IMPORTANT MARITIME PAINTINGS & DECORATIVE ARTS
Thursday January 26, 2017 at 1pm
New York

BONHAMS
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PREVIEW
Saturday January 21, 12pm to 5pm
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Monday January 23, 10am to 5pm
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Wednesday January 25, 10am to 5pm
Thursday January 26, 10am to 1pm

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BIDS
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To bid via the internet please visit
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Please see pages 70 to 73
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

SALE NUMBER: 23844
Lots 1 - 101

CATALOG: $35
PROPERTY OF VARIOUS OWNERS

1  A GROUP OF SIX DESK-TOP MAGNIFIERS  
LATE 19TH & 20TH CENTURIES  
including two (2) in brass with adjustable height and angle on rods; two (2) smaller fixed height adjustable arms; one (1) in chrome with a full length flexible arm; and the largest one (1) on a pair of fixed arms with adjustable height and angle.  
15 x 13 in. (38.1 x 33 cm.), height x width the largest. (6)  
US$800 - 1,200

2  A GROUP OF TEN HOURGLASSES  
LATE 19TH & 20TH CENTURIES  
in various forms with four (4) small hourglasses, four (4) with three support posts in either metal or wood; one (1) with four metal support posts; and the largest one (1) on a gimbaled stand and table base.  
15-3/4 x 6-1/2 in. (40 x 16.5 cm.), height x width, the largest. (10)  
US$1,500 - 2,500

3  A PAINTED AND DECORATED COMMEMORATIVE CHEST FOR CAPTAIN T. DAVIS, RN  
BRITISH, EARLY 20TH CENTURY  
with angle straps on each of the four sides, hinged lid, escutcheon (unlocked with no key), and bail handles on either side. Painted burgundy red with painted gold trim, and decorated with images of the H.M.S. Rodney on the front and top, further decorated with laurel wreaths surrounding each handle, and inscribed with Capt. Davis’ name, ship’s name and date.  
35 x 24 x 30 in. (88.9 x 60.9 x 76.2 cm.), Width x Depth x Height.  
US$1,000 - 1,500

4  A SHADOW BOX OF A THREE MASTED COASTAL SCHOONER  
AMERICAN, LATE 19TH CENTURY  
the hull in the form of a waterline half model, built up in wood and painted green and black, the deck detailed with deck houses wheel and other fittings, and rigged with standing and running rigging with a full suit of sails. The ship set in a molded sea with a modeled tug boat alongside as she heads out past a light house. The background is painted with a coastal village including churches and other landmarks. Displayed in a simple pine case.  
20-1/2 x 33-1/2 x 6-1/2 in. (52 x 85 x 16.5 cm.), H x W x D, cased.  
US$800 - 1,200

5  A LATTICE FRAME Sextant  
C. PLATH, HAMBURG, GERMANY, CIRCA 1960  
[signed] a fine modern sextant, with a black anodized frame, brass radius from 0-120, with gross and fine radius arm adjusters, mirrors, sight and other details. In the original square box with original calibration certificate.  
12 x 12 x 7 in. (30.4 x 30.4 x 17.7 cm.)  
US$700 - 1,000

6  A 7-1/4 INCH STAR GLOBE  
KELVIN & HUGHES, LTD., BRITISH, CIRCA 1975  
[signed] within the cartouche, the gores printed by George Philip & Son, Ltd., with gilt brass meridian rings, pointers, and contained within a fitted box with instructions in the lid.  
10-1/2 x 10-1/2 in. (26.6 x 26.6 cm.), the box.  
US$700 - 1,000

7  A MODEL OF A FORD TRI-MOTOR AIRPLANE  
MODERN, 20TH CENTURY  
a well detailed and near scale model with a ridged aluminum body, wings, and tail; fitted with three model engines and propellers, windshields, lights, windows, wheels on struts, and other details. Displayed on an arched chrome stand.  
27 x 40 x 14-1/2 in. (68.5 x 101.6 x 36.8 cm.) on stand. (2)  
US$1,000 - 1,500

8  A LARGE CARVED TRANSOM EAGLE  
AMERICAN, 20TH CENTURY  
carved in pine in high relief, a spread winged eagle with Federal shield and draped banners, on an oval transom board.  
24 x 55 in. (60.9 x 139.7 cm.), height x width.  
US$700 - 900
9
A CARVED AND GILT EAGLE
AMERICAN, EARLY 20TH CENTURY
with spread wings, the talons clutching an Oak branch,
the beak holding a ball and chain.
47-1/2 x 12-1/2 in. (120.6 x 31.7 cm.), wingspan x height.
US$2,500 - 3,500

10
ELDRIDGE’S CHART OF LONG ISLAND SOUND
FROM NEWPORT TO NEW YORK
GEORGE ELDRIDGE, HYDROGRAPHER., 1877
Published by S. Thaxter & Son,
125 State St. Boston.
detailing all the principal harbors and points of navigation
from Hell’s Gate to Block Island.
29 x 110 in. (73.6 x 279.4 cm.), framed.
[not examined out of the frame]
US$2,000 - 3,000

11
AFTER ISAAC FROST (BRITISH, 19TH CENTURY)
A SET OF SIX MUGGLETONIAN ASTRONOMICAL PRINTS
engraved by W.P. Clubb & Son and Printed in Oil Colours by G. Baxter
Patentee, 11, Northampton Square. Framed in pairs: Plates 1 & 3
(each from the Newtonian System of the Universe); Plates 6 & 7
(one from the Newtonian System of the Universe the other from the
System According to the Holy Scriptures); and Plates 9 & 10 (from
the System According to the Holy Scriptures).
10 x 12-1/2 in. (25.4 x 31.7 cm.), each print.
29 x 21 in. (73.6 x 53.3 cm.), framed.
[not examined out of the frames] (3 framed pairs)
US$1,500 - 2,000

Isaac Frost was a scientist and prominent member of the sect in
the mid 19th century who was instrumental in the refinement of the
Muggletonian’s astronomical theory, which rejected Newtonian physics
in favor of biblical statements, especially from the Book of Enoch.
They were originally published in 1846 under the title Two Systems
or Astronomy: First, the Newtonian System, Second, the System in
Accordance with the Holy Scriptures and were likely circulated only
to members of the sect. Frost and his brother Joseph also edited the
The Trippensee Planetarium is a demonstration model of the movement of the earth, moon and Venus relative to each other and to the sun. It shows such phenomena as the succession of seasons, and solar and lunar eclipses. The original models, patented in 1908 have maple arms and central standards. This particular example has a small compass inset in the maple arm, as issued.


14 x 21 in. (35.5 x 53.3 cm.)

US$4,000 - 6,000
13A

AN EARLY AMERICAN “CELESTIAL INDICATOR” ORRERY AND ARMILLARY SPHERE
HENRY L. BRYANT (1812-1881), HARTFORD, CONNECTICUT: 1872

The celestial indicator is comprised of a series of brass armillary bands forming a spherical frame, surrounding an orrery comprised of the various known planets represented by wooden spheres on wire armatures. A painted wood earth with a revolving moon, a rectangular plate representing the asteroid belt, and at the center a brass sphere representing the sun. The orrery is turned by hand using a knob on the outer part of the sphere. The flat brass band encircling the sphere is affixed with an instruction label on the outside, and the ecliptic and constellations in the zodiac belt on the inside. A central front label is mounted on a rounded plate showing part of the northern sky including the serpent constellation. Displayed on a raised, domed cast iron base with gilt-line decoration.

18-1/2 x 11-1/2 in. (46.9 x 29.2 cm.), height x overall diameter.

US$12,000 - 15,000

13

AN ENGLISH 18-INCH TERRESTRIAL LIBRARY GLOBE
THOMAS MALBY & SONS, CIRCA 1870

[signed] within the square cartouche MALBY’S Terrestrial Globe Compiled from the latest & MOST AUTHENTIC SOURCES, including all the most recent Geographical Discoveries Manufactured and Published under the superintendence of THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE BY THOS. MALBY & SON MAP & GLOBE SELLERS TO THE ADMIRALTY 37 PARKER STREET, LITTLE QUEEN STREET HOLBORN, LONDON. JANY. 1ST 1870, and sold by optician and scientific instrument dealer Benjamin Pike & Sons (with their label). With a supposed antarctic continent given, a large cartouche within the South Pacific giving the estimated populations of the world; supported in a graduated brass meridian, with a mahogany horizon band with paper zodiac and calendar, on turned mahogany tripod stand in the traditional George III style, with incurved splayed legs, ending in brass casters.

43 x 22 in. (109.2 x 55.8 cm.), height x overall diameter.

US$12,000 - 15,000
AN ENGLISH 18-INCH LIBRARY GLOBE
WILLIAM AND THOMAS BARDIN, LONDON, 1823
[signed] within the cartouche in the Pacific Ocean displays a seated female figure of Britannia, a seated woman holding an astronomical quadrant, and a small portrait of Joseph Banks. The inscription reads:
"To the Rt Honorable / SIR JOSEPH BANKS, BART K. B. / This New British Terrestrial Globe / containing all the latest Discoveries and Communications, from the most / correct and authentic Observations and surveys, to the year 1798 / by Captn Cook and more recent Navigators, Engraved on / an accurate Drawing by Mr Arrowsmith Geographer / Is respectfully dedicated / by his most obedient hble servants / W. & T. M. Bardin"
Then the text below reads:
"Manufactured & Sold Wholesale & Retail by W. & T. M. BARDIN / 16 Salisbury Square Fleet Street London" and made up of 2 sets of 12 hand-colored engraved gores, incorporating the latest discoveries in the Pacific, following the Voyages of Cook and others. The discoveries of the new islands in the Pacific region, a brass graduated meridian circle and north polar hour ring, mounted on a Victorian style tripod stand, with papered horizon circle, spiral turned legs with brass castors, incorporating a compass below with papered label for William Jones, London.
45 x 24 in. (114 x 60.9 cm.), height x width.

US$15,000 - 20,000

The Bardin’s made good quality library globes to compete with those of Cary, Newton and others, each vying with their competition to include all the latest discoveries. Because of the pace of new discoveries, London globe-makers competed to produce larger and more accurate globes. The 18-inch was first made in 1798.

Literature
A 12-INCH AMERICAN TERRESTRIAL TABLE GLOBE
H.B. NIMS & CO., TROY, NY, CIRCA 1880’S

[signed] within a circular cartouche: “THE FRANKLIN/ TERRESTRIAL/ GLOBE/ 12 INCHES IN DIAMETER CONTAINING ALL THE/ Geographical Divisions/ & POLITICAL BOUNDARIES/ to the present date/ Carefully Compiled from the best Authorities/ H.B. NIMS & CO./ TROY N.Y./ Rae Smith Engraver/ N.Y.”; the terrestrial globe is surmounted by a brass hour circle, within a calibrated full brass meridian and circular horizon band with engraved paper calendar and zodiac. It is raised on a hardwood stand with four turned legs ending in top-form feet, joined by a turned X-form stretcher. Oklahoma shown in its entirety as an Indian Territory and “Dakota” shown as one territory. “Submarine Telegraph Cable” and “Submarine Telegraph (French)” shown in Atlantic Ocean. 17-1/2 x 17 in. (44.4 x 43.1 cm.), height x diameter.

US$2,000 - 3,000

Franklin Globes were produced throughout the second half of the 19th Century in Troy, New York by a succession of globe makers, including H.B. Nims & Co.

A BRASS DOUBLE HANDLED SHIP’S ENGINE TELEGRAPH
BRELCO, 55 VANDAM ST., NEW YORK, CIRCA 1960

with a circular base, tapered column supporting a round dual handled engine telegraph with milk glass face plates marked with engine directions and speeds. Signed on the face. 44 X 12 in. (111.7 x 30.4 cm.), height X diameter of the face.

US$2,500 - 3,500
17 W

**A SHIP’S BINNACLE**

**KELVIN & HUGHS, LTD.; BRITISH, LATE 19TH OR EARLY 20TH CENTURY**

With a square mahogany base and staved column, supporting two brass arms holding black compensating balls, the compass housing supporting a 10 in. dry-card compass, brass hood with oil lantern receptacle (lantern missing), maker’s plaque, and other details. 57 x 35 in. (144.7 x 88.9 cm.), height x width.

US$2,000 - 3,000

---

18

**A BUOY LIGHT ON A STAND**

**CRESHAM & CRAVEN, LTD., MANCHESTER, U.K., CIRCA 1965**

The bronze base rising up to support the light with fresnel lens and brass glass guards, hinged copper top with vent at the top. Rewired to act as a lantern. [not tested]

75 x 15-1/2 in. (190.5 x 39.3 cm.), overall height x max diameter at base.

US$5,000 - 7,000
PROPERTY FROM THE COLLECTION OF PAUL D. MYERS

19
A WOOLWORK PICTURE OF THE BRITISH PACKET SHIP UNDER FULL SAIL
BRITISH, 19TH CENTURY
embroidered in white, black, red, blue and grey, depicting a British packet ship headed out, flying the red duster. Displayed in the original birds-eye Maple frame with gold liner.
14-1/4 x 22 in. (36.1 x 55.8 cm.)
US$800 - 1,200

20
A EMBROIDERED AND APPLIQUE COMMEMORATIVE PICTURE FOR HIS MAJESTY KING GEORGE V
BRITISH, 19TH CENTURY
with a photographic image of King George V at the center, and flanked by applied and stitched British white and red dusters on either side, the masts and sails of a ship in the background, the banner embroidered at the bottom Dieu Et Mon Droit, on a black background, framed.
18 x 14-3/4 in. (45.7 x 37.4 cm.)
US$800 - 1,200

21
A WOOLWORK PICTURE OF THE BRITISH FRIGATE OF THE WHITE FLEET UNDER FULL SAIL
BRITISH, 19TH CENTURY
embroidered in white, black, red, and grey, depicting a British frigate of the white fleet headed out past a lighthouse. Displayed in the original birds-eye Maple frame with gold liner.
16-1/4 x 23-1/4 in. (41.2 x 59 cm.)
US$1,000 - 1,500

22
A BRITISH WOOLWORK PICTURE OF THE H.M.S. BLENHEIM
LATE 19TH CENTURY
embroidered in white, green, blue, black and red, depicting a white hulled British battleship at sea with a cutter in the foreground, framed within a mahogany frame with gold liner.
17-1/4 x 17-1/4 in. (43.8 x 43.8 cm.)
US$1,000 - 1,500
PROPERTY OF VARIOUS OWNERS

23
A HALF BLOCK MODEL OF THE H.M.S.
ROYAL GEORGE
BRITISH, 19TH CENTURY
built up from the solid, and planked and pinned in two different types of wood differentiating between the topsides and bottom. With applied headrails, a figurehead of a man on a horse, chain plates, quarter galleries, and gunports. Displayed within a mahogany framed glass case with silver name plaque.
31-1/4 x 7 x 11 in. (79.3 x 17.7 x 27.9 cm.), length x depth x height.

US$1,500 - 2,500

The H.M.S. Royal George was a 100-gun first-rate ship of the line of the Royal Navy, built at Woolwich Dockyard and launched on 18 February 1756. She saw service during the Seven Years' War including being Admiral Sir Edward Hawke’s flagship at the Battle of Quiberon Bay and later taking part in the Battle of Cape St Vincent. She sank while undergoing routine maintenance off Portsmouth on 29 August 1782 with the loss of more than 800 lives, including numerous civilians.

24
A FINE CARVED SHIP’S FIGUREHEAD OF ATHENA
PROBABLY AMERICAN, EARLY 19TH CENTURY
sitting atop a billet head, Athena, with a dress under scaled armor, the head turned slightly and wearing a helmet, with finely carved features, hair and other details. With residual polychrome in gold, green, copper and other colors. The back with the inset mount from the ship’s stem.
30 x 12-1/2 in. (76.2 x 31.7 cm.), height x width.

US$5,000 - 7,000
PROPERTY FROM THE COLLECTION OF PAUL D. MYERS

25
A WOOLWORK PICTURE OF THE BRITISH PASSENGER SAIL/STEAM VESSEL R.M.S. VANCOUVER
BRITISH, 19TH CENTURY
embroidered with great detail, with a pale green sea and light blue sky, dramatic sun and clouds, and depicting the ship under full sail and steam, the ship headed toward the viewer. Displayed in the original birds-eye Maple frame with gold liner.
27 x 19-1/2 in. (68.5 x 49.5 cm.)
US$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

26
TOMMASO DE SIMONE (ITALIAN, 1805-1888)
An Italian Corvette in the Bay of Naples signed and dated lower right “De Simone 1863”
oil on canvas
18 x 26 in. (45.7 x 66 cm.)
US$2,500 - 3,500

27
ANTONIO CIRINO (AMERICAN, 1889-1983)
By the Dock signed lower left with initials “A.C”
oil on board
10 x 12 in. (25.4 x 30.4 cm.)
US$4,000 - 6,000
28  
**ATTRIBUTED TO PETER MONAMY**  
(LONDON 1681-1749)  
The Morning Gun  
a man-of-war with other shipping in a calm.  
oil on canvas  
14-1/4 x 17-1/4 in. (36.1 x 43.8 cm.)  
US$4,000 - 6,000  

Provenance  
with Tennant Galleries, Los Angeles, CA.  
acquired from the above by Gordon B. Crary,  
Jr., June 1983.  
and thence by decent to the current owner.

29  
**DOMINIC SERRES (BRITISH 1722-1793)**  
Coastal shipping in rough seas  
oil on panel  
12-1/4 x 15 in. (31.1 x 38.1 cm.)  
US$4,000 - 6,000

30  
**THOMAS LYDE HORBROOK (BRITISH, 1780-1850)**  
A fresh breeze off the coast  
oil on canvas  
24 x 36 in. (60.9 x 91.4 cm.)  
US$4,000 - 6,000
31 JAMES WILSON CARMICHAEL (BRITISH, 1799-1868)
A view of Scarborough Harbour
signed and dated lower left “J.W. Carmichael, 1849”
oil on canvas
12 x 16 in. (30.4 x 40.6 cm.)
US$4,000 - 6,000

Provenance
with Tennant Galleries, Los Angeles, CA.
acquired from the above by Gordon B. Crary, Jr., July 1990.
and thence by decent to the current owner.

32 ABRAHAM HULK (DUTCH, 1813-1897)
Dutch coastal vessels with windmills in the distance
signed lower right “A. Hulk”
oil on canvas laid down on panel
18-1/2 x 26-1/4 in. (46.9 x 66.6 cm.)
US$4,000 - 6,000

33 ABRAHAM HULK (DUTCH, 1813-1897)
Dutch Shipping off the coast
signed lower right “A. Hulk”
oil on canvas
11-1/4 x 17-1/4 in. (28.5 x 43.8 cm.)
US$5,000 - 7,000

34 EMANUEL DE VRIES (DUTCH, 1816-1875)
Dutch Harbor scenes (a pair)
the first off a beach with a British packet ship in the distance; the other with a windmill and traditional Dutch ships with lee boards.
signed lower left “E. de Vries”, each.
oil on panel
9-1/4 x 13-1/4 in. (23.4 x 33.6 cm.), each.
US$3,000 - 4,000
JOHN CALLOW, R.W.S. (BRITISH, 1822-1878)

Low Tide Gather and Fishermen Gather, a pair
signed and dated lower left “J. Callow - 1869”, each.
oil on canvas
12 x 22 in. (30.4 x 55.8 cm.), each.
US$3,000 - 5,000

FRANCIS MOLTINO (BRITISH, 1818-1874)

Daybreak on the River Thames; and Nightfall on the River Thames, a pair
oil on canvas
12 x 24 in. (30.4 x 60.9 cm.), each.
US$3,000 - 5,000

JOHN CALLOW, R.W.S. (BRITISH, 1822-1878)

Low Tide Gather and Fishermen Gather, a pair
signed and dated lower left “J. Callow - 1869”, each.
oil on canvas
12 x 22 in. (30.4 x 55.8 cm.), each.
US$3,000 - 5,000
THOMAS LUNY (BRITISH, 1759-1837)
The Old Deptford Shipyard, firing a salute circa 1830
indistinctly signed lower left “T. Luny”
oil on canvas
22 x 38 in. (cm.)
US$10,000 - 15,000

Deptford Dockyard was an important naval dockyard and base at Deptford on the River Thames, operated by the Royal Navy from the sixteenth to the nineteenth centuries. It built and maintained warships for 350 years, and many significant events and ships have been associated with it. The shipyard was founded by Henry VIII in 1513, the dockyard was the most significant royal dockyard of the Tudor period and remained one of the principal naval yards for three hundred years. The yard expanded rapidly throughout the sixteenth and seventeenth centuries, encompassing a large area and serving for a time as the headquarters of naval administration, and became the Victualling Board’s main depot. Tsar Peter the Great visited the yard incognito in 1698 to learn shipbuilding techniques. Reaching its zenith in the eighteenth century, it built and refitted exploration ships used by Cook, Vancouver and Bligh, and warships which fought under Nelson. The dockyard declined in importance after the Napoleonic Wars. The dockyard was largely inactive after 1830, and though shipbuilding briefly returned in the 1840s the navy closed the yard in 1869. The victualling yard that had been established in the 1740s continued in use until the 1960s, the area now being known as Convoys Wharf.
JOHN WILSON CARMICHAEL (BRITISH, 1799–1868)
Off Portsmouth Harbor
signed lower left “J.W. Carmichael”
oil on canvas
14 x 21 in. (35.5 x 53.3 cm.)

US$10,000 - 15,000
PROPERTY FROM A PRIVATE COLLECTION, GREENWICH, CONNECTICUT

39
THOMAS BUTTERSWORTH (BRITISH, 1768-1828)
The East Indiaman “Rose” off Portsmouth
signed middle left “T. Buttersworth”
oil on canvas
28 x 42 in. (71.1 x 106.6 cm.)
US$30,000 - 50,000
PROPERTY OF VARIOUS OWNERS

40
CAPTAIN WILLIAM ELLIOTT, R.N. (FL. 1784-1891)

The battle of the Saintes, a pair
each individually titled: The breaking of the French Line; and
Lord Rodney’s brilliant and decisive victory over the French fleet
the first indistinctly signed on the log lower left “...Elliott”; the second signed on the lower left spar in the water “W. Elliott”
oil on canvas
24-1/2 x 36-1/4 in. (62.2 x 92 cm.), each.

US$25,000 - 35,000

Provenance
with the Parker Gallery, London
purchased from the above
and thence by descent to the current owner

Exhibited
The Royal Academy, 1787

The Battle of the Saintes (known to the French as the Bataille de la Dominique) was an important naval battle that took place over four days, 9 April 1782 – 12 April 1782, during the American Revolutionary War, and was a victory of a British fleet under Admiral Sir George Rodney over a French fleet under the Comte de Grasse, forcing the French and Spanish to abandon a planned invasion of Jamaica. The battle is named after the Saintes, a group of islands between Guadeloupe and Dominica in the West Indies. The French suffered heavy casualties and many were taken prisoner, including the Comte de Grasse. Four French ships of the line were captured (including the flagship) and one was destroyed.
41  
**JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)**  
Shipping off Tantallon Castle, Scotland  
signed and indistinctly dated “J.W. Carmichael 18__”  
oil on canvas  
20 x 30 in. (50.8 x 76.2 cm.)  
US$6,000 - 8,000

42  
**JOHAN HENDRIK MEIJER (DUTCH, 1809-1866)**  
The Fisherman’s Return  
signed and dated lower left “L. Meijer 1860”  
oil on panel  
15-1/4 x 21-1/4 in. (38.7 x 53.9 cm.)  
US$6,000 - 8,000
43
**ALFRED WILLIAM HUNT (BRITISH, 1830-1896)**
Devon Coast After a Storm
signed lower left “A. Hunt”
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
US$5,000 - 7,000

44
**BRITISH SCHOOL, 19TH CENTURY**
Harbor scene off a castle
Signed with initials on the lower right “TS” with anchor mark.
oil on canvas
27 x 38 in. (68.5 x 96.5 cm.)
US$5,000 - 7,000

This painting was previously attributed to Thomas Somerscales and may be by his son.
NICHOLAS MATTHEW CONDY
(BRITISH, 1818-1851)

Calling at Portsmouth and Arriving at Portsmouth, a pair
circa 1845
oil on board
12 x 10 in. (30.4 x 25.4 cm.), each with slight variation.

US$12,000 - 18,000

Provenance
with Antiques and Old Masters, Ltd., New Bond Street, London

in Calling at Portsmouth, we see the ship, flying the Royal Standard, firing a signal with the Royal Barges standing by; in Arriving at Portsmouth, we see the Royal Barge, now flying the Royal Standard approaching with various other shipping in the distance.
JAMES EDWARD BUTTERSWORTH  
(BRITISH/AMERICAN, 1817-1894)  
A British Frigate in the Tagus off Belem Castle  
signed lower left “J.E. Buttersworth”  
oil on canvas  
18 x 24 in. (45.7 x 60.9 cm.)  

US$25,000 - 35,000  

Provenance  
with The Parker Gallery, London  
a Private Collection, Tampa, FL.
The engagement and capture of H.M.S. Java by the U.S.F. Constitution off the coast of Brazil, was one of a series of successes for the fledgling US Navy against the might of the British Navy in 1812/13. The Java was going out to India with a new Governor, had a new, untrained crew, and was caught off guard when the larger Constitution ran down on her. After a short 2 hour gun battle, the Java was disabled, and the crew and passengers captured, due to damage to the Java, it was then set ablaze and sunk. The damage to the Constitution forced it to return to its home port of Boston, arriving in mid February, there they were feted as heroes as they processed through the town. Bainbridge's report was sent to the Navy Department in Washington, who then forwarded it to President Madison. Madison sent a congratulatory message to Bainbridge and his crew, read to the Senate and House of Representatives on March 3rd 1813. Bainbridge was duly awarded the Congressional Gold Medal, and his Officers silver medals, and an act passed giving $50,000 to the officers and crew of the Constitution as prize money for the capture of the Java, even though the ship had not been brought back to port. The secretarial extract from his journal has one or two changes from the published version of his journal, including the omission, on occasion, of the words “Nautical time”, and the drawing of the small colored pennant flag run up by the Java, rather than the words red/yellow/red.
48

A DOCKYARD STYLE MODEL OF THE AMERICAN FRIGATE CONSTELLATION

MICHAEL COSTIGLIOLA (AMERICAN, 1919-2011)

built in plank-on-frame construction, finished bright with the hull un-planked on either side, showing the details of the hull framing and the gun decks which is pierced for 32 cannons (rigged with 24), carved, painted and gilt detailed head rails, simple quarter galleries, the main deck planked and partially left open, detailed with stump masts, pin and fife rails, open waist with ship’s boats lashed above, capstan, hatches, deck grating, gun ports with rigged cannons, double ship’s wheel, and other details. Displayed on the “ways” on a mahogany base within a brass framed glass case. 56-3/4 x 17 x 21-1/2 in. (144.1 x 43.1 x 54.6 cm.), cased.

US$10,000 - 15,000

U.S.S. Constellation was a 38-gun frigate, one of the “Six Original Frigates” authorized for construction by the Naval Act of 1794. She was distinguished as the first U.S. Navy vessel to put to sea and the first U.S. Navy vessel to engage and defeat an enemy vessel. Constructed in 1797, she was modified several times in succeeding decades, and finally rebuilt beginning in 1853 as the sloop of war U.S.S. Constellation.

49

GORDON HOPE GRANT
(AMERICAN, 1875-1962)

Old Ironsides inscribed, signed and dated lower right “To Rear Admiral Phillip Andrews/ with pleasant recollections/ Gordon Grant/ Mar 1927/ A preliminary sketch for Old Ironsides” watercolor with gouache on paper 16-1/2 x 20-1/4 in. (41.9 x 51.4 cm.), sight. [not examined out of the frame]

US$3,000 - 5,000

Provenance
A gift from the Artist Admiral Andrews and thence by descent to the current owner

48

49
PROPERTY FROM A PRIVATE TEXAS COLLECTOR

50
CHINESE SCHOOL, 19TH CENTURY FOR THE CHINA TRADE
Chinese Junks, a pair
the first depicting a Junk in a stormy sea; the second depicting a Junk with Victoria Peak in the background.
oil on board
6-3/4 x 9-3/4 in. (17.1 x 24.7 cm.), each.
US$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

51
WILLIAM HOWARD YORKE (AMERICAN, 1847-1921)
The ship Adorna of Setauket in a storm oil on canvas
23 x 33 in.
signed and inscribed lower right “W.H. Yorke/ Liverpool...”
oil on canvas
24 x 34 in. (60.9 x 86.3 cm.)
US$2,500 - 3,500

52
PERCY A. SANBORN (AMERICAN, 1849-1929)
The ship P.R. Hazeltine outward bound
inscribed along the bottom: “Ship P. R. Hazeltine, E.H. Herriman, Master. Built at Belfast, Me, 1876.”
signed lower right “Percy Sanborn”
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)
US$5,000 - 7,000

Among the many vessels built at Setauket was the Adorna in 1870 by David Brewster Bayles. She was built in 1860, for Captain James Davis, and had a capacity of 1460 tons and was almost 200 feet long. She was built for the cotton trade between New Orleans and Liverpool. She sailed for about 10 years in that trade, commanded by Captain Isaac Hawkins. On Christmas Day 1879, Adorna was caught in a terrific storm off the coast of Spain and was partly dismasted. Her captain brought her into Liverpool where she was repaired. She was sold in 1880 to German ownership and disappeared from known records. A likeness of the Adorna has pride of place today above the main entrance of Setauket’s high school.

The ship P.R. Hazeltine was commissioned in 1875 by Captain William Herriman of Belfast, Maine. The three-masted ship at 1,836 tons was the largest ever built at the C.P. Carter shipyard. The P.R. Hazeltine was launched on May 25, 1876. After the launching the ship was towed to Bangor, where she was stepped and then loaded with deals (pine boards) destined for Liverpool, England. On August 3, 1876 in a dense fog she went aground on Cape Sable at the entrance of the Bay of Fundy. Anchors were set and assistance recruited from shore in throwing off a deck load of lumber. She was finally pulled off by steam tug, but the keel and planking were damaged and the ship began leaking. Nevertheless, she proceeded on her journey and the ship P.R. Hazeltine made the trip from Cape Sable to Liverpool in sixteen days, a fast trip by any account.
AN EXHIBITION STANDARD MODEL OF THE AMERICAN CLIPPER SHIP SOVEREIGN OF THE SEAS
SCOTT MARTIN (AMERICAN, BORN CIRCA 1960), CIRCA 2009
the hull in solid lift construction, with a coppered bottom, black topsides, and the decks planked in basswood, detailed with capstans, anchors, bell, (4) ship's boats (2 on davits), hatches, ship's wheel, and other details. Rigged with a bowsprit and three masts, cross spars, standing and running rigging, turning blocks, and other rigging details. Displayed in a mahogany framed glass case with inlays.
46 x 19 x 33-1/2 in. (116.8 x 48.2 x 85 cm.), cased. (2)
US$4,000 - 6,000

Built by Donald McKay of East Boston, Massachusetts, the Sovereign of the Seas was the first ship to travel more than 400 miles in 24 hours. On the second leg of her maiden voyage, she made a record passage from Honolulu, Hawaii to New York City in 82 days. She then broke the record to Liverpool, England, making the passage in 13 days 13.5 hours. In 1853 she was chartered by James Baines & Co. of the Black Ball Line, Liverpool for the Australia trade.

CHARLES ROBERT PATTERSON (AMERICAN, 1878-1958)
The ship Challenger headed out to sea signed lower right: "Charles Robert Patterson" oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
US$4,000 - 6,000

Provenance
LOUIS LE BRETON (FRENCH, 1818-1866)
New York Harbor and Lower Manhattan
circa 1850
signed center left “Le Breton”
watercolor with gouache highlights on wove paper
7-3/4 x 11-1/2 in. (19.6 x 29.2 cm.)
[not examined out of the frame]

US$12,000 - 18,000

Provenance
with a label from the collection of Donaldson, Lufkin & Jenrette
MONTAGUE DAWSON (BRITISH, 1890-1973)
The British clipper ship *Thermopylae* signed lower left “Montague Dawson.”
watercolor and gouache on paper
16-1/4 x 26 in. (41.2 x 66 cm.), sight.
[not examined out of the frame]

US$15,000 - 25,000

Inscribed on the back: “I certify this to be an original drawing and not a copy - Montague Dawson.,” in his hand.

The *Thermopylae* was a composite clipper built in 1868 by Walter Hood & Co. of Aberdeen for George Thompson, who owned the Aberdeen Line. She was launched on the 19th August 1868. *Thermopylae* was designed for the China trade, and set speed records on her maiden voyage to Melbourne in 63 days. She was the great rival of the clipper *Cutty Sark* and in 1872 *Thermopylae* raced the *Cutty Sark* from Shanghai back to London and won by seven days after *Cutty Sark* lost her rudder. Despite other claims she was considered to be the fastest ship of her size ever built and held a number of unbroken records.
AN EXHIBITION STANDARD MODEL OF THE AMERICAN CLIPPER SHIP FLYING CLOUD
W. PAUL HITCHCOCK (AMERICAN, 1951-2006)

the hull built up from the solid with an applied copper bottom, painted black topsides and a white waist. The decks are scored to replicate deck planking, and fitted with numerous details which include: anchors, anchor chain, capstans, windlass, ladders, deck houses, pin and fife rails, ships boats, hatches, stove pipe companionway, binnacle, ship’s wheel, bollards, and numerous other details. The model is rigged with three masts and a bow sprit with cross spars, standing and running rigging, including ratlines, chain plates, turning blocks, halyards, and other details. The model is mounted on a pair of brass pedestals on a mahogany base with inlaid detail, with a brass framed mahogany case.

41 x 15-1/2 x 28-3/4 in. (104.1 x 39.3 x 73 cm.), cased.

US$7,000 - 10,000

The clipper ship Flying Cloud built by Donald McKay, set the world’s sailing record for the fastest passage between New York and San Francisco, 89 days 8 hours. The ship held this record for over 100 years, from 1854 to 1989. She was known for her extremely close race with Hornet in 1853; for having a woman navigator, Eleanor Creesy, wife of Josiah Perkins Creesy who skippered Flying Cloud on two record-setting voyages from New York to San Francisco; and for sailing in the Australia and timber trades.
FRANK VINING SMITH  
(AMERICAN, 1879-1967)  
An American clipper crossing the Grand Banks signed lower right “Frank Vining Smith”  
oil on canvas  
24 x 30 in. (60.9 x 76.2 cm.)  
US$4,000 - 6,000
60
ROGER CHAPELET (FRENCH, 1903-1995)
The Cutty Sark
signed and inscribed lower right “Roger Chapelet/ ‘Cutty Sark’”
oil on canvas
23 x 33 in. (58.4 x 83.8 cm.)
US$2,500 - 3,500

see Lot 64 for the history of the Cutty Sark.

61
ROGER CHAPELET (FRENCH, 1903-1995)
The American clipper ship Three Brothers
signed and inscribed lower right “Roger Chapelet/ Three Brothers”
oil on canvas
25-1/2 x 37 in. (64.7 x 93.9 cm.)
US$3,000 - 4,000
PROPERTY FROM THE ESTATE OF DAPHNE MUNZER,
LONG BEACH, CALIFORNIA

62
MONTAGUE DAWSON (BRITISH, 1890-1973)
Far Away - The Black Adder
signed lower left “Montague Dawson”
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

US$40,000 - 60,000

Provenance
with Richard Green, London
a West Coast Collector
and thence by decent to the current owners

The Black Adder was a clipper ship built in 1870 by Maudslay, Sons & Field at Greenwich for John Willis. On her maiden voyage Black Adder was dismasted due to failures in the mast fittings and rigging. She was able to reach the Cape under jury rig 63 days out. John Willis took legal action against the builders which dragged on to such an extent that her sister ship, Hallowe’en was not handed over to Willis until nearly 18 months after her launch. After John Willis died in 1900, Black Adder was bought by J. Aalborg of Kragerø in Norway. On 5 November 1905 she was wrecked while on passage from Barry to Bahia loaded with coal.
PROPERTY OF VARIOUS OWNERS

63 •

LOUIS DODD (BRITISH, 1943-2006)
A view of Manhattan from the Brooklyn Shore
with the clipper Young America arriving from San Francisco
on October 6th 1883 and other East River shipping.
Inscribed on the frame with the title,
signed lower right “Louis Dodd”
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

US$10,000 - 15,000
**JOHN STEVEN DEWS (BRITISH, BORN 1949)**

_Cutty Sark Entering The Thames River_

Signed lower left “J. Steven Dewes”

Oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US$20,000 - 30,000

_Cutty Sark_ is a British clipper ship built on the Clyde in 1869 for the Jock Willis Shipping Line. She was one of the last tea clippers to be built and one of the fastest, coming at the end of a long period of design development. _Cutty Sark_ spent only a few years on the tea trade before turning to the wool trade from Australia, where she held the record time to Britain for ten years. The _Cutty Sark_ was sold to the Portuguese company Ferreira and Co. in 1895, and renamed _Ferreira_. She continued as a cargo ship until purchased by retired sea captain Wilfred Dowman in 1922, who used her as a training ship operating from Falmouth, Cornwall. In 1938 she became an auxiliary cadet training ship alongside H.M.S. Worcester. By 1954 she had ceased to be useful as a cadet ship and was transferred to permanent dry dock at Greenwich, London on public display.
MORRIS ROSENFELD (AMERICAN, 1885-1968)
Speeding along at Meadowmere
Bromide gelatin print
signed lower right “M. Rosenfeld, N.Y.”
29-1/2 x 39-1/2 in. (74.9 x 100.3 cm.), sight.
[not examined out of the frame]
US$2,000 - 3,000

MORRIS ROSENFELD (AMERICAN, 1885-1968), CIRCA 1930
Migrant Headsails
marked lower right with indicia “M. Rosenfeld, N.Y.”; and then on the back with Rosenfeld ink stamp and serial number 69978.
Silver gelatin print
20 X 16 in. (50.8 x 40.6 cm.)
US$1,500 - 2,500

MORRIS ROSENFELD (AMERICAN, 1885-1968)
Vanité
marked lower right with indicia “M. Rosenfeld, N.Y.”; and then on the back with Rosenfeld ink stamp and serial number 1357-5.
Silver gelatin print
20 X 16 in. (50.8 x 40.6 cm.)
US$1,500 - 2,500

MORRIS ROSENFELD (AMERICAN, 1885-1968)
Astra racing along the coast under full sail
marked lower right with indicia “M. Rosenfeld, N.Y.”; and then on the back with Rosenfeld ink stamp and serial number 180161.
Silver gelatin print
20 X 16 in. (50.8 x 40.6 cm.)
US$1,500 - 2,500
69

**A FINE PERIOD MODEL OF A SLOOP YACHT**

**AMERICAN, CIRCA 1930**

the hull built up from the solid, and painted with a bronze bottom, red waterline and white topsides, with a simple veneer deck detailed with stem, turning blocks, hatches, jib traveler, turnbuckles, running backstays, trunk cabin with skylight and companionway, a long cockpit fitted with cushions, main traveler bar and other details. Rigged as a Marconi sloop with jib boom, mast, boom, standing and running rigging, and the original cotton sails. Displayed on a keel wedge on a mahogany base with border inlay and a brass trimmed glass case. 33 x 13 x 39 in. (83.8 x 33 x 99 cm.), cased.

US$3,000 - 4,000

70

**THOMAS H. WILLIS (AMERICAN, 1850-1925)**

The schooner yacht *Endymion* under shortened sail with a painted background, applied silk sails, and black fabric hull. signed lower right “T. Willis” mixed media on canvas 18 x 32 in. (45.7 x 81.2 cm.)

US$3,000 - 4,000

71

**ERIK RONNBERG JR. (AMERICAN, B. 1944)**

*First Across the Atlantic* with the sub-title “The schooner yacht *Atlantic*, Kaiser Cup Challenge 1901.”, in the form of a shadow box, the model set in a carved and painted sea, with a painted skyline with a steam yacht escorting the *Atlantic*, the hull from wood, painted black and well detailed with deck fixtures, masts and spars, standing and running rigging, painted veneer sails, flags and other details. signed and dated lower left “Erik Ronnberg 1997” 24 x 38 in. (60.9 x 96.5 cm.), framed.

US$4,000 - 6,000

The schooner yacht *Endymion* was built in 1899 and was owned by Commodore George Lauder of the Indian Harbor Yacht Club, and was an active racer on Long Island Sound and in the trans-Atlantic race of 1901.
AFTER JAMES EDWARD BUTTRESSWORTH (BRITISH/AMERICAN, 1817-1894)
published by Currier & Ives, 1854
Regatta Of The New York Yacht Club, The Start
inscribed bottom left: “C. Parsons, DEL.”, and on the bottom right: “LITH. BY N. CURRIER.”
19-1/2 x 28-3/4 in. (49.5 x 73 cm.), sight, large folio.

US$1,500 - 2,500

The names of the various yachts identified above the title: Prima Donna, Ceres, L’Esperence, Mystery, Alpha, Sibyl, Ray, Spray, Irene, Twilight, Una, Haze, Cornelia and Gertrude.

73
FRANK HENRY MASON (BRITISH, 1875-1965)
The yacht Maender of the Royal Thames Yacht Club
Signed lower left “Frank H. Mason” and inscribed on the right “Maender RTYC/1933”
watercolor, heightened with gouache on paper
11-1/2 x 17 in. (29.2 x 43.1 cm.), sight.

US$2,500 - 3,500

WILLIAM KNOX (BRITISH, 1884-1966)
Satanita racing off the Isle of Wight
signed lower left “W. Knox”
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

US$1,000 - 1,500

Provenance
with Frost and Reed, London
PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY PEABODY, SAN FRANCISCO

JOSEPH LEE (AMERICAN, 1827-1880)
The pilot schooner Confidence under full sail
signed lower right “Joseph Lee”
oil on canvas
27-1/4 x 40 in. (69.8 x 101.6 cm.)

US$10,000 - 15,000

Provenance
Estate of Constance Crowley Peabody, San Francisco, California.
PROPERTY OF VARIOUS OWNERS

76

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)

A racing yacht on Great South Bay, and Yacht Racing off Sandy Hook, an unrelated pair
the first signed lower right "J.E. Buttersworth", the second unsigned.
watercolor on paper with gouache
7 x 9-3/4 in. (17.7 x 24.7 cm.), each, sight.
[not examined out of the frame(s)]

US$8,000 - 12,000

Literature

Bonhams sale 21592, Fine Marine Paintings and Decorative Arts, 25 June 2014, Lot 179 for another example of A racing yacht on Great South Bay;

Schaefer, Rudolph J., J.E. Buttersworth - 19th Century Marine Painter, Mystic Seaport, Mystic, CT., 2009, pg. 127 for the oil on canvas version of A racing yacht on Great South Bay.

Schaefer, Rudolph J., J.E. Buttersworth - 19th Century Marine Painter, Mystic Seaport, Mystic, CT 2009, pg. 118 for a similar scene of yachts racing off Sandy Hook with the same lighthouse and buoy.
A MODEL OF THE STEAM YACHT CORSAIR (II)

the hull, built up with black painted topsides, green bottom and a gold waterline. The deck is planked and fitted with jackstaff, anchor davits, anchors, anchor windlass, bollards, deck plates, skylights, cabin structures, search lights, deck railings, ship’s wheel, binnacle, engine telegraphs, ladders, ventilators, funnel, signal cannons, five ship’s boats on davits, docking wheel, flagstaff, propeller, and numerous other details. Displayed on two brass pedestals within a glass case with mahogany base and trim. 52-1/4 x 15-1/4 x 28 in. (132.7 x 38.7 x 71.1 cm.), cased. (2)

US$4,000 - 6,000

Built for J. Pierpont Morgan in 1890, the Corsair (II) served as flagship during his reign as Commodore of the New York Yacht Club. In April 1898, Morgan Corsair(II) to the U.S. Navy for $225,000. The Navy converted her to a dispatch vessel and patrol gunboat, and named her U.S.S. Gloucester. She was sold out of the Navy in 1919 and into commercial service. The Corsair(II) was destroyed in a hurricane at Pensacola, Florida.

LUIGI ROBERTO (ITALIAN, 1845-1910)

The steam yacht Sanspeur, Yacht Club de France showing a well detailed image of the yacht in a stormy sea. Signed lower left “L. Roberto” and indistinctly inscribed below the signature at the bottom center “SANSPEUR Y.C.F.” watercolor, heightened with gouache on paper 16 x 22-1/2 in. (40.6 x 57.1 cm.), sight. [not examined out of the frame]

US$1,500 - 2,500

FRED PANSING (AMERICAN, 1844-1912)

An American steam yacht of the Larchmont Yacht Club with an unidentified owner's signal on the aft mast. signed lower right “F. Pansing” oil on canvas 16 x 26 in. (40.6 x 66 cm.)

US$7,000 - 10,000
A GROUP OF FLAGS FROM J.P. MORGAN’S STEAM YACHT(S) CORSAIR
O.C. & K.R. WILSON; 89 WEST STREET, NEW YORK, CIRCA 1890

The three flags, all in silk, each sewn together in blue, red and white, with a canvas hoist and hand tamped grommets. The American ensign stenciled on the hoist with the maker’s name and address. Including a Commodore’s Flag, with a blue field and, 13 white stars surrounding a “fouled” anchor [47-1/2 x 71 in.]; a burgee for the New York Yacht Club with a blue field, red cross and white star [48-3/4 x 70-1/2 in.]; and an American yacht ensign with red and white stripes, blue corner field with 13 stars encircled around a “fouled” anchor [92 x 152-1/2 in.]. 92 x 152-1/2 in. (233.6 x 387.3 cm.), the largest. (3)

US$20,000 - 30,000

Provenance
Charles W. Hall, Jr., Chief Electrician, Corsair (IV) by descent, Marion Cooney-Hall, his wife by descent, Richard Cooney, his nephew Carl Osborne, by direct purchase, to the current owner

These flags were originally made/purchased for Corsair (II), and were transferred to each subsequent Corsair until Corsair (IV) was transferred to the Royal Navy. Charles Hall took these flags and other items from Corsair as she was being prepped to be handed over to the Royal Navy.

Charles Hall worked for the Morgan family for most of his life. First aboard Corsair (III) as cabin steward, then aboard Corsair (IV), rising to the rank of Chief Electrician. After Corsair (IV) was leased to the British Navy, Charles Hall went to work for Electric Boat in Groton, CT., and retired from there in 1967. He died 2 years later, in 1969. He married Marion Cooney from Massachusetts when he was in his 60’s and she passed away shortly after he did. These items came from the estate of her nephew Richard Cooney.

O.C. & K.R. Wilson, originally founded as Jarrard & Wilson around 1880, and subsequently sold to Kendrick R. Wilson, and Oliver C. Wilson operated out of New Jersey, and later, New York City. O.C. & K.R. Wilson, Ship Chandlery & Engineers’ Supplies, was a major distributor of Plymouth Cordage Co. rope. The firm sold goods to tugs, barges and ships and various yachts.
The S.Y. Corsair (IV) was 343 feet long with an extreme breadth of 42 feet. She was built in 1930 at Bath Iron Works. The Corsair (IV) replaced the splendid Corsair (III) after 31 years of service. Probably no two men had more experience with large steam yachts than her owner, J.P Morgan, and her captain, W.B Porter. The result of their planning was one of the most nearly perfect privately owned yachts ever developed. It can be said she was the crown of the steam yacht era. Corsair had turbo-electric power combining smoothness, silence, and exceptional maneuvering ability. After only ten years of use, mainly on the United States east coast and the West Indies, she was turned over to the British Navy for service during WWII. After the war she was completely overhauled and fitted out as a luxury cruise ship for service on the west coast. In summers she cruised to Alaskan waters, while in winters she went south to Acapulco, Mexico. She was wrecked off Acapulco on November 12, 1949.
A MODEL OF CORSAIR IV’S LAUNCH
the hull with a green bottom and white topsides, mahogany transom with Corsair lettered on the stern, fitted with a rudder and propeller. The sheer rail in mahogany, and the mahogany decks detailed with stem fitting, chocks, jack-staff, cleats, running lights, launch driver position with compass, helm and throttle, partially enclosed cockpit with benches and cushions, engine compartment and other details. Displayed on a pair of mahogany cradles within a glass case with brass trim and mahogany base. 44 X 13 X 15 in. (111.7 x 33 x 38.1 cm.), cased.

US$2,500 - 3,500

MONTAGUE DAWSON (BRITISH, 1890-1973)
A Good Breeze
titled on the back with a label,
Also titled: Bermudian Waters with a frame plaque.
indistinctly signed lower right “Montague Dawson”
watercolor and gouache on paper
20 x 30 in. (50.8 x 76.2 cm.)

US$20,000 - 30,000

the paintings depicts a pair of 6-meter yachts, under shortened sail, approaching a mark.

Provenance
with Richardson Brothers, Winnipeg, Manitoba.
JAMES EDWARD BUTTERSWORTH
(BRITISH/AMERICAN, 1817-1894)

A merchant ship crossing a schooner race
signed lower right “J.E. Buttersworth”
oil on panel
12 x 18 in. (30.4 x 45.7 cm.)

US$60,000 - 80,000

This painting appears to depict just after the start of the Great Ocean Yacht Race of 1866 between **Henrietta** (owned by James Gordon Bennett); **Fleetwing** (owned by brothers George & Franklin Osgood); and **Vesta** (owned by Pierre Lorrilard, Jr.). The schooner yachts are shown in an often used composition for J.E. Buttersworth, who painted numerous versions of the start of this historic race. This was the first trans-ocean race by privately owned yachts and one of the most famous races in history. Each owner (all New York Yacht Club members) put up $30,000 for a winner take all purse of $90,000. **Henrietta** won, finishing December 25 1866 with the 21 year old James Gordon Bennett on board, the youngest and the only one of the owners to make the passage. This was one reason for his acclaim as a yachtsman and his election as commodore of the NYYC in 1871 at age 26.
A MODEL OF THE BRITISH J-CLASS YACHT ENDEAVOUR
20TH CENTURY
the hull painted with a copper bottom, white waterline, blue topsides, detailed with a planked deck with winches, toe rails, spinnaker pole, skylights, companionways, wheel and binnacle, rigged with a mast and boom, standing and running rigging, a suit of stitched linen sails, and numerous other details. Displayed on a mahogany base with a brass trimmed glass case.
33 x 13 x 39 in. (83.8 x 33 x 99 cm.), cased.
US$2,000 - 3,000

Endeavour, a 130-foot J Class sloop, was commissioned by Sir T.O.M. Sopwith and built by Camper & Nicholson at Gosport England to challenge for the America's Cup in 1934. Having prepared his campaign in Shamrock V, Sopwith was keen to ensure that this yacht was the most advanced design possible. With his experience designing aircraft, Sopwith applied aviation technology to Endeavour’s rig and winches and spared nothing to make her the finest racing yacht of her day. From launching in 1934 he continued her preparation by competing against Shamrock V (then owned by Sir Richard Fairey) and the newly launched Velsheda (owned by W.L Stephenson). She swept through the British racing fleet and into the hearts of yachtsmen the world around, winning many races in her first season. Like many before her, Endeavour did not win the Cup but she came closer to doing so than any other challenger.
ANTHONY D. BLAKE (BORN NEW ZEALAND 1951)

Moonlight arrival at Nantucket, 1886
The schooner Fortuna, Commodore Henry S. Hovey
rounds Brandt Point.
signed lower right “A.D. Blake”
oil on canvas
36 x 48 in. (91.4 x 121.9 cm.)

US$25,000 - 35,000
A EXHIBITION STANDARD MODEL OF THE 12-METER YACHT *LIBERTY*
COSTELLO SHIP MODELS, OZONE PARK, NY, CIRCA 1984
the hull in 3/8 in. scale, built up, faired and finished painted red, with the yacht name along the topsides, the deck detailed with toe rails, deck hatches, chain plates, traveler tracks, winches, double winch stations, dual wheels, compasses, and numerous other details. Rigged as a sloop with mast, boom, standing and running rigging. Displayed on keel blocks and posts on a grey sand base within a glass case.
33-1/3 x 11 x 41-3/4 in. (84.5 x 27.9 x 106 cm.), cased.

US$8,000 - 12,000
AN EXHIBITION STANDARD MODEL OF THE 12-METER
YACHT AUSTRALIA II
COSTELLO SHIP MODELS, OZONE PARK, NY, CIRCA 1984
the hull in 3/8 in. scale, built up, faired and finished painted white
with yellow and green cove stripes, blue details on the keel, with the
yacht name along the topsides, the pale green deck detailed with
toe rails, deck hatches, chain plates, traveler tracks, winches, double
winch stations, dual wheels, compasses, and numerous other details.
Rigged as a sloop with mast, boom, standing and running rigging.
Displayed on keel blocks and posts on a grey sand base within a
glass case.
33-1/3 x 11 x 41-3/4 in. (84.5 x 27.9 x 106 cm.), cased.

US$8,000 - 12,000

The 1983 America’s Cup saw the Australian syndicate representing
the Royal Perth Yacht Club with the yacht Australia II, skippered by
John Bertrand, against the defender Liberty, skippered by Dennis
Conner in a very tight series of races. The New York Yacht Club,
which had successfully defended the cup over a period of 132 years,
was defeated by Australia II with her “winged” keel, a technological
advance that would influence yacht design forever. This ended the
longest winning streak in sporting history and ending U.S. domination
of the racing series.
ERIC ERSKINE CAMPBELL TUFNELL
(BRITISH, 1888-1978)

H.M.S. Montrose steaming away from the port of Dunkirk
her decks crowded with soldiers, and above, enemy aircraft surrounded by flak explosions, and in the background the port and harbor burning.
titled and dated “H.M.S. ‘Montrose’, Dunkirk June 1940” and signed lower right
watercolor on paper with gouache
9-3/4 x 14-1/2 in. (25 x 37 cm.)
[not examined out of the frame]

US$800 - 1,200

The H.M.S. Montrose was a Type 23 “Scott” Class frigate, commissioned in 1919. She had a distinguished career, making one run into the port of Dunkirk under heavy fire and rescued 925 soldiers. This watercolor celebrates that action. Commander Tufnell, a career naval officer from 1903 until his retirement in 1946, was a prolific painter of military vessels, mostly British actions in World War II.

FRANK HENRY MASON
(BRITISH, 1875-1965)

The Merchant Service in War
Signed and dated lower right
“Frank H. Mason 1943”
watercolor, heightened with gouache on paper
14 x 20-3/4 in. (35.5 x 52.7 cm.)
[not examined out of the frame]

US$1,500 - 2,500

FRANK HENRY MASON
(BRITISH, 1875-1965)

If Hitler Comes - The British Fleet
signed lower “Frank H. Mason”
oil on canvas laid down on board
17 x 27-1/2 in. (43.1 x 69.8 cm.)

US$4,000 - 6,000

Provenance
Marine Exhibition, Catalogue No.:21.

Exhibited
The Navy League, Trafalgar Square, London,
The Navy, August 1940.
MONTAGUE DAWSON (BRITISH, 1890-1973)
The British battleship H.M.S. Howe at sea
signed lower left “Montague Dawson”
oil on canvas
18 x 35 in. (45.7 x 88.9 cm.)
US$25,000 - 35,000

In 1943 H.M.S. Howe took part in Operation Husky and bombarded Trapani naval base and Favignana in support of the allied invasions. Along with King George V, Howe escorted two surrendered Italian battleships to Alexandria. Howe was also sent to the Pacific and attached to Task Force 113, where she provided naval bombardments for the Allied landings at Okinawa on 1 April 1945.

Following the end of the war, Howe spent four years as flagship of the Training Squadron at Portland, before she was placed in reserve in 1950. The battleship was marked for disposal in 1957, sold for scrap in 1958, and completely broken up by 1961.

The H.M.S. Howe, pennant number 32, was the last of the five British King George V-class battleships of the Royal Navy. She was built by Fairfield Shipbuilding and Engineering Company and was completed on August 29th 1942 after her building time was extended, as needed war supplies were diverted and delayed her completion. She was named after Admiral Richard Howe, and like her sister-ship Anson, Howe would spend most of her career in the Arctic providing cover for Russian convoys.
AN EXHIBITION STANDARD MODEL OF THE AMERICAN
BATTLESHIP U.S.S. ARIZONA
TED SYEPHER (AMERICAN, B. 1938), CIRCA 2014
the built up hull with a rust red bottom, black waterline and grey
topsides with inset portholes. The deck is planked with scored veneer,
and well detailed including: anchors, anchor chain, hawse pipes,
railings, bollards, jack staff, twelve 14-inch main batteries on turrets,
anti-aircraft guns, forward superstructure with bridge and elevated
watch tower, stacked ships boats, cranes, ventilators, funnel, bird
cage mast on tripod mount (aft), searchlights and numerous other
details. Displayed in a wood framed glass case with wood base.
72 x 19 x 31 in. (182.8 x 48.2 x 78.7 cm.), cased.
US$6,000 - 8,000

The U.S.S. Arizona was a Pennsylvania-class battleship built for the
United States Navy, and the last of the class of “super-dreadnought”
battleships. The U.S.S. Arizona was commissioned in 1916, and
escorted President Woodrow Wilson to the Paris Peace Conference
in 1918. Several years later, she was transferred to the Pacific Fleet
and remained there for the rest of her career. In April 1940, she and
the rest of the Pacific Fleet were transferred from California to Pearl
Harbor, Hawaii, as a deterrent to Japanese Imperialism. During
the attack on Pearl Harbor on 7 December 1941, the Arizona was
bombed, exploded and sank, killing 1,177 officers and crew. Unlike
many of the other ships sunk or damaged that day, she could not be
salvaged, though the Navy removed parts of the ship for reuse. The
wreck still lies at the bottom of Pearl Harbor and the U.S.S. Arizona
Memorial, was dedicated on 30 May 1962 to all those who died during
the attack.
A SHIPBUILDERS’ HALF BLOCK MODEL OF THE STEAMSHIP S.S. BOSNIA
PALMERS SHIPBUILDING & IRON CO., LTD., BRITISH, CIRCA 1899.

The hull built up in lifts in 1/4 in. to 1 ft. scale, and painted with a cream bottom and black topsides, propeller at the stern, painted decks with plate and planking lines drawn in India ink, and detailed with German silver fittings including anchors, and winch, ventilators, deck winches, stanchions, hand rails, boats on davits, binnacle, deck hatches, bridge, deck houses, and other details. Displayed within a glazed mahogany case with original back mirror.

24 x 113 in. (60.9 x 287 cm.), the inner backboard.

US$4,000 - 6,000

The S.S. Bosnia was a 7,436-ton passenger/cargo ship launched on 18 August 1898, by Palmers Shipbuilding in Jarrow on Tyne, England for the Hamburg America Line. She was sold in 1922 to Hong Kong and renamed Frangestan. She was lost in a fire on 2 April 1924.

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

A British sail/stern vessel of the (P) line at sea signed, dated and inscribed "A. Jacobsen 1883/ 705 Palisade Ave., West Hoboken, NY oil on canvas

22-1/2 x 34 in. (57.1 x 86.3 cm.)

US$10,000 - 15,000
ANTONIO NICOLLO GASPARO JACOBSEN
(AMERICAN, 1850-1921)
The Four Master Barque Roanoke under full sail
signed, dated and inscribed lower right “Antonio Jacobsen 1914/ 31
Palisade Av. West Hoboken, NJ”
Oil on board
19-1/2 x 35-1/2 in. (49.5 x 90.1 cm.)
US$10,000 - 15,000

Literature
Sniffen, Harold S., Antonio Jacobsen - The Checklist, Smith Gallery,
1984, pp. 258-259; #14-18 for additional listings of paintings done by
Jacobsen of this ship.
ANTONIO NICOLO GASPARO JACOBSEN  
(AMERICAN, 1850-1921)  
The S.S. *Oevenum* at sea  
signed and dated lower right “A. Jacobsen 1891/ 705 Palisade Av.  
West Hoboken, NJ”  
oil on canvas  
22 x 36 in. (55.8 x 91.4 cm.)  
US$10,000 - 15,000  

Literature  
Sniffen, Harold S., Antonio Jacobsen - The Checklist/ Addenda List  
Number 2, Smith Gallery, 1984, pp. 52-53; #7.

The S.S. *Oevenum* was a Portuguese screw steamer built at Craig,  
Taylor & Co. in Stockton, England for the Anderson Line. She had  
principal dimensions of LOA: 273 ft. x Beam: 40.1 ft. x Draft: 19.8 ft.,  
and she hailed from Oporto.
ANTONIO NICOLÒ GASPARO JACOBSEN  
(AMERICAN, 1850-1921) 
The S.S. France at Sea 
signed and dated lower right “A. Jacobsen 1913” 
oil on board  
24 x 48 in. 

US$15,000 - 25,000

The S.S. France (IV) was originally laid down as La Picardie and was completed in April of 1912. She was grandly appointed in traditional French and Moorish themes and was a very successful ship. In 1914 she was converted to an auxiliary cruiser, and then a troop transport when she was renamed France IV. In 1916 she served as a hospital ship, and then as a troop transport in 1917. She was returned to the French Line (CGT) in 1918, and in 1919 re-entered trans-Atlantic service after the repatriation of American troops, and became known as the 'chateau of the Atlantic'. In 1923 she was converted to oil firing, and in 1932 she was laid up in Le Havre and in April 1935 she sailed from Le Havre to Dunkirk to be broken up.
100

AFTER FRED PANSING (AMERICAN, 1844-1912)
The R.M.S. Umbria arriving off New York for the Cunard Line.
Chromolithograph in colors
28-1/4 x 42-1/2 in. (71.8 x 108 cm.)
[not examined out of the frame]

US$600 - 800

101

HORATIO GERARDO GARCIA (CHILEAN, 1878-1942)
The passenger ship S.S. Fresia headed out to sea signed lower right "H. Garcia P / Valparaiso 1923"
oil on canvas
31-3/4 x 45-1/2 in. (80.6 x 115.5 cm.)

US$2,500 - 3,500
FINE AND RARE WINES AND WHISKY
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Thursday 13 July  
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Friday 28 September  
Hong Kong

Friday 17 November  
London

Thursday 23 November  
London

WHISKY

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Edinburgh

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Wednesday 4 October  
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Wednesday 6 December  
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THE MARINE SALE
Wednesday 12 April 2017
Knightsbridge, London

MONTAGUE DAWSON
(BRITISH, 1890-1973)
The Endeavour racing, 1934
oil on canvas
71.1 x 107cm (28 x 42 1/8in).
£70,000 - 100,000

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WINES AND WHISKY
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Friday 18 August Hong Kong
Wednesday 4 October Edinburgh
Wednesday 6 December Edinburgh

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

1. As used herein, the term “bid price” means the price at which a lot is successfully knocked down to the purchaser. The term “purchase price” means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST $150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $150,000 UP TO AND INCLUDING $3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the “Sales and Use Tax” section of these Conditions of Sale.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser’s obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and consented to by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys’ fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month 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.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the “Buyer’s Guide” portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Accounts must be settled in full before property will be released. Payment is due in full in one payment. Property is the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the “Buyer’s Guide” section of the catalog.

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a neutral, impartial, and independent mediator shall be selected in which the parties will equally share such mediator’s fees.

(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. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(c) 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 national arbitration service agreed to by the parties, and shall be selected as follows: (i) if the national arbitration service has specified rules or procedures, those rules or procedures shall be followed; (ii) if the national arbitration service does not have rules or procedures for the selection of an arbitrator, the
arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator’s award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as otherwise provided by the parties or provided by the published rules of the national arbitration service:

(E) The award shall be made in writing no more than 30 days after the arbitrator’s decision.

The entire hearing before the arbitrator shall not take longer than three (3) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

The following right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor’s warranty of title and other representations and warranties made by the consignor for the purchaser’s benefit. Nothing in this section shall be construed as an admission by us in any representation of fact, express or implied, obligation or responsibility, with respect to any lot. THE PURCHASER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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AUCTION ESTIMATES

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

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- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs of each item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams’ address in envelopes marked as “photo auction estimate”. Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction. Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

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Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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

Previews

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

Estimates

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

Reserves

Unless indicated by the symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is only. At the previews, our staff is available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

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 a financial interest. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

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

Bidding at Auction

At Bonhams, you can bid in many ways: in person, by absentee bid, online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

- $50-200 ......................... by $10
- $200-500 ......................... by $25
- $500-1,000 ....................... by $50
- $1,000-2,000 ................ ... by $100
- $2,000-5,000 ................... by $200
- $5,000-10,000 ............... by $500
- $10,000-20,000 .............. by $1,000
- $20,000-50,000 ............. by $2,000
- $50,000-100,000 ......... by $5,000
- $100,000-200,000 ....... by $10,000
- above $200,000 .............. at auctioneer’s discretion

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight expense. Handling and storage fees will apply. Storage charges of $5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.
IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by 4PM ON FEBRUARY 10, 2017 will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ON FEBRUARY 14, 2017

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer .................. $75
Daily storage .......... $10
Insurance (on Hammer + Premium + tax) 0.3%

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE
Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION
May be made by cash, check, or credit card.

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

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

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

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

OVERSIZED LOTS

3
4
14
17
95
GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG
The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

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

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

STUDIO OF (ARTIST)
In our best judgment a work by an unknown hand working in the artist’s studio.

CIRCLE OF (ARTIST)
In our best judgment a work of the period of the artist and closely related to the artist’s style.

AFTER (ARTIST)
In our best judgment a copy of the known work by the artist.

SIGNATURE

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

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

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

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

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

Dimensions are given height before width.

REGULATED SPECIES MATERIALS AND CITES PERMITS
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

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

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a referral 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.
CONTACTS

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Vice Presidents, Specialists
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Judith Eurch
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Jon King
Vice President, Business Development
Vice Presidents, Specialists
Susan F. Aabees
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Rupert Banner

CLIENT SERVICES DEPARTMENT
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(800) 223 2854

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New York, New York 10022
(212) 644 9001

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Evan Ida,
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Jonathan Snellenburg, (212) 461 6530

Wine & Whisky
(415) 503 3319

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SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art
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Arms & Armor
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James Farrell, ext. 23332

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Andrew Jones, ext. 65432

Jewelry & Watches
Shannon Beck, ext. 23306

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Jakob Greisen, ext. 23284

Museum Services
Laura King Pfaff, ext. 23210

Native American Art
Ingmar Lindbergs, ext. 23393

California & Western Paintings & Sculpture
Aaron Bastian, ext. 23241

Photographs
Shawna Brinkley, (917) 206 1690

Prints
Claire De Blasio-Paris, ext. 65493

Books & Manuscripts
Laura King Pfaff, ext. 65463

Paintings - European
Mark Fisher, ext. 65488

Silver
Aileen Ward, ext. 65463

Trusts & Estates
Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

BONHAMS *
LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts
Angela Past, ext. 65422

20th Century Fine Art
Alexis Chompsiais, ext. 65469

Asian Works of Art
Fredric W. Backlar, ext. 65416†

Books & Manuscripts
Catherine Williamson, ext. 65442

Coins & Banknotes
Paul Song, ext. 65455

Entertainment Memorabilia
Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts
Andrew Jones, ext. 65432

Furniture & Decorative Arts, American
Brooke Sivo, ext. 65420

Jewelry & Watches
Dana Ehrman, ext. 65407
Claire De Blasio-Paris, ext. 65483

Collectors’ Motorcars & Motorcycles
Nick Smith, ext. 65470

Contemporary Art
Dane Jensen, ext. 65451

Photographs
Solis Rosenberg, ext. 65435

Natural History
Thomas E. Lindgren, ext. 65437†
Claudia Florian, G.J.G., ext. 65437†

California & Western Paintings & Sculpture
Scot Levitt, ext. 65425

Paintings - European
Mark Fisher, ext. 65488

Silver
Aileen Ward, ext. 65463

Trusts & Estates
Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:
- Auction and Preview Information
- Directions to Bonhams’s salerooms
- Automated Auction Results

* Indicates saleroom
† Indicates independent contractor
**Auction Registration Form**

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**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.

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**Shipping**

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Please note that all telephone calls are recorded.

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**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.**

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