non-EU origin property of a certain age (and in some categories, property above a certain value) is subject to additional EU regulatory requirements. It is the Buyer's sole and exclusive responsibility to investigate whether property (including any lot) meets the requisite regulatory criteria for import into the EU and to obtain any relevant import(er) license or statement.

Please note that this process is governed by local authorities and may take time. Regardless of any delay in the obtaining of an import(er) license or statement, or denial thereof, 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 or rescission of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding import restrictions, requirements, and costs prior to bidding.

Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate import(er) license or statement, however, there is no assurance that any necessary licenses or statements can be obtained.

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 contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

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 and are strongly recommended for all intending bidders who cannot view the property in person.

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

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

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. 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, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. 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, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller 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 hammer 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 hammer 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.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, 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

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer's Guide - continued

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 hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer 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 five (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.

Sales Tax

Buyers 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 if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

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, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, 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 ensure 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. 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, however lots containing regulated material may lack the Y notation. 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/import license or certificate or denial thereof, 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. Certain third-party agents may be available to assist the buyer 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 relevant 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.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. 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 US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

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

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

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: California & Western Art		Sale date: November 11, 2025	
Sale no. 30862		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
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: _____





Bonhams
7601 W. Sunset Boulevard
Los Angeles, California 90046
601 California St. #150,
San Francisco, CA, 94108

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793