

# Bonhams



## Western Art

Los Angeles | February 26, 2021











# Western Art

Los Angeles | Friday February 26, 2021 at 1pm

## BONHAMS

7601 W. Sunset Boulevard  
Los Angeles CA 90046  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

26728  
Lots 1 - 58

## AUCTION INFORMATION

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

**CATALOG:** \$45

## ILLUSTRATIONS

Front cover: lot 11  
Inside front cover: lot 29  
Opposite title page: lot 38  
Opposite lots 1-2 page: lot 21  
Opposite lots 57-58 page: lot 6  
Inside back cover: lot 47  
Back cover: lot 25

## PHOTOGRAPHY

Jesse Tejeda  
Cara Snyder

## PREVIEW

Friday February 19, 10am to 5pm  
Saturday February 20, 12pm to 5pm  
Sunday February 21, 12pm to 5pm  
Monday February 22, 10am to 5pm  
Tuesday February 23, 10am to 5pm  
Wednesday February 24, 10am to 5pm  
Thursday February 25, 10am to 5pm

## INQUIRIES

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# Specialists

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## Los Angeles



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Specialist  
California and Western Art

Kathy Wong  
Specialist  
California and Western Art

Scot Levitt  
Vice President, Director  
California and Western Art

## San Francisco



Aaron Bastian  
Director  
California and Western Art

## New York



Aaron Anderson  
Specialist  
American Art





1

**ROBERT PUMMILL (BORN 1936)**

*Out of the High Country*

signed and dated 'Pummill CA / 91' (lower right),  
titled on an artist's printed label (on the reverse)

oil on board

12 x 9in

framed 18 1/2 x 16in

**\$3,000 - 5,000**

**Provenance**

Private collection, Coral Gables, Florida.



1

2

**BURT PROCTER (1901-1980)**

Cowboy on horseback

signed 'Burt Procter' (lower left)

oil on Masonite

16 x 12in

framed 25 x 21 1/2in

**\$2,500 - 3,500**

**Provenance**

The artist.

Private collection, Orange County, California,

by descent in the family.

Private collection, San Diego, California.



2





3

**EDWARD BOREIN (1872-1945)**

Six Western drawings featuring mounted cowboys, horses and steer each unsigned  
each ink on paper  
*various sight sizes up to 7 1/2 x 10in*  
*various framed up to 12 1/2 x 16 1/2in*

**\$3,000 - 5,000**

**Provenance**

Estate of Irving "Nat" Wills, M.D., Santa Barbara, California,  
friend of the artist.  
Private collection, Coral Gables, Florida.



4

**EDWARD BOREIN (1872-1945)**

Two Patrolling the Border  
signed 'Borein' (lower right)  
ink and gouache on paper  
sight size 18 x 12 1/2in  
framed 27 x 20in

**\$6,000 - 8,000**

**Provenance**

Kennedy Galleries, Inc., New York, New York.  
Private collection, Coral Gables, Florida.



4

5

**HARRY JACKSON (1924-2011)**

*Where the Trail Forks*  
inscribed '© Harry Jackson 64' and numbered '12' (on the base)  
bronze with dark brown patina  
19 1/2in high  
Conceived in 1962; Executed in 1964.

**\$4,000 - 6,000**

**Provenance**

The artist.  
The collection of Joseph Thomas Alvarez III, Rancho Santa Fe,  
California.

**Literature**

L. Pointer, D. Goddard, *Harry Jackson*, New York, New York, 1981,  
p. 184, nos. 241-242, another example illustrated.

The standing cowboy, shoulders slumped and hat in hand, featured in Harry Jackson's bronze *Where the Trail Forks* (as well as *Gunsil*) relates directly to a figure in the artist's monumental painting *Range Burial* (in the collection of the Buffalo Bill Historic Center, Cody, Wyoming), rather than the sculpture of the same name.<sup>1</sup> Jackson writes that the cowboy is a 'regular', "men who've lived and matured into manhood as cowboys. They're full of real pride and they can doff their hats in the presence of their dead companion without worrying about the impression they're making."<sup>2</sup> *Where the Trail Forks* was one of the first bronzes cast at Jackson's own foundry in Camaione, Italy after he stopped working with the Pietrasanta foundry.<sup>3</sup>

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 40 with 4 artist models.

<sup>1</sup> L. Pointer, D. Goddard, *Harry Jackson*, New York, New York, 1981, p. 93.

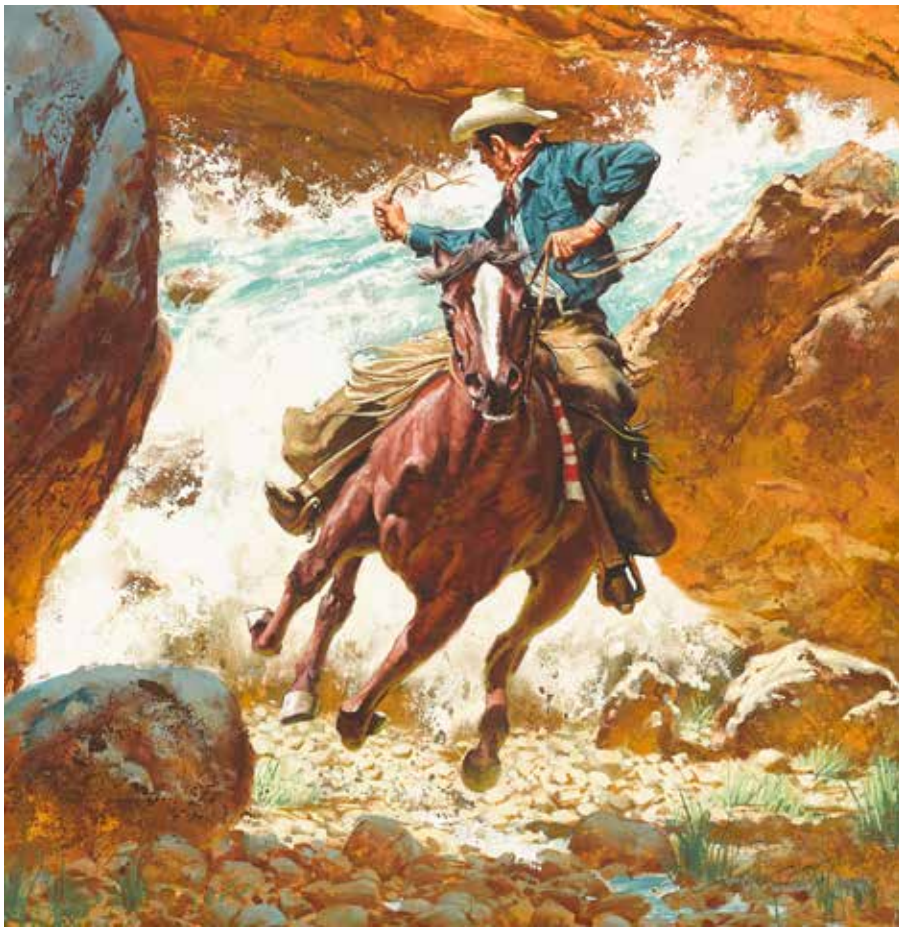
<sup>2</sup> *Ibid*, p. 185.

<sup>3</sup> *Ibid*, p. 98.



5





6

6

**FRANK MCCARTHY (1924-2002)**

Flash flood

signed 'McCarthy' (lower right)

oil on academy board

13 3/4 x 13 3/4 in

framed 20 1/4 x 20 1/2 in

Painted in 1955.

**\$6,000 - 8,000**

**Provenance**

Sale, Altermann Galleries & Auctioneers, 2006 Last Call Auction, August 19, 2006, lot 186.

Property of an Aspen, Colorado Collector.

**Literature**

*Cavalier Magazine*, July 1955, illustrated on the cover.



Cowboy Artist Frank McCarthy studied illustration at Pratt Institute in New York and began his career as a commercial illustrator for movie studios, paperback book companies and magazines including *Colliers*, *Reader's Digest*, *Outdoor Life*, *Argosy*, *Cosmopolitan* and *Cavalier*. *Flash Flood* was the cover illustration for the July 1955 issue of men's magazine *Cavalier* used to promote the 1950 pulp Western novel *Stretch Dawson* by W.R. Burnett included in the issue. In the story, title character Stretch Dawson is the leader of a band of outlaws who are trapped in a ghost town with a gold miner and his daughter. Stretch is torn between stealing the gold and his growing affection for the daughter, nicknamed 'Mike'. The illustration's intense action scene features the novel's title character on horseback as he urges his horse to outrun a violent flood emerging from the gold mine.



7

7

**FRANK MCCARTHY (1924-2002)**

*Into the Battle*

signed 'McCarthy ©' (lower right), signed again, titled, numbered  
and inscribed 'B#324 / all rights reserved ©' (on the reverse)

oil on board

12 x 16in

framed 22 1/4 x 26 1/4in

Painted *circa* 2000.

**\$8,000 - 12,000**

**Provenance**

Altermann Galleries, Santa Fe, New Mexico.

The collection of Joseph Thomas Alvarez III, Rancho Santa Fe,  
California; acquired from the above.





8

**OLAF CARL SELTZER (1877-1957)**

*The Signal*

signed and dated 'O.C. Seltzer. / 1900' (lower left), signed and dated again and with artist's device 'O. Seltzer / 1900.' (lower right)  
watercolor on paper laid to board

13 3/4 x 19 3/4in

framed 22 1/4 x 28in

Painted in 1900.

**\$10,000 - 15,000**

**Provenance**

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

Property from the Barbara Rogers and H. Wade Stinson Collection.

9

**OLAF CARL SELTZER (1877-1957)**

Squaw and papoose  
signed 'O.C. SELTZER' (lower left), with an illustration  
on the window mat (lower right)  
watercolor and graphite on paperboard heightened  
with white  
9 3/4 x 4 3/4in  
framed 21 3/4 x 16 3/4in

**\$3,000 - 5,000**

**Provenance**

Kennedy Galleries, Inc., New York, New York.  
Property from the Barbara Rogers and H. Wade  
Stinson Collection.



9

10

**HARLEY BROWN (BORN 1939)**

*Oaxacan Rancher*  
signed 'Harley Brown' (lower right), title identified  
on the presentation plaque  
pastel on tan paper  
14 1/2 x 11in  
framed 26 x 22in

**\$1,500 - 2,500**

**Provenance**

Sale, Scottsdale Art Auction, April 2, 2011, lot 51.  
The Collection of Joseph Thomas Alvarez III, Rancho  
Santa Fe, California; acquired from the above.



10



**CYRUS EDWIN DALLIN (1861-1944)***Appeal to the Great Spirit*

inscribed '© C.E. Dallin 1913' (on the base) and inscribed 'GORHAM

Co. Founders QPN' and stamped 'GAC' and '12' (along the base)

bronze with brown patina

22in high

Modeled in 1913.

**\$50,000 - 70,000****Provenance**

The collection of Gates White and Elizabeth McGarrah, New York, New York, prior to 1940; by descent in the family to the present owner

**Literature**

E. Wilbur Pomeroy, "Cyrus E. Dallin and the North American Indian: Four Statues Which Express the Fate of a Dying Race," *Arts and Decoration*, February 1914, p. 153, another example illustrated.

R.G. Francis, *Cyrus E. Dallin: Let Justice Be Done*, Springville, Utah, 1928, pp. 33, 43-50, 52, another example illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1973, pp. 94, 98, pl. 96, another example illustrated.

*Masterworks of American Sculpture: Selections from Members of the National Sculpture Society 1875-1999*, Fleischer Museum, Scottsdale, Arizona, pp. 20-21, another example illustrated.

K. Ahrens, *Cyrus E. Dallin: His Small Bronzes and Plasters*, Seattle, University of Washington Press, 1995, no. 10, p. 51, 106, another example illustrated.

D.B. Dearing, *Paintings and Sculpture in the Collection of the National Academy of Design*, New York, 2004, p. 143, another example listed.

Cyrus Dallin was a politically active and vocal supporter of the rights of Native Americans. His activism was manifest in his respectful and authentic depictions of Indian figures and portraits, as well as in his work to reform government policies that suppressed Native rights, and in his participation on the Massachusetts state and national level in the creation of advocacy groups including what would ultimately become the Association of American Indian Affairs.<sup>1</sup>

Dallin devoted his artistic practice to creating heroic depictions of Native American subjects, real and not idealized and from their point of view, that underscore "the deceitful and inhumane treatment of the Indians by the United States government."<sup>2</sup> As a child, Dallin had close interactions with Ute Indians who lived near and traded with his family's rural Mormon settlement of Springville, Utah. The friendships he created and his first-hand experience with the Ute peoples' sense of honor and community would shape the artist's political and social views of Native Americans for his entire life. In fact, Dallin's interest in sculpture derived from playing games and creating small animal models out of clay with local Indian boys.<sup>3</sup>

In the late 1880s, Dallin conceived of an ambitious series of four major life size equestrian protest sculptures that would visually illustrate the

story of the problematic relationship between the Native American peoples and the white man. The first, *The Signal of Peace*, cast in Paris in 1890, tells the story of a Sioux chief ready to offer friendship and goodwill. *The Medicine Man*, cast in 1899, depicts the tribal prophet and protector lifting his arm in a gesture of warning. In *The Protest*, cast in 1904, the enemy is clear, and the Indian raises a clenched fist against his foe. Finally, in *Appeal to the Great Spirit*, cast in 1907, the Sioux Chief throws his head back and extends his arms upwards in a raw and emotional plea for divine intervention.

The first life size cast of *Appeal to the Great Spirit* won the gold medal at the Paris Salon of 1909. That monumental bronze was brought to the United States and is displayed in front of the Museum of Fine Arts, Boston. After transferring ownership to the museum in 1912, Dallin retained the right to make reproductions that would not exceed three feet in height. The copyright for this model was granted in 1913, and Dallin successfully produced an edition of 107 with the Gorham Bronze Company in New Jersey, of which the present work is number 12. Each cast is marked with the Gorham foundry code 'QPN'. This same sized model is in many important institutional collections including the White House and the State Department, and was displayed in the Oval Office during the presidency of Bill Clinton.

*Appeal to the Great Spirit* was in the collection of the international financier Gates White McGarrah (1863-1940), and has remained in the family for four generations to the present owner. *Time Magazine* described McGarrah as a 'tycoon' in 1930, but he had humble origins. Unable to afford high school, he started his career as an office boy in a local bank and worked his way up to become President of the Mechanics National Bank in 1902. When it merged with Chase National Bank, in 1926, he became Chase's Chairman. McGarrah was appointed the Chairman of the New York Federal Reserve in 1927, and in 1929 became the founding President of the Bank for International Settlements in Basel, Switzerland. McGarrah's friends and associates were the giants of the Gilded Age - Rockefellers, Morgans, Prossers and Mellons. A grandson remembered it as being in McGarrah's office. An appraisal of his estate lists the sculpture at his and Elizabeth McGarrah's home on Park Avenue, New York in 1940.

<sup>1</sup> H. Leavell, "New Research Sheds Light on Cyrus Dallin's Activism for Native Rights", *The Scout: Cyrus Dallin Art Museum Newsletter*, July/August 2018, p. 1.

<sup>2</sup> P.J. Broder, *Bronzes of the American West*, New York, 1973, p. 92.

<sup>3</sup> *Ibid*, p. 93.







12

12

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

*The Snake Priest*

inscribed 'CMR' with skull insignia (on the base) and inscribed 'NELLI ART BRONZE WORKS L.A.' (along the base)

bronze with brown patina

4in high

Modeled in 1914.

**\$5,000 - 7,000**

**Provenance**

James Graham & Sons, New York, New York.

The Patrick A. Doheny Trust, Beverly Hills, California, since 1955.

**Literature**

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1944, pp. 208-11, no. R-14, another example illustrated.

The present example of *The Snake Priest* was cast by Nelli Art Bronze Works, Los Angeles, California. While the full casting history of this bronze is somewhat unclear, at least two casts from this foundry were known to have been created between 1941-42, of which the present work may be one.



13

13

**CYRUS EDWIN DALLIN (1861-1944)**

*Appeal to the Great Spirit*

inscribed '© C.E. Dallin 1913' (on the base) and stamped 'Gorham Co Founders / QXC' and incised with number '#280' (along the base)

bronze with dark brown patina

8 3/4in high

Modeled in 1913.

**\$4,000 - 6,000**

**Provenance**

Estate of Roy J. Grimley, Ridgewood, New Jersey.

Private collection, California.

**Literature**

P.J. Broder, *Bronzes of the American West*, New York, 1973, pp. 94, 98, pl. 96, another example illustrated.

K. Ahrens, *Cyrus E. Dallin: His Small Bronzes and Plasters*, Seattle, University of Washington Press, 1995, no. 9, p. 50, 106, another example illustrated.



14

**CYRUS EDWIN DALLIN (1861-1944)**

*The Signal of Peace*

inscribed '© C.E. Dallin 1890' (on the base) and stamped 'Gorham Co Founders / #70' and stamped with number '0519' (along the base)  
bronze with brown patina

14 1/2in high

Modeled in 1890.

**\$7,000 - 10,000**

**Provenance**

Private collection, Florida.

**Literature**

P.J. Broder, *Bronzes of the American West*, New York, 1973, pp. 94-95, 96, pl. 88, another example illustrated.

R.G. Francis, *Cyrus E. Dallin: Let Justice Be Done*, Springville, Utah, 1976, pp. 37-40, another example illustrated.

Conceived as the first of four important life-size equestrian monuments that illustrate the "cycle of Indian's relations with the white man", Dallin modeled a life sized version of *The Signal of Peace* in clay in 1899 and it was cast in Paris the following year.<sup>1</sup> The sculpture was exhibited at the Paris Salon in 1890 and the Chicago Exposition in 1893. The original life sized sculpture was purchased and donated to the city of Chicago by Judge Lambert Tree and it was dedicated in Lincoln Park in 1894 where it remains. *The Signal of Peace* led to Dallin receiving major recognition as a sculptor, and he was elected to the National Sculpture Society in 1893.

In *The Spirit of Peace*, a Sioux chief in full war bonnet sits astride a motionless horse. In his right hand he holds a spear vertically and gazes forward "totally trusting and ready to offer his friendship and good will with the newcomers."<sup>2</sup> Dallin was inspired to create the sculpture from a meeting he witnessed as a child between Ute Indians and United States Army officers.<sup>3</sup>

<sup>1</sup> P.J. Broder, *Bronzes of the American West*, New York, 1973, p. 94.

<sup>2</sup> Ibid., p. 95.

<sup>3</sup> Ibid., p. 95.



**WALTER UFER (1876-1936)***Isleta, New Mexico*

signed with conjoined letters and titled 'WUfer / Isleta NM.' (lower right)

oil on canvas laid to linen

30 x 25in

framed 39 3/8 x 34 1/2in

Painted *circa* 1915.**\$125,000 - 175,000****Provenance**

Fenn Galleries Ltd., Santa Fe, New Mexico.

Private collection, St. Louis, Missouri, 1992, from the above.

Sale, Bonhams, New York, American Art, November 18, 2015, lot 59.

Private collection, New Mexico.

Walter Ufer was a notable draftsman and colorist celebrated for his honest depictions of the American West. He was born near Cologne, Germany and raised in Louisville, Kentucky. During his formative years, Ufer apprenticed as a printer and engraver. He was inspired to become a painter, however, at the age of seventeen after visiting the 1893 World's Columbian Exposition in Chicago, Illinois. Thereafter he traveled to Germany to study academic realism, training in Hamburg and the Royal Academy in Dresden. Returning stateside in 1900, Ufer worked as an illustrator, printer, portraitist, and art instructor in Chicago, but within a year relocated to Munich in 1911 to further his artistic endeavors. In 1914, Ufer once again found himself in Chicago attracting notice from the city's mayor, Carter Harrison, for his artistic talents.

Ufer was one of three Chicago-based artists (along with Victor Higgins and Ernest Martin Hennings) who were sponsored by the Mayor to travel to the American Southwest and paint its natural beauty. Ufer visited Isleta during the summers of 1914 and 1915. The present work is thought to be from this early period where he completed less than two dozen paintings 'of the pueblo and its surroundings under varying atmospheric conditions.'<sup>1</sup> A closely related painting entitled *Girls of Isleta*, *circa* 1915, is in the Priscilla C. and Joseph N. Tate Collection at the Fred C. Jones Jr. Art Museum of the University of Oklahoma. The portraits and landscapes from this period were lauded in Chicago and firmly established his career as a Southwestern painter. Taos had completely captured his imagination and by 1917, Ufer settled there and became an elected member of the Taos Society of Artists.

Harrison, five-time Mayor of Chicago, encouraged Ufer to paint the Southwest candidly, espousing that 'The man who makes himself the Millet of the Indian, who paints him just as he is, as he lives, will strike the lasting note.' Historically, European-trained artists portrayed Native Americans in a purely romanticized light, further perpetuating the myth of the 'noble savage.' Ufer broke with tradition, depicting Southwest Native Americans engaged in daily activities. In 1928, Ufer wrote,

'I paint the Indian as he is. In the garden digging – In the field working – Riding amongst the sage – Meeting his woman in the desert – Angling for trout – In meditation.'<sup>2</sup> Ufer seldom painted images of ceremonial dances or ritual contexts, preferring to represent the material objects of the Pueblo Indians as extensions of their cultural traditions.

In *Isleta, New Mexico*, Ufer depicts the material culture of the Tiwa pueblo Indians in a scene of everyday life. The young women are shown balancing vessels on their heads and wearing mantas, the traditional knee-length dresses affixed to one shoulder. Most of the women appear unaware of the artist's gaze as they go about their work. There are few, if any, static areas to the scene.

As much of a visual anthropologist as he was, his painterly technique comes to the fore. Ufer skillfully captures the piercing Southwestern light with bravura brushwork. The midday sun casts shadows from the pueblo lodge poles and other objects that create a distinct diagonal throughout the composition. The dresses are all painted in a loose, impressionistic technique, affirming the passing breeze and the women's fastidiousness. The strings of chiles in the background give context to labor but also visually punctuates and enlivens the scene.

By 1926, Ufer was at the height of his fame. Following several one-man shows and prestigious prizes, he was elected an Academician by the National Academy of Design. Ufer tragically died ten years later, at the age of sixty, from peritonitis. While his popularity has waxed and waned, his importance was acknowledged immediately and his passing lamented. The great American modernist Stuart Davis wrote a tribute to Ufer in the *New York Times* — 'We honor the memory of a man whose spirit was a living expression of that unflinching honesty and integrity which alone can assure the progress of art in America hand in hand with the other forces on which the hopes of freedom of expression and a higher culture in America depend.'<sup>3</sup>

<sup>1</sup> T. B. Smith, ed. *A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings*, Norman, University of Oklahoma Press, 2016, p. 33.

<sup>2</sup> Macbeth Gallery, *Exhibition of Recent Paintings by Walter Ufer* [exh. cat.], New York, 1928, p.1.

<sup>3</sup> "Vale," *The New York Times*, August 16, 1936, p. 7.







16

16

**JOSEPH HENRY SHARP (1859-1953)**

*Snow Clouds - November, Taos Valley - From my studio yard*

signed 'J.H. SHARP' (lower right), titled (on the reverse)  
oil on board

16 x 20in

framed 21 x 25in

**\$8,000 - 12,000**

**Literature**

F. Fenn, *Teepee Smoke: A New Look Into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, no. 3718.



17

17

**CHARLES BERNINGHAUS (1905-1988)**

*The Coral Fence (El Trado)*

signed 'Charles Berninghaus' (lower left),  
titled on the frame

oil on canvas

30 x 34in

framed 33 1/2 x 37 1/2in

**\$3,000 - 5,000**

**Provenance**

Private collection, New Mexico.

18

**HOWARD NORTON COOK (1901-1980)**

*Chama River (New Mexico)*

signed with incised signature 'HOWARD COOK' (lower right), titled (on the backing board), signed again and with alternative title 'The Red River' (on a label affixed to the backing board)

pastel on paper

20 x 33in

framed 24 x 37in

**\$5,000 - 7,000**

**Provenance**

Private collection, Oregon.

**Exhibited**

Philadelphia, Pennsylvania, The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, *Forty-Forth Annual Water Color and Print Exhibition*, October 20 - November 24, 1946, no. 108.



18

19

**KENNETH MILLER ADAMS (1897-1966)**

*Mountain Landscape, Afternoon*

signed 'Kenneth M. Adams' (lower left), signed again and with artist's address (on the backing board), titled (on paper tape affixed to the backing board)

watercolor on paper

sheet size 14 x 20 1/2in

framed 21 x 25in

**\$3,000 - 5,000**

**Provenance**

Private collection, Oregon.



19



**THEODORE VAN SOELEN (1890-1964)***Along the Acequia*

signed 'Van Soelen' (lower right), titled (on the stretcher)

oil on canvas

28 1/8 x 36in

framed 35 x 42in

Painted *circa* 1928.**\$30,000 - 50,000****Provenance**

The Owings Gallery, Santa Fe, New Mexico.

Private collection, New Mexico.

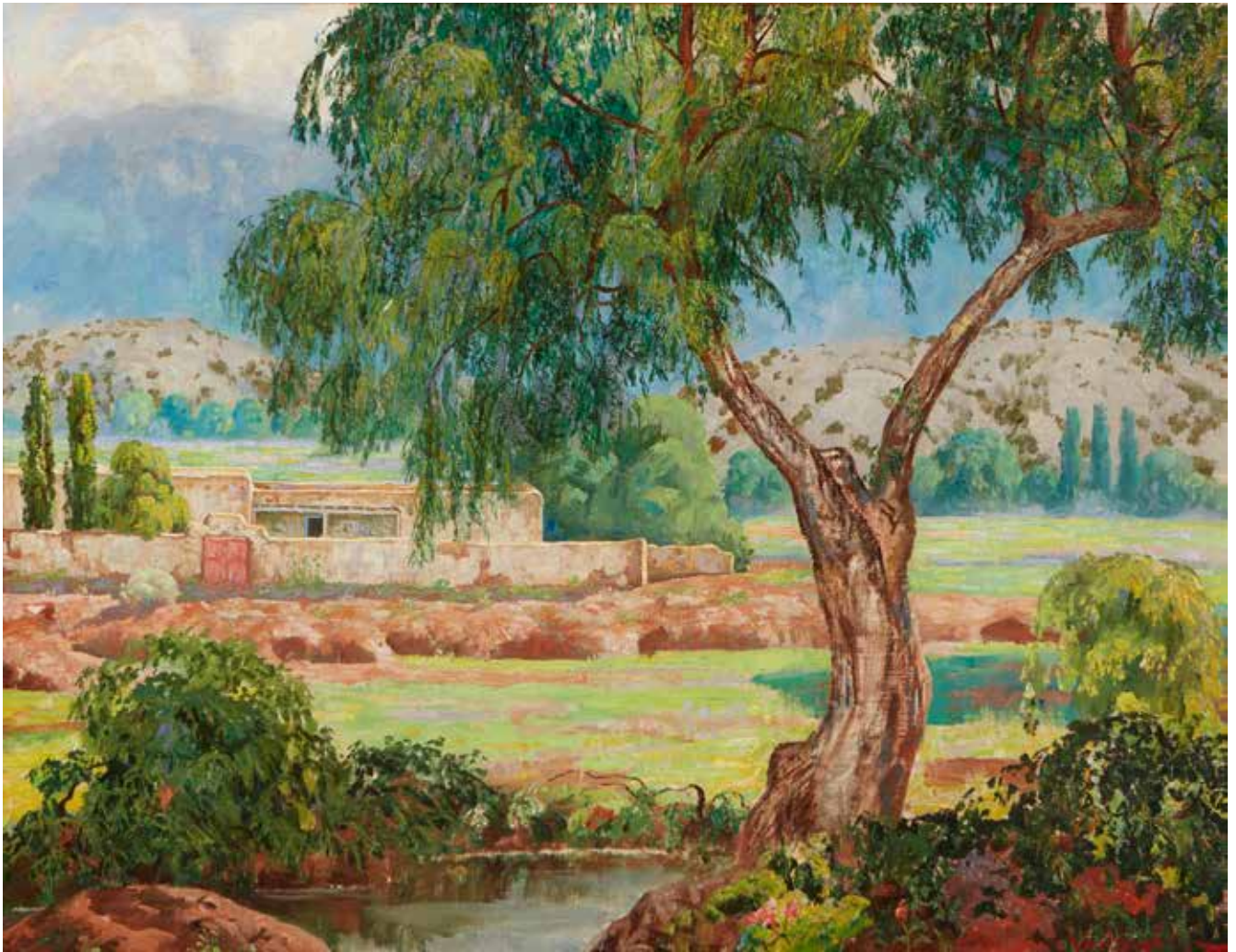
For an artist so associated with the Southwest it may be surprising that Theodore Van Soelen began his life in St. Paul, Minnesota. His formal artistic training started at the St. Paul Institute of Arts and Sciences and subsequently he studied at the Pennsylvania Academy of Fine Arts. Van Soelen, or "Solely", received a scholarship from the Academy allowing him to travel and take instruction in Europe for a year. This traditional training informed his realistic style. It was not long after his return from Europe that Van Soelen was encouraged to travel to the west. Like many who suffered from tuberculosis in the early part of the 20th century, he hoped the arid climate would relieve some of the symptoms.

Van Soelen spent time in Utah and Nevada before settling in Albuquerque, New Mexico in 1916. At this point he worked as an illustrator while at the same time was selling paintings. His curiosity and interest in the people and the landscape of the west led him to travel widely in the state. Ultimately, it was the picturesque life on the ranches that would become his favorite and most often revisited subject. By 1922 he settled with his wife Virginia Carr in Santa Fe, New Mexico. Van Soelen's final move was to the nearby village of Tesuque in 1926. In the 1930s Van Soelen was enjoying enough success to have a second studio in Connecticut closer to the audience for his work. In 1938 Van Soelen was commissioned

to create a mural for the Post Office in Portales, New Mexico, titled *Buffalo Range*. *Buffalo Range*, one of the most well-known works by Van Soelen, shares the same signature elements present in *Along the Acequia*: a realistic portrayal of the landscape with a muted and unified palette.

*Along the Acequia* refers to the irrigation channels overseen by communities in the region which make farming on these arid lands possible. Some of these acequias trace their roots to the Spanish conquistadors. Typically the vegetation along the acequia will be lush compared to the surroundings and Van Soelen captures this with saturated colors and darker hues in the plants adjacent to the water. The midground, background and even the sky are treated with a more subdued palette unifying the landscape behind the man-made verdant foreground.

*Along the Acequia* was very likely executed in the Tesuque valley where Van Soelen lived. The artist places the adobe at the center of his painting and by using the same colors as the surrounding landscape, he portrays the dwelling as an intrinsic part of the land rather than an addition to the landscape. The composition is given additional cohesiveness by the repeated half round forms of the vegetation, the hills and the clouds in the distance. The dominant tree is an anthropomorphic form with arms raised looking at the adobe from the far side of the acequia. It seems as if Solely himself is in the composition as a perpetual stationary observer.





**OSCAR EDMUND BERNINGHAUS (1874-1952)**

*Sagebrush in December* (The Rabbit Hunt, Taos Valley)

signed and dated 'O.E. Berninghaus / -51-' (lower left),

titled (on the stretcher)

oil on canvas

20 x 24in

framed 30 x 34in

Painted in 1951.

**\$35,000 - 50,000**

**Provenance**

Goldfield Galleries, Los Angeles, California.

The Edward Goldfield Collection.

Biltmore Galleries, Scottsdale, Arizona.

Nedra Matteucci Galleries, Santa Fe, New Mexico.

Private collection, New Mexico.

Oscar Berninghaus was born in St. Louis and developed an interest in art through his family's lithography business. In 1898, while on an illustration assignment for McClure's magazine, he made the first of what was to become many trips to New Mexico and Arizona. Berninghaus heard of the magnificence of Taos through Bert Geer Phillips. This 1898 visit inaugurated a tradition of spending winter months in St. Louis and summers in Taos. He remained active in both locations for many years.

Berninghaus became a sketch artist for the Denver and Rio Grande Railroad, employed to depict the landscape of Colorado and New Mexico. In 1912, he joined the founding members of the Taos Society of Artists. Seven years later he bought an old adobe house near Taos overlooking the town and in 1925 settled there permanently.

One of the reasons he was committed to the Taos Art Colony was that he believed it was "a distinctly American art, something definitive

of subject matter and unique to this country". He depicted Indians in a realistic, un-romanticized way, going about their daily lives in New Mexico. As with his fellow Taos painters, he was interested in capturing an authentic look at the vanishing Indian culture. A contemporary of the artist and colorful local Rebecca James said of Berninghaus' work, it is "a magnificent document of the Southwest, painted as no one else has put down in this country. It is suffused with tenderness, is straight and tough as a pine tree, strong as a verb."

Rabbit hunting was a common scene in the Taos region. The open plains, filled with endless sagebrush, housed a large population of jackrabbits and cottontail rabbits. The locals frequently rode the plains in search of this valuable food source. Berninghaus came back to this subject on several occasions. For those fortunate enough to visit these high plains, it's easy to imagine the pungent smell of the sage as the breeze quietly moves the hare's hiding places to and fro in *Sagebrush in December*. The soft distant hills, like bent knees under a blanket, frame the scene. Berninghaus has a distinctive style of short, quick brush strokes, which give his work a unique texture. The palette captures that unique dry Southwest pastel coloring and one can almost sense the quiet of the moment as the figures slowly move across the plains in search of their prey.







22

22

**ILA MCAFEE (1897-1995)**

Grand Canyon landscape  
signed 'Ila McAfee' (lower right)

oil on board

16 x 20in

framed 23 x 27in

**\$4,000 - 6,000**



23

23

**OSCAR EDMUND BERNINGHAUS (1874-1952)**

Cacti in a Western Landscape  
signed 'O.E. Berninghaus' (lower right)

oil on canvas laid to panel

19 1/2 x 26in

framed 21 x 27 1/2in

**\$7,000 - 9,000**

**Provenance**

Private collection, New Mexico.



24

**PETER HURD (1904-1984)**

Hondo Valley

signed 'P. Hurd' (lower left)

oil on Masonite

20 x 26in

framed 25 x 30 1/2in

**\$6,000 - 8,000**

**Provenance**

Artists Guild of America, Inc., Carmel-by-the-Sea, California.

Gerald Peters Gallery, Santa Fe, New Mexico.

Sale, Santa Fe Art Auction Limited Co., Santa Fe, New Mexico,

November 10, 2018, lot 153.

Private collection, New Mexico.



**PETER HURD (1904-1984)***Antelope Hunter*

signed 'PETER HURD' (lower right), signed again, titled, inscribed and dated 'Painted by Peter Hurd / at Sentinel Ranch / San Patricio / New Mex. / 1954' (on the reverse)

egg tempera on Masonite

31 x 21in

framed 39 x 28 1/2in

Painted in 1954.

**\$50,000 - 70,000**

**Provenance**

Property from The Hercules Incorporated Collection.

Sale, Christie's, Los Angeles, California, Western and American Paintings, Drawings and Sculpture, November 20, 2002, lot 96.

Gerald Peters Gallery, Santa Fe, New Mexico.

Property of an Aspen, Colorado Collector.

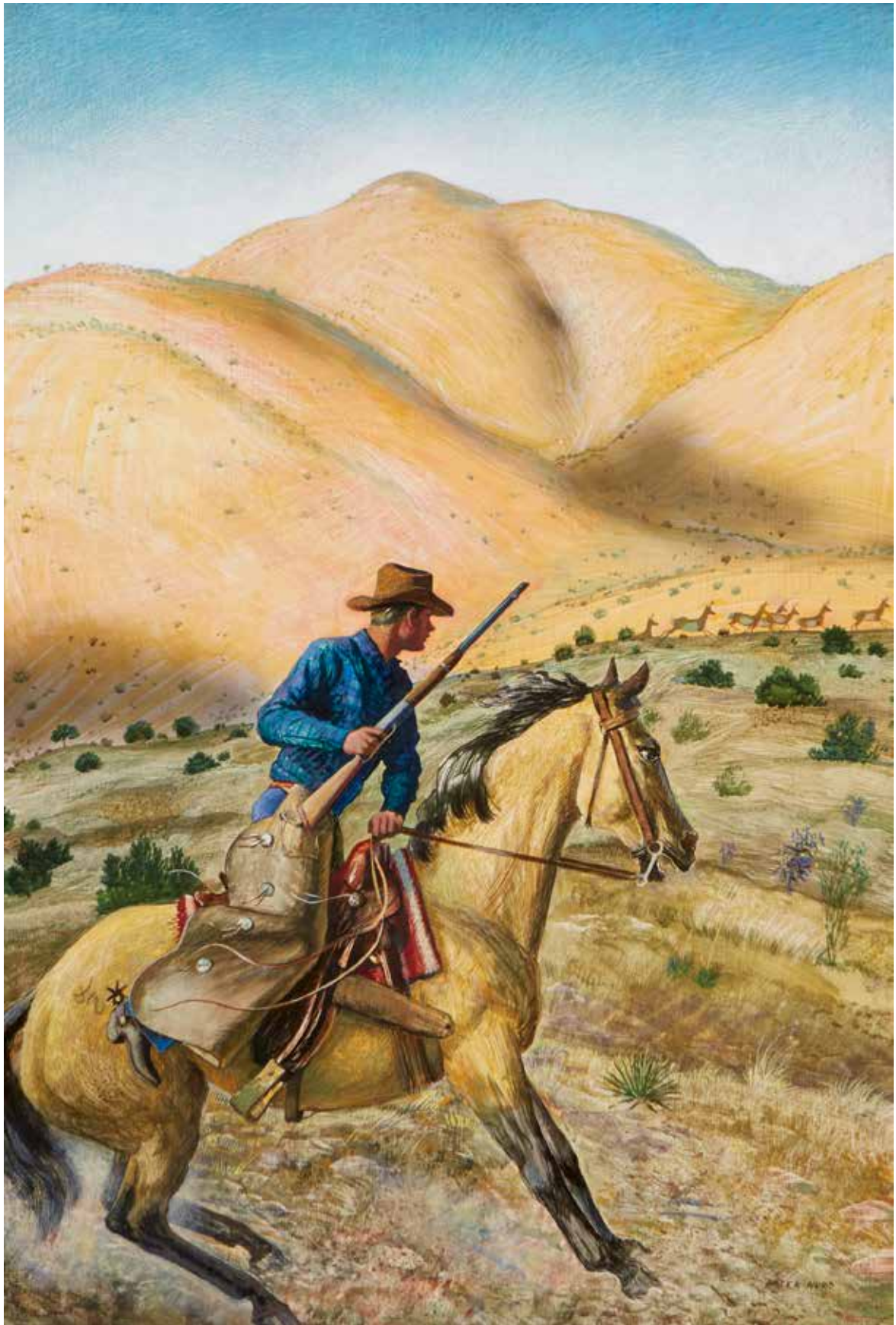
Peter Hurd was born and raised in New Mexico. The Southern part of the state is a place of brilliant light and expansive landscapes. His artistic journey is intrinsically tied to this place and to one of the great families of American art - the Wyeths. The place, however, was critical in breaking Hurd away from N.C.'s influence and the formation of his signature style.

The West Point Military Academy in New York was Hurd's first major time away from New Mexico. He enrolled there in 1921. The drive to be an artist was strong and lead him to the doorstep of one of America's most prominent illustrators of the time in N.C. Wyeth. Hurd approached Wyeth seeking instruction and N.C. is said to have directed Hurd to attend the Pennsylvania Academy of Fine Arts. Hurd was persistent and ultimately he studied under N.C. for many years including a number of them living in N.C.'s barn at Chadd's Ford. It was here that Peter met his future wife and N.C.'s daughter Henriette, a significant artist in her own right. They married in 1929 and had an extended honeymoon in New Mexico. They would go on to establish their home in the Southern part of the state in San Patricio.

1929 was also the year that Hurd began to work in egg tempera on gesso treated panels. Egg tempera is an ancient artistic technique which stretches back to the 4th century Byzantine icon painters. The egg yolk serves as the binder for the pigment. It dries quite fast so small amounts of color need to be repeatedly mixed and used immediately. Necessarily the compositions are composed of layer upon layer of pigment. The egg yolk is an emulsion that dries clear

so the pigments present a pure color as conceived by the artist and have a matte quality. Hurd ground his own pigments and in some cases they even came from the soils of the scenes he portrayed. The very nature of this technique allowed Hurd to capture the landscape and the light but it was not easy to depict these effects. Hurd said of his struggles: "What is it that motivates me in the first place and brings on these frenzied races against time and light? If the effort is destined to have any success it must be triggered by an inner elation. An excited reaction to some color or light effect which by its inevitable evanescence is always productive of delight and despair. Despair that it is so quickly changing and so difficult to record."

While Peter Hurd was an artist he was also a rancher and had all the associated skills. He was an accomplished horseman and he could and did at times work directly with the ranch hands. This painting *Antelope Hunter* illustrates a moment of excitement in the hunt as the target is spotted, but is also something fairly quotidian for a New Mexican cowboy. Hurd shows the drama of a fast stop as the dust clouds around the horse's legs. The rider is mid-dismount with one boot out of the stirrup and his weight shifted to the side. The rifle is out of the holster and in his hand and his expression is focused. The antelope sprint away in the distance and mirror the colors of the white and brown hills beyond that serve as their backdrop. The egg tempera's qualities are on full display with delicate hatchings creating a gradient of tones in the sky and hills. The clouds are not visible and the viewer only knows of their presence by their cast shadows. The musculature of the horse also benefits from the nature of the egg tempera as there is a sculptural feeling created by the artist building the image with many successive layers. Central of course to the composition is the saturated blues and greens in the rider's shirt in striking contrast to the subdued earth colored landscape. The *Antelope Hunter* shows Hurd's mastery of a technique and his deep love of the place.





26

**MAYNARD DIXON (1875-1946)**

*Desert Autumn*

signed, inscribed and dated 'Maynard Dixon / Ariz. Nov. 1943' (lower right), inscribed, titled, and signed again '676 / Maynard Dixon / Tucson Ariz' (on the reverse)

oil on canvas affixed to board

12 x 16in

framed 16 1/4 x 20 1/4in

Painted in 1943.

**\$20,000 - 30,000**

**Provenance**

Cowie Galleries, Los Angeles, California, 1944-1945.

Private collection, Northern California.

**Literature**

Wesley Burnside, *Maynard Dixon: Artist of the West*, Provo, Brigham Young University Press, 1974, p. 186.





27

**OLAF CARL WIEGHORST (1899-1988)**

*Bell Mare*

signed with the artist's device 'O. Wieghorst' (lower left), signed again and inscribed 'Reproduction Rights / Reserve by the artist / Olaf Wieghorst (on the reverse), titled (on the stretcher)

oil on canvas

27 1/2 x 38in

framed 37 x 47in

Painted *circa* 1950.

**\$18,000 - 25,000**

**Provenance**

Acquired from the artist.

Private collection, Southern California, by family descent.

Property from an El Cajon collector.

# The Berry B. Brooks Collection

Berry Boswell Brooks' love of the outdoors began as a young child growing up in rural Mississippi and deepened after a chance visit with the former President Theodore Roosevelt. Roosevelt was an avid hunter and visited the Brooks family to borrow a pack of dogs for a black bear hunt. Roosevelt regaled Brooks with tales of his famous 1909-1910 African expedition for the Smithsonian Institution, and from that moment on, Brooks aspired to go on safari.<sup>1</sup>

Brooks traveled the world in pursuit of big game, which was supported by his career as a trader in the cotton industry. After graduating from Washington and Lee University, Brooks worked for a Memphis-based cotton merchant before striking out on his own. Brooks ran the Berry B. Brooks Cotton Company for almost four decades. A proud Tennessean, Brooks built a country estate in Memphis called Epping Forest Manor (after the royal hunting preserve) where he raised Aberdeen Angus show cattle and tended to a pride of peacocks.

Captivated by exploration, Brooks embarked in 1947 on the first of four African safaris. He travelled with his wife (a former foreign correspondent) Virginia Feild Walton Brooks, his fourteen-year-old daughter, and the pioneering Kenyan guide and hunter Donald Ker.

Virginia was responsible for documenting the two-month long safari and helped to privately publish their travelogue, *Screed of a Safari Scribe*.

Brooks was an accomplished big game hunter, but he was also a naturalist, conservationist and wildlife documentarian. Reflecting on his pursuits, he noted that 'there is often a feeling of sadness in collecting animals. But it is overcome by the many other things you do in the way of conservation. I have tried to make every animal I ever collected immortal by giving it to the museum.'<sup>2</sup> Inspired by the natural history dioramas at the Smithsonian Institution, American Museum of Natural History and The Field Museum, Brooks donated a wing to the Memphis Museum of Natural History for the display and education of African animals.<sup>3</sup> Over subsequent safaris, Brooks donated a collection of 155 specimens.

Brooks was as much a photographer as he was a marksman, attending to every detail of shooting and framing with precision. After several weeks of hunting on his first safari, Brooks spent the rest of this trip making a documentary film, *Passport to Safariland*, which was considered at the time to be the finest ever shot of African wildlife.<sup>4</sup> By his second safari in 1949, 'the camera would rank ahead of the gun' and his aim was 'above all else to make an outstanding film record of African game, something I could share with thousands





of others who feel as I do about the vast, teeming treasure house of animals and birds and reptiles.<sup>5</sup>

Brooks' art collection not only reflects the variety of wildlife that he observed in the field, but also an appreciation for naturalism based on live study. Several artists represented — Carl E. Akeley, James L. Clark, and Louis-Paul Jonas — were also taxidermists who brought artistic techniques to their science. Bob Kuhn, Akeley, Clark and Josef Pallenberg all stressed the importance of sketching from life, whether it was at a zoo or on safari. Bonhams is pleased to offer the following seven works from The Berry B. Brooks Collection which represent a deeply personal approach to collecting.

<sup>1</sup> Peter Hathaway Capstick, *Death in a Lonely Land: More Hunting, Fishing, and Shooting on Five Continents*, St. Martin's Press, New York, 1990, p. 223.

<sup>2</sup> Caroline Mitchell Carrico, *Introduction to Berry Brooks' Expedition Films*, Shelandra Y. Ford, Shelby County Register of Deeds.

<sup>3</sup> Capstick, p. 224.

<sup>4</sup> Ibid.

<sup>5</sup> Berry B. Brooks, 'Safari in Wonderland,' *Outdoor Life*, August 1951, p. 52.



Berry B. Brooks (1902-1976) with his Dodge Power Wagon on his first African safari in Kenya from May to August 1947.





**CARL ETHAN AKELEY (1864-1926)***The Wounded Comrade*

inscribed 'The Wounded Comrade © Carl E. Akeley' and stamped with foundry mark 'QHDN GORHAM CO. FOUNDERS CIRE PERDUE' (along the base)

bronze with dark brown patina

12in high

Modeled in 1913.

**\$25,000 - 35,000**

**Provenance**

The Collection of Berry B. Brooks.

**Literature**

P.J. Broder, *Bronzes of the American West*, New York, 1973, pp. 247 and 249.

V.S. Schmitt, *Four Centuries of Sporting Art*, Mumford, New York, 1984, p. 142, another example illustrated.

*The Wounded Comrade* is an important work in bronze by pioneering taxidermist, naturalist, inventor and animal sculptor Carl Ethan Akeley and displays the artist's deep understanding of animals' anatomy and movement.

In his taxidermy practice, Akeley specialized in mounting African wildlife, particularly gorillas and elephants. He is also credited with major innovations in taxidermy technique. He created lightweight but sturdy hollow mannequins sculpted with realistic musculature in active poses on which to mount the skins. He displayed animals in natural groupings and in settings full of accurate flora and landscape details. The result created animal displays that seemed to viewers to be alive. Sculpting in bronze was a natural extension of Akeley's sculptural taxidermy mannequins, and elephants were his most frequent subject.

From a young age, Akeley was interested in animals. He taught himself taxidermy as a child and mounted his first animal, a neighbor's canary, at the age of 12. In 1883 Akeley went to work as an apprentice at Ward's Natural Science Establishment in Rochester, New York, where he began to explore naturalistic mountings and settings in taxidermy. While at Ward's, Akeley had his first major commission to mount P.T. Barnum's Jumbo the elephant after it perished in a train accident. In 1886, Akeley moved to Milwaukee and worked at the Milwaukee Art Museum where he created the world's first museum habitat diorama in 1890.

In 1895 Akeley took a job at Chicago's Field Museum of Natural History, lured with the promise of travel to Africa. While there he led two collecting expeditions to the continent: in 1896 to Somaliland in conjunction with the museum's curator D.G. Elliot, and in 1905 to British East Africa. By 1909 he had moved to the American Museum of Natural History in New York, and joined President Theodore Roosevelt's year-long safari, sponsored by the Smithsonian Institute. On that trip, while hunting on Mount Kenya with his team, Akeley was attacked and pinned to the ground by an enraged bull elephant. He was only saved after his first wife, Delia "Mickie" Denning, and two of his porters carried him off the mountain. During his recovery, and while suffering from fever, Akeley had a dream which was to become the inspiration for his greatest work: the Hall of African Mammals.

Upon his return to America, Akeley began modeling small clay maquettes of the dioramas for the Hall, the first of these would become *The Wounded Comrade*. J.P. Morgan reputedly pledged his financial support for the African Hall after seeing just that model. The resulting bronze, produced at Roman Bronze Works in 1913, was exhibited at the Winter Exhibition of the National Academy of Design that same year, earning Akeley membership in the National Sculpture Society.



Berry B. Brooks photo of African elephants at a watering hole in Kenya.

*The Wounded Comrade* is a moving sculptural grouping of a central wounded elephant supported on either side by two others. The vignette was apparently inspired by an experience the artist had on safari in Uganda. Akeley's team unexpectedly disturbed a herd of over seven hundred elephants in a dense forest, scattering them in all directions and forcing Akeley's group to shoot to avoid being trampled. Akeley, having escaped, recalled looking back and seeing that one of those hit had been a large bull, which had gone on twenty-five yards and collapsed. Six cows had stayed behind, surrounded the bull, and were attempting to lift him to his feet with their trunks.

During his fourth African expedition in 1921, this time to collect gorillas on Mt. Mikeno in the Belgian Congo, Akeley's opinions about hunting for sport and trophy were fundamentally altered. He remained an advocate for the collection of specimens for scientific research and education, but his epiphany led him to campaign to protect the gorillas. His advocacy resulted in King Albert I of Belgium creating in 1925 the first protected park in Africa, the Albert National Park (now known as Virunga National Park). Akeley died that same year and was buried in a meadow in Kabara, near Mt. Mikeno.

*The Wounded Comrade* was first produced in 1913 at the Roman Bronze Works, New York. According to the Gorham Bronze ledger (vol. 22), this bronze was commissioned on 9th May 1930 by Mary Lee Jobe Akeley, Carl Akeley's widow, at the Museum of Natural History, together with copies of two of his other pieces, *Stung* and *Going*. The contract (E-1283) suggests that only one casting of each piece was ordered at this time, with a later note cancelling the order for *Stung*. The cost of *The Wounded Comrade* was \$350, the total order costing \$590. Gorham sub-contracted the work to Eugene Gargani & Sons, who had worked at Roman Bronze Works before forming his own company in 1927. Between 1929 and 1934 Gargani worked solely for Gorham, who were unable to produce lost-wax bronzes at their own foundry. The full Gorham edition number of this bronze is not known.

Akeley led a remarkable life, both as an artist and an inventor. He was made a member of the National Institute of Social Sciences in 1916 for "making taxidermy one of the arts", with the president of the Museum of Natural History, Henry Fairfield Osborn, comparing his skill to the great classical sculptor Pheidias. He was also awarded thirty-seven patents between 1895 and 1921, and received recognition from the Franklin Institute for two of them: the cement gun, which became the basis for the shotcrete industry; and the Akeley camera, specifically designed for filming wildlife in its natural habitat. After his death, Mary Lee Jobe Akeley became advisor to the Museum of Natural History, helping to complete the hall which was finally opened in 1936, ten years after his death, as the Carl Akeley Hall of African Mammals. An Akeley award is still presented at the World Taxidermy & Fish Carving Championships.





**BOB KUHN (1920-2007)**

Elephants in the African Veldt

signed and dated 'Kuhn -62' (lower right), signed again faintly 'Kuhn' (upper left), signed again and dedicated 'PAINTED for BERRY BROOKS / -BOB KUHN' (on the reverse)

acrylic on Masonite

32 x 40in

framed 42 x 49 3/4in

Painted in 1962.

**\$40,000 - 60,000**

**Provenance**

The Collection of Berry B. Brooks.

Bob Kuhn was fascinated with animals ever since he as a young child, spending days observing and sketching them at the Buffalo Zoo in New York. As a teenager, Kuhn deeply admired the work of the wildlife illustrator and painter Paul Bransom and reached out to him for professional advice. Bransom encouraged Kuhn to keep observing animals from life and told him, 'When you look at an animal, look at it as though you may never see it again.'<sup>1</sup> Kuhn took Bransom's advice to heart. Capturing an animal's essential nature is considered Kuhn's signature approach, having guided his work for over fifty years.

Kuhn enrolled at the Pratt Institute in 1937 where he studied design and life drawing. Upon graduating in 1940, to make ends meet, Kuhn worked as a freelance illustrator for magazines and ad agencies. Over the next few years, he worked his way up to the 'big three' sporting publications of *Field & Stream*, *Outdoor Life* and *Sports Afield*, where he landed several cover illustrations.

Kuhn went on his first African safari in 1956 with Warren Page, the shooting editor for *Field & Stream*. He traveled of his own accord, without the pressure of being on assignment. He sketched and painted freely, creating what he considered then to be his best work.<sup>2</sup> His safari experience was the inspiration he needed to move away from commercial illustration and pursue easel painting full time. Kuhn held his first gallery solo exhibition in 1965 and transitioned out of commercial work by 1970.

Brooks made Kuhn's acquaintance through safari circles and commissioned two paintings — the present work and *Ahmed*, a portrait of the legendary bull elephant who was protected by Kenyan presidential decree. *Ahmed* became well-known as the cover illustration to sportsman Anthony Dyer's book *Classic African Animals: The Big Five* in 1973.



Berry B. Brooks photographing a bull elephant in the veldt.

The present work depicts a herd of bull elephants, much like the ones that Brooks encountered on his second African safari in 1949. This seven-month safari led Brooks through Kenya, Sudan and Rhodesia in search of the African 'big five' mammals of elephant, rhino, lion, leopard, and Cape buffalo. Brooks believed that the elephant 'stands unchallenged in first place. He's the real king of the beasts, the monarch of the bush, and the most dangerous big-game animal on the face of the earth.'<sup>3</sup> Brooks was on a mission to find the biggest bull elephant then known to man with tusks 'six arms out' — approximately four feet.

Brooks found him — and the present work was likely commissioned to mark this or a similar occasion. 'And for a few seconds,' he recounted, 'I think my heart stopped beating. The bull was about 400 yards off, walking toward me along the edge of a strip of forest. I could hardly believe there was such an elephant left in Africa. He was about twelve feet tall at the shoulders and could not have weighed less than seven tons. His skin hung in loose folds, draped on him like a wrinkled gray sack. And his gleaming tusks, perfectly matched and heavy, curved down so close to the ground that they almost touched as he walked. Here was bulk and power to stagger the imagination. Here was the emperor of beasts, majestic and huge, walking with the calm dignity of royalty upon him. Here was the grandfather of all elephants, bigger than any animal I had ever hoped to see!'<sup>5</sup>

<sup>1</sup> T. Davis, 'The Animal Art of Bob Kuhn,' *Field & Stream*, March, 2008, p. S4.

<sup>2</sup> A. D. Harris, ed., *Bob Kuhn: Drawing on Instinct*, Norman, University of Oklahoma Press, 2012, p. 38.

<sup>3</sup> Berry B. Brooks, 'Elephant Six Arms Out!,' *Outdoor Life*, December 1951, p. 17.

<sup>4</sup> Ibid, p 47.

<sup>5</sup> Ibid, p. 49.







**JAMES LIPPITT CLARK (1883-1969)**

African Cape Buffalo

inscribed 'JAS-L-CLARK ©' and stamped 'ROMAN BRONZE WORKS INC.' (along the base)

bronze with dark brown patina

11 3/4 in high

Modeled and cast in 1913.

**\$5,000 - 7,000****Provenance**

The Collection of Berry B. Brooks.

James Lippitt Clark was an explorer, sculptor and taxidermist who is best known for his African and North American mammal dioramas at the American Museum of Natural History (AMNH) in New York City. He studied at the Rhode Island School of Design, and upon graduation, apprenticed at the Gorham Foundry in his native city of Providence. In 1902, Clark landed a position at the AMNH based on his skill with animal sculpture. He trained under the legendary taxidermist John Rowley at the AMNH and Carl Ethan Akeley — the 'father of modern taxidermy' — at the Field Museum. In 1909, Clark and Akeley became colleagues at the AMNH, and the two remained close friends until Akeley's death in 1926. Rowley, Clark and Akeley were in the vanguard of taxidermy in the early 20th century. Through their writings, lectures, and mentorship, each conveyed the idea that taxidermy should be considered a fine art rather than a trade, utilizing the skills of sculpture and drawing. The younger sculptor and taxidermist Louis-Paul Jonas (see lots 31 and 32) also fell within this tradition. Clark became the director of taxidermy at the AMNH until his retirement in 1949.

Like Akeley, Clark was a big game hunter and went on African safari to observe wildlife in their natural habitats. In 1908-1909, he accompanied Arthur Radclyffe Dugmore, a naturalist and wildlife



Berry B. Brooks photo of a bull buffalo ten paces away.

photographer, on his first African safari. Their safari crossed paths with President Theodore Roosevelt's safari with the Smithsonian Institution in 1909-1910. Clark went on additional African and Asiatic expeditions over the next three decades.

Berry B. Brooks was first introduced to Clark on the first stop of his two-month African expedition in 1947. Clark led the Brooks on a behind-the-scenes tour of the dioramas at the AMNH, where the Brooks were particularly impressed by the Akeley African Hall.<sup>1</sup> On this safari — the first of four that he undertook — Brooks hunted and photographed the African Cape buffalo in Kenya, such as the one depicted in the present work.

<sup>1</sup> Virginia Feild Walton Brooks, *Screed of Safari Scribe*, 1947, p. 14.









31

31

**LOUIS-PAUL JONAS (1894-1971)**

Standing Grizzly Bear

inscribed 'LOUIS P. JONAS. Sc. / © Z.A.I. 1932' (along the base)

bronze with dark brown patina

10in high

Modeled and cast in 1932.

**\$600 - 800**

**Provenance**

The Collection of Berry B. Brooks.

32

**LOUIS-PAUL JONAS (1894-1971)**

Hippopotamus

inscribed 'LOUIS P. JONAS. Sc. / © Z.A.I. 1932' (along the base)

bronze with dark brown patina

6 1/2in high

Modeled and cast in 1932.

**\$600 - 800**

**Provenance**

The Collection of Berry B. Brooks.





32

Louis-Paul Jonas's artistic career was inextricably tied to his training as a taxidermist and naturalist. Louis-Paul was born into a family of six sons — five of whom became master taxidermists. His oldest brother, Colomon Jones, had trained for a decade in the art, working on specimens from around the world including Africa which, in the early 20th century, was opening up as the newest frontier for hunting. Colomon's growing reputation and skill led him from Budapest to the American West, where he established Jonas Brothers Taxidermy in 1908.<sup>1</sup>

At the age of fifteen, Louis-Paul emigrated to Denver, Colorado and joined his brothers' firm. Colomon recognized Louis-Paul's 'grasp of anatomy and fine feeling for form and motion in reproducing wild animals in clay and bronze' which served him well at the studio.<sup>2</sup> The process of taxidermy required numerous careful drawings and clay models, building up the entire skeletal and musculature system. A plaster mold was made from the model, from which a papier-mâché model mannequin was constructed to support the skin.

The Jonas Brothers eventually parted ways with Colomon. Louis-Paul left for New York where he studied sculpture at the National Academy of Design under the tutelage of Herman Atkins MacNeil. Making his

way in New York, he found a kindred spirit in the pioneering naturalist and sculptor Carl Ethan Akeley. Akeley selected Louis-Paul to assist him with his elephant diorama in the Hall of African Mammals at the American Museum of Natural History (AMNH)—an exhibition that continues to educate visitors to this day.

Louis-Paul founded the Jonas Brothers Studio of New York with two other brothers in Yonkers in 1930. The Studio achieved a reputation for excellency over their 60-year history, creating life-size dioramas for the AMNH, The Field Museum, and the Smithsonian Institution, among others.<sup>3</sup>

Besides taxidermy, the studio was known for its miniature and full-size bronze sculptures, of which *Hippopotamus* is an example. Louis-Paul was awarded his first public commission in 1930 for a bronze sculpture entitled *Grizzly's Last Stand* presently located at the Museum of Science and Nature in Denver, Colorado.

<sup>1</sup> Ken Edwards, 'The Jonas Legacy Lives On,' (<https://www.taxidermy.net/ken/?p=861>)

<sup>2</sup> Ibid.

<sup>3</sup> 'Jonas Brothers Studio, Since 1908,' (<https://jonasbrotherstaxidermy.com/history>)





33

**MARIO ZAMORA ALCÁNTARA (1920-2017)**

Kudu

inscribed 'M. ZAMORA A. / 62' (along the base)

bronze with dark brown patina

21 3/4in high

Modeled and cast in 1962.

**\$600 - 800**

**Provenance**

The Collection of Berry B. Brooks.

Mario Zamora Alcántara was born in Honduras and among the first students to attend the Escuela Nacional de Bellas Artes (ENBA) in 1940. He studied under the Spanish sculptor Alfredo Ruiz Barrera, assisting him with a civic monument of a pair of bronze lions that flank La Avenida de los Leones in the Honduran city of San Pedro Sula to this day. After received additional training in Nicaragua, he emigrated to Mexico in 1944 where he trained at La Academia San Carlos for four years. Zamora Alcántara pursued additional study at the Accademia di Belle Arti di Roma, working in the mediums of marble, bronze, and wood. He returned to Mexico to establish his career, while completing several public and private commissions in both Mexico and Honduras. <sup>1</sup>

<sup>1</sup> S. Torres, 'El impresionante legado del escultor hondureño Mario Zamora Alcántara,' *El Heraldo*, April 25, 2017 (<https://www.elheraldo.hn/entretenimiento/1065714-466/el-impresionante-legado-del-escultor-hondureño-mario-zamora-alcántara>)







34

**JOSEF FRANZ PALLENBERG (1882-1946)**

*Square-lipped Rhinoceros with Young One, Standing*  
inscribed 'Jos Pallenberg' (on the base)  
bronze with reddish brown patina  
12 1/4in high

**\$1,200 - 1,800**

**Provenance**

The Collection of Berry B. Brooks.

**Literature**

M. Bartelmus and S. Schweizer, *Der Tierbilderhauer [The Animal Sculptor] Josef Pallenberg (1882-1946)*, Berlin, Deutscher Kunstverlag, 2020, no. 109, p. 175.

We wish to thank Dr. Martin Bartelmus for his kind assistance with cataloguing the lot.

Josef Pallenberg was a German animalier sculptor and animal behaviorist. He was born in Cologne and hailed a family of artists with ties to the royal Prussian court. He developed a love for animals from a young age, and spent his childhood sketching at the Cologne Zoo. He trained formally at the Kunstakademie Düsseldorf where he studied drawing and sculpture. Pallenberg began publicly exhibiting his animal sculptures, which soon caught the attention of zoo directors Ludwig Heck and Carl Hagenbeck. Pallenberg created animal bronzes for the Zoologische Garten Berlin — the oldest surviving zoo in Germany — and the Hagenbeck Zoo — one of the first naturalistic, cageless zoos.

Pallenberg developed a reputation as an 'animal whisperer' from his student days.<sup>1</sup> Direct access to animals was important to him, and

he kept a menagerie in his studio near the Cologne Zoo, including a wild boar, lioness, and wolf. Due to pressure from unhappy neighbors, he moved his studio to Düsseldorf-Lohausen and established a small private zoo in 1912.

He traveled the world to study animals and his sketchbook from around 1908 indicates that he had visited the American Museum of Natural History in New York, the Russian Academy of Sciences in Saint Petersburg, and the South Kensington Museum in London.<sup>2</sup> As 'open air' zoos grew in popularity, Pallenberg helped to implement cageless (moated) and paleontological exhibition design under Hagenbeck's aegis. In the 1930s, he consulted the Detroit and Cincinnati Zoos, and helped to transform their primate displays from 'spectacles' to naturalistic habitats.<sup>3</sup>

The approach of World War II brought his career and patronage to an abrupt end. In October 1942, an aerial bomb hit his house and zoo. Most of his animals either died, escaped, or had to be sold due to a lack of enclosure. Though his house, studio and artistic work was destroyed, he only worried about his animals, expressing a deep loss for his 'companion species.'<sup>4</sup> Pallenberg suffered a rapid decline in his health, succumbing to a psychophysiological nervous disorder that he had struggled with since childhood and living his last days in a sanatorium.<sup>5</sup>

<sup>1</sup> M. Bartelmus and S. Schweizer, 'Zoographical Notes on Josef Pallenberg and his Animals,' *Der Tierbilderhauer [The Animal Sculptor] Josef Pallenberg (1882-1946)*, Berlin, Deutscher Kunstverlag, 2020, p. 11.

<sup>2</sup> Ibid, p. 15.

<sup>3</sup> Ibid, p. 21.

<sup>4</sup> Ibid, p. 27.

<sup>5</sup> Ibid.





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**WAKEMAN HOLBERTON (1839-1898)**

Two Trout

signed, dated and indistinctly inscribed 'W. Holberton / 1891' (lower right)

oil on board

9 x 13in

framed 14 3/4 x 18 1/2in

Painted in 1891.

**\$1,500 - 2,500**

**Provenance**

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



36

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**RICHARD LA BARRE GOODWIN (1840-1910)**

Game Still Life with Hanging Grouse

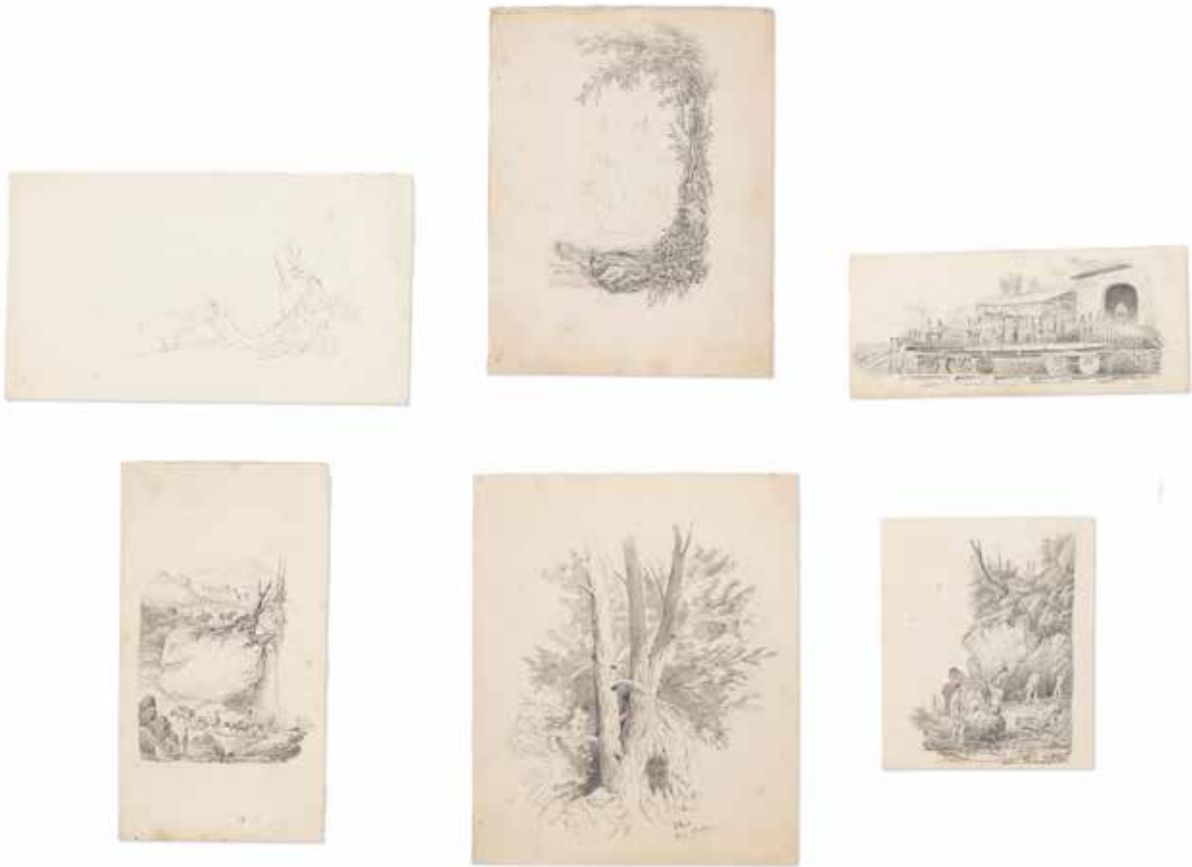
signed 'R. La Barre Goodwin' (lower right)

oil on canvas laid to canvas

29 x 22in

framed 41 x 29 1/2in

**\$2,000 - 4,000**



37

### JOHN GAST (1842-1896)

Collection of graphite drawings by John Gast, Leopold Gast (1810-1898) and Paulus Roetter (1806-1894) relating to the Leopold Gast & Brother Lithograph Company, St. Louis, Missouri  
various sizes up to 5 1/8 x 8 1/8 in

**\$4,000 - 6,000**

The present collection of drawings and archival materials relates to artists Leopold Gast, his son John Gast and Paulus Roetter as well as the Leopold Gast & Brother Lithograph Company. The company was founded in St. Louis in 1852 by brothers Leopold and August Gast (1819-1891). The pair and their families immigrated from Germany in 1848 and brought with them their lithographic press. The Gast families settled briefly in New York and spent a year in Pittsburgh before moving permanently to St. Louis, Missouri. There they started a successful printing company, originally called Leopold Gast & Brother Lithograph Company, that continues to this day as Gast Companies, a 5th and 6th generation family-run financial, industrial and real estate company. Leopold ran the company from 1852 to 1866 when he sold his share to his brother August.

A selection of six lithographic proofs and remnants of proofs from the Gast company are included in this collection. The lithographs feature panoramas and remnants of panoramas of St. Louis, as well as images of two prominent city buildings: Hospital of the City of St. Louis and the Virginia Hotel.

John Gast, son of Leopold, is best known for his depiction of Manifest Destiny titled *American Progress* that he was commissioned to paint

in 1872 by George Crofutt, a publisher of a popular Western travel guide. The painting, currently in the collection of the Autry Museum of Western Heritage, was widely distributed as a chromolithograph. The present collection includes two signed pencil drawings by John Gast: a study of tree trunks from June 9, 1858; and a study of two sheep heads from November 5, 1858. Two works depicting Native Americans are unsigned but are likely the work of John Gast as well.

Paulus Roetter was a German-American artist and educator who immigrated to St. Louis with his family in 1845. This collection includes four works attributed to the artist: two railway scenes, a gold mining scene and an industrial scene with foreground horses. One railway scene is signed and dated 'Paulus Roetter / 1853'.

There are two drawings of Wittenberg and another German City that may be in the hand of Leopold Gast. In addition, there are unsigned drawings from circa 1850s depicting a wagon train over a mountain pass; two drawings that may related to the temperance movement; two drawings of stoves relating to The Excelsior Stove Works, St. Louis; drawings of the following identified St. Louis buildings: St. Louis Cotton Factory; St. Louis Steam Sugar Refinery, 1st Ward Engine House & Jail, the Old St. Louis Court House, Alex. Leitch & Co. Apothecary, People's Insurance Co. and six other unidentified residences and buildings presumably in St. Louis; seven other bookplates and figural studies. The collection also includes 13 miscellaneous engravings and other small prints, a selection of 11 photographic reproductions of religious drawings likely printed by the Gast company, and three unidentified photographs. Approximately 67 items total.



**ALBERT BIERSTADT (1830-1902)**

*Pacific Coast, Cal.* or View toward Point Bonita Lighthouse  
signed with conjoined initials 'ABierstadt' (lower right), titled in another  
hand (on the stretcher)  
oil on card laid down to canvas  
16 x 22in  
framed 25 x 31in

**\$30,000 - 50,000**

**Provenance**

Ira Spanierman Gallery, New York, New York, 1971.  
Greenfield Galleries, Seattle, Washington, 1974.  
Ira Spanierman Gallery, New York, New York, 1977.  
Private collection, Oregon.

We wish to thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt catalogue raisonné project, for her kind assistance in cataloguing this lot. This painting will be included in her database being compiled on the artist's work.

California was a significant subject for Albert Bierstadt, one of the most important artists and vivacious personalities in the American art world in the second half of the nineteenth century. *Pacific Coast, Cal.* showcases Bierstadt's ability to capture the moody atmosphere and subdued light of the natural bay located along the Point Reyes National Seashore. Although the precise location of the scene is not confirmed, it appears from research and labels to be in the Drakes Bay coastal area looking South South East toward Point Bonita. Unaligned with the majestic landscapes of resplendent romanticism ripe for Eastern consumption that brought Bierstadt notable fame, *Pacific Coast, Cal.* provides a subtly thoughtful yet luminous vision of the West as an untouched, American Eden.

During his extensive travels throughout the West, Bierstadt spent much of his time in California recording the topography of the Golden State from the coast to the Sierra Nevada Mountains. His admiration for the resplendent beauty of California's coastline, particularly the environs of San Francisco, is indisputable, as evidenced in some of his other well-known works on the subject from the same period, such as *Entrance to Golden Gate* (circa 1872, sold at Bonhams, New York, November 24, 2020), *San Francisco Bay* (1871-1873, Smithsonian American Art Museum, Washington, D.C.) and *Alcatraz, San Francisco Bay* (1875, Private collection, Berkeley, California). Characteristic of Bierstadt's work, in *Pacific Coast, Cal.* he chose to depict a completely naturalistic landscape devoid of the presence of man, focusing on the varied splendor of a calm day on the Pacific coast.

Bierstadt and his wife Rosalie arrived in San Francisco in July 1871 aboard a modern and recently constructed transcontinental railroad. This journey was much quicker and far more comfortable compared to Bierstadt's earlier and much lengthier expeditions to California that began in 1859 by wagon trail. The San Francisco that greeted the Bierstadts when they arrived had been transformed from a mere prospecting settlement to the most cosmopolitan and industrial city on the West Coast. New buildings began to take over the city skyline and the streets were filled with horses, carriages, merchants, trolley cars, and the masses of new residents that now called San Francisco home. The fresh and captivating energy of this growing western metropolis attracted the Bierstadts and the couple would decide to stay for approximately two years.

During their third extended stay in California, Bierstadt opened a studio on Clay Street. His studio had large windows on all sides that provided magnificent views of San Francisco looking over the city below, the bay from Golden Gate to the west, and Mount Diablo to the east. Facing to the north, the window was so large that it appeared to be a wall of glass. The San Francisco Bulletin visited the artist's studio and reported that Bierstadt would have been able to take in "a view of the whole passage from the Pacific Ocean to the inner bay, with the peninsular and Marine [sic] county shores, including Mt. Tamalpais, a distance of six or seven miles."<sup>1</sup>

Although he worked often on site, these magnificent studio views undoubtedly inspired the artist daily, and provided him with a constant visual resource to study the majestic landscape surrounding San Francisco. Due to the struggle of transporting materials in the field, Bierstadt worked extensively with oil paints on a fine paper support rather than canvas. Like *Entrance to Golden Gate*, the immediacy of the scene indicates that the present work is one of the earliest California landscapes painted directly from nature.

In *Pacific Coast, Cal.*, Bierstadt has chosen a slightly elevated vantage point along a beach framed with craggy rocks, that yields to a sweeping view of the distant coastal hills and the Pacific. Seawater gently snakes across the foreground sand, its white foamy edges creating enticing surface patterns. The suggestion of birds nesting on rocks in the middle distance are formed with a few deft strokes of white paint. The distant hills and sky are painted in subtle tones of greens and greys, capturing the damp atmosphere of the overcast day. In the otherwise tranquil view, a crashing spray of ocean water built with rich impasto draws the viewer's eye to a moment of action and movement in the precise center of the composition.

*Pacific Coast, Cal.*'s detailed and balanced panoramic landscape shows the artist's reverence for the natural splendor of the California coast. Summarizing Bierstadt's achievement, his biographer, Gordon Hendricks, wrote that "his successes envelop us with the beauty of nature, its sunlight, its greenness, its mists, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do — to pass along some of his own passion for the wildness and beauty of the new West — he was as good as any landscapist in the history of American art."<sup>2</sup>

<sup>1</sup> R. Trump, *Life and Works of Albert Bierstadt*, dissertation, Ohio State University, Columbus, Ohio, 1963, p. 166.

<sup>2</sup> G. Hendricks, *Albert Bierstadt: Painter of the American West*, New York, 1973, p. 10.





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**NORTON BUSH (1834-1894)**

*Island of Saboga, Panama Bay*

signed and dated 'N. Bush. 1874.' (lower right),  
titled (possibly in another hand) (on the stretcher)  
oil on canvas

20 3/4 x 33in

framed 29 x 41 1/2in

Painted in 1874.

**\$5,000 - 7,000**

**Provenance**

M.R. Schweitzer Gallery, New York, New York.

Wortsman Stewart Galleries, Inc., San Francisco,  
California.

The North Point Gallery, San Francisco, California.

Private collection, San Francisco, California.

Norton Bush was an important early California landscape painter, but is best known and celebrated for his tropical paintings of Central and South America. With an educational background influenced by Hudson River School artists Jasper Francis Cropsey, his instructor, and associate Frederic Church, Bush created grand scenes that focused attention on the natural landscape environment. Bush made his first trip to California from New York via the Isthmus of Panama in 1853, the year before the present work was executed. When Bush arrived in San Francisco, he received a commission from wealthy San Francisco banker William Ralston to paint scenes relating to the banker's business interests in Central America. The present work's Saboga Island village scene, set in a seaside cove against sweeping verdant tropical hills, may have been part of that commission and certainly relates directly to the artist's first trip through the Isthmus.



40

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**JAMES EVERETT STUART (1852-1941)**

*Yellowstone Falls from Red Rock*

signed, dated and numbered '89 / J.E. Stuart / 1893 to  
1903' (lower left), signed, dated and numbered again,  
and titled (on the reverse)

oil on canvas

42 x 24in

framed 48 x 29in

Painted between 1893 and 1903.

**\$4,000 - 6,000**

**Provenance**

Property of Dr. and Mrs. Arnold Werschky.





41

**ASTLEY DAVID MIDDLETON COOPER (1856-1924)**

Buffalo Hunt

signed and dated 'A.D. Cooper / 1889' (lower left)

oil on canvas laid to canvas

30 x 50in

framed 43 x 62in

Painted in 1889.

**\$8,000 - 12,000**

**Provenance**

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

**CHARLES MARION RUSSELL (1864-1926)***Nature's Cattle*

inscribed 'C.M. Russell / ©' and 'CMR' with skull insignia (along the base)

and stamped 'ROMAN BRONZE WORKS N.Y.' (along edge of base)

bronze with brown patina

4in high

Modeled in 1911.

**\$50,000 - 70,000**

**Provenance**

James Graham & Sons, New York, New York.

The Patrick A. Doheny Trust, Beverly Hills, California, since 1952.

**Literature**

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1944, pp. 174-77, no. R-7, another example illustrated.

Charles Marion Russell began his artistic exploration with sculpture as a child molding clay into simple forms. While he lacked formal training in the field, his contemporaries considered him quite gifted and acknowledged the sense of "romance" and "freedom" that his bronzes evoked. In *Nature's Cattle*, Russell employs these sensibilities with his depiction of a family of Bison, including a buffalo, cow and the calf, walking to water.

According to Rick Stewart, "In 1908, Russell participated in the roundup and transfer of a privately owned buffalo herd to the Canadian government, and he took full advantage of this unique opportunity to observe the creatures at close range."<sup>1</sup> During this roundup, it is

assumed that the artist would have had the opportunity to see the animals walking to water many times and may have been inspired to work on this subject as a result.

Russell was acutely aware of the strain that the non-Native Americans placed on the natural habitat of the plains and their peoples. In fact, *Nature's Cattle* represents the bison as bold, powerful and breathtaking, almost in commemoration of the creature as they were rapidly vanishing.

As many as ten casts of *Nature's Cattle* may have been produced including two works by Roman Bronze Works, New York, and three by Benjamin Zappo for a total of five casts between 1911 and 1916. After 1927, five more casts were made between California Art Bronze Foundry and Roman Bronze works, of which the present work is likely one.

<sup>1</sup> R. Stewart, *Charles M. Russell, Sculptor*, Fort Worth, Texas, 1994, p. 174.







43

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**JOE NEIL BEELER (1931-2006)**

A Pair of Bison Bookends  
each; inscribed 'Joe Beeler CA / 24/45' and  
stamped with the foundry mark 'Bronze Smith'  
(along the right edge)  
bronze with brown patina mounted on wood  
one; 8in high; one; 6 1/2 in high

**\$1,500 - 2,500**

**Provenance**

Private collection, New Mexico.



44

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**KENNETH BUNN (BORN 1938)**

Lion and Lioness: A Pair of Bookends  
each; inscribed '© Bunn 8/25' (on the right side)  
bronze with brown patina  
each; 9 3/4in high

**\$1,500 - 2,500**

**Provenance**

Private collection, New Mexico.



45

**HAROLD HARRINGTON BETTS (1881-1951)**

*Gov' of War*

signed '-H.H. Betts-' (lower left)

oil on canvas

26 x 30in.

framed 32 x 36in.

**\$5,000 - 7,000**

**Provenance**

Private collection, Chicago.

American painter and illustrator Harold Harrington Betts was born into an artistic family, and he studied under his father, Edwin Daniel Betts Sr. (1847-1915). Although he was born in New York, the artist spent most of his life in Chicago where he frequently exhibited at the Art Institute. Betts also exhibited at the Hackley Gallery in Muskegon, Michigan and at The Pennsylvania Academy of the Fine Arts.

Betts is known best for his Southwestern paintings of the Pueblo Indians as well as the Grand Canyon. He began making trips West in about 1906, likely while working for the Santa Fe Railway, and again in 1913 and 1929. Many of the artist's works remain in the Santa Fe Railway Collection (now BNSF Railway Company, Fort Worth, Texas). *Gov' of War* is a powerful portrait painted in intensely fauvist colors on a bright sunlit day. A Navajo Chief *Gov' of War* sits in profile facing the sun, and wears a full headdress and wrapped braids with a chief's blanket over his arm. Betts places the figure in the immediate foreground filling the composition from top to bottom. *Gov' of War* is painted with fidelity to the sitter in bold brushstrokes of bright color that focus the viewer's attention on the sitter, contrasting with the background's abstracted landscape.

46

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

*Sleeping Thunder*

inscribed 'CM Russell ©' with skull insignia and 'CAL BR. FOUNDRY  
L.A.' (along the base)

bronze with brown patina

*7in high*

Modeled in 1901.

**\$20,000 - 30,000**

**Provenance**

James Graham & Sons, New York, New York.

The Patrick A. Doheny Trust, Beverly Hills, California, since 1955.

**Literature**

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1944,  
pp. 341-44, no. R-42, another example illustrated.

While it has been estimated that as many as fourteen casts of  
*Sleeping Thunder* exist, not all casts were located at the time Rick  
Stewart published his book *Charles M. Russell, Sculptor* in 1994. At  
least three casts were produced by the California Art Bronze Foundry,  
including an example at the Amon Carter Museum, Fort Worth,  
Texas, the National Cowboy Hall of Fame, Oklahoma City, Oklahoma,  
and the present work.





**WILLIAM HERBERT DUNTON (1878-1936)***Blackfeet Indians moving to the Buffalo Range*

signed 'W. Herbert Dunton' (lower right) and titled on a typed artist label (on the stretcher)

oil on canvas

12 x 16in

framed 15 x 19in

Painted circa 1916-1920.

**\$60,000 - 80,000****Provenance**

Private collection, Indiana.

We wish to thank Michael R. Grauer for his kind assistance cataloguing this lot. This painting will be included in his forthcoming catalogue raisonné of the artist's work.

Born on a farm in rural Maine, William Herbert 'Buck' Dunton was interested in animals, hunting and outdoor endeavors from the time he was a child. When he was 18, Dunton made his first trip West to Montana and would continue making yearly summer trips to various Western states between 1896 and 1911. In 1897, Dunton studied briefly at the Cowles Art School in Boston and under local artists before starting his career as an illustrator. Success as a commercial illustrator came quickly for the artist, and he regularly contributed work for books and magazines including *Harper's* and *Scribner's*.

At the invitation of artist Ernest Blumenschein, Dunton visited Taos for the first time in 1912, and settled permanently there two years later. In Taos, Dunton was able to combine his interests in painting Native American, cowboy, animal and landscape subjects with hunting and an Old West lifestyle, and moved away from the financially rewarding but stressful work as an illustrator.<sup>1</sup> Between 1914 and 1935, Dunton regularly exhibited his work at the most prestigious arts groups in the US: the National Academy of Design, Philadelphia's Pennsylvania Academy of the Fine Arts and the Art Institute of Chicago. He was a founding member of the Taos Society of Artists in 1915 along with Blumenschein, Eanger Irving Couse, Bert Geer Phillips, and Joseph Henry Sharp. Dunton exhibited with the group until 1922 when he resigned from the Society. He continued exhibiting on his own through the early 30s.

According to Michael Grauer, "Between 1912 and 1920 in the Taos area, Dunton posed and painted *en plein air* lone cowboys/vaqueros or American Indians or groups of cowboys or Indians. The distinguishing characteristic of these paintings by the late 'teens is that the figure(s) is/are silhouetted against the sky following what Dr. William H. Gerdts has called 'the glare aesthetic.' *Blackfeet Indians Moving to the Buffalo Range* is part of this group. The paintings in this 'series' also exhibit the same expressive brushwork and heavy impasto, a characteristic Dunton learned from the American Impressionists whose work he saw in Boston and New York from 1903 to 1915."<sup>2</sup>

"*Blackfeet Indians Moving to the Buffalo Range* clearly shows the influence of Charles M. Russell on Dunton's work as Russell's painted

a number of scenes of Blackfeet women pulling travois as seen in your painting. [The painting] also indicates Dunton's familiarity with Frederic Remington's late work where the white-hot light of the arid West affects all color. *Blackfeet Indians Moving to the Buffalo Range* is part of a group of paintings Dunton created between 1916 and 1920 depicting American Indians on the Northern Plains, including *Winter Camp of the Sioux; Crows; The Buffalo Signal; and Blackfeet Hunters*."<sup>3</sup>

In *Blackfeet Indians Moving to the Buffalo Range* mounted figures move from right to left across a scrubby landscape on a bright, clear day. The central figure, mounted on a pinto horse, carries a cradleboard on her back and transports her belongings behind her on a travois, designed for moving over dry land. Behind her to her right, a man in a war bonnet holds a spear upright, while other mounted figures move along the middle ground of the scene painted with just a few gestural brushstrokes. "Dunton's rendering of the sagebrush in the foreground of [the painting] demonstrate how he toyed with the dissolution of forms through dynamic brushwork, common to impressionist painting. We also see in the sky and clouds in the background an almost *pointilliste* brushstroke."<sup>4</sup>

"Dunton insisted upon appropriate clothing and accoutrements in his paintings, although he never descended into accuracy for its own sake...Dunton's first trip to the West in 1896 took him to Livingston, Montana, where he worked for a season as a meat hunter for ranches and likely saw Northern Plains tribespeople. He also created a sketchbook in about 1905 in which he depicted Northern Plains peoples and their material culture objects. Dunton also had a significant collection of Plains material culture objects in his personal collection to aid him in composing his canvases. The woman in the foreground of *Blackfeet Indians Moving to the Buffalo Range* wears a Northern Plains-style buckskin dress, rides a Northern Plains woman's saddle, carries a Northern Plains cradleboard on her back, and wears vermilion circles on her cheeks a characteristic of many Plains tribes captured by other Western artists such as Maynard Dixon and E.A. Burbank."<sup>5</sup>

<sup>1</sup> M. Grauer, W. Herbert Dunton Biographical Information ([www.dunton.org/whd\\_exhibit/whd\\_biography.htm](http://www.dunton.org/whd_exhibit/whd_biography.htm))

<sup>2</sup> M. Grauer, letter to Bonhams, January 27, 2021.

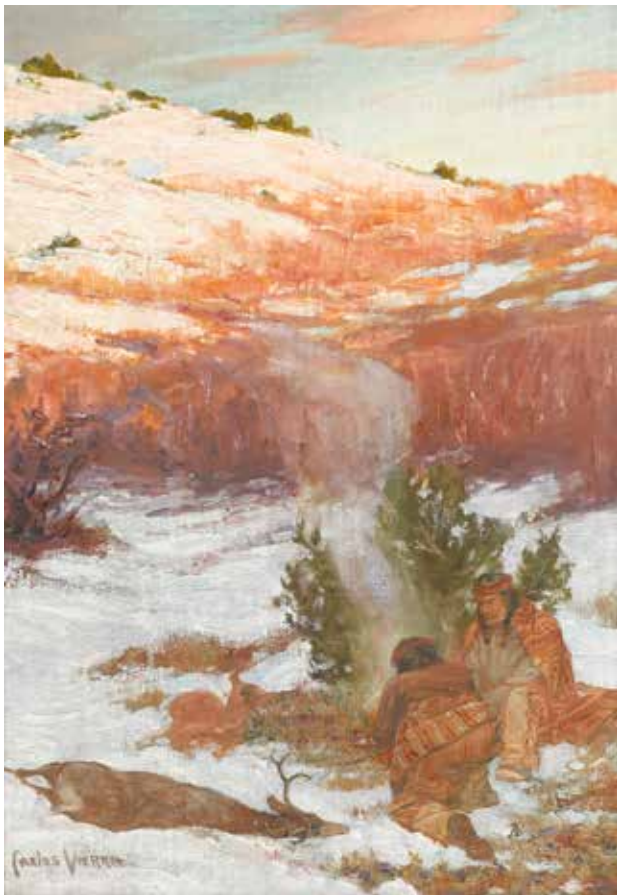
<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.







48

48

**CARLOS VIERRA (1876-1937)**

*After the Hunt*

signed 'Carlos Vierra' (lower left)

oil on canvas laid to board

14 x 10in

framed 20 x 16in

**\$2,000 - 4,000**

**Provenance**

Gerald P. Peters, Santa Fe, New Mexico.

Nedra Matteucci Galleries, Santa Fe, New Mexico.

Property from the Estate of Judge Thomas and Betty Phelps.

Sale, Hindman, Chicago, Illinois, November 9, 2018, lot 49.

Private collection, New Mexico.



49

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**MARIE BARBERA (BORN 1936)**

*Basket Weaver*

inscribed 'M. Barbera AP/III' (on the skirt edge)

painted bronze

14in high

Edition of 30 plus three Artist's Proofs.

**\$1,000 - 1,500**

**Provenance**

Private collection, Santa Barbara; by descent in the family to the present owners.



50

**GERALD ANTHONY SHIPPEN (BORN 1955)**

*The Indian's Pony*

inscribed '© "The Indians Pony" 2021 GAShippen 3P/30' (on the base)

painted bronze

18in high

Modeled and cast in 2020; Painted in 2021.

**\$9,000 - 12,000**

**MARTIN GRELLE (BORN 1954)***Challenge*

signed and dated 'Martin Grelle CA / © '03 CA' (lower right), signed, dated and with copyright again (on the reverse), titled (on the reverse) acrylic and oil on canvas

16 x 12in

framed 23 x 19in

Painted in 2003.

**\$20,000 - 30,000**

**Provenance**

The artist.

Autry Museum of Western Heritage, Masters of the American West Fine Art Exhibition and Sale, February 1 - March 2, 2003.

The collection of Joseph Thomas Alvarez III, Rancho Santa Fe, California; acquired from the above.

Cowboy Artists of America painter Martin Grelle "often refers to his historic paintings as 'period pieces'. In them, he depicts small slices of Western and Native American history, which he has carefully researched to make sure that each detail is authentic, both literally and spiritually. For Grelle, the research leads directly to telling a story on canvas."<sup>1</sup>

In *Challenge*, Grelle captures a single mounted warrior poised and prepared to engage with an adversary outside the painting's composition. Richly detailed Plains Indian decoration is on display in the figure's dress and adornments. The warrior holds a decorated war shield, intentionally small so as not to limit his range of motion when battling on horseback, and wears feather hair ornaments, bead and quill necklaces and bead-decorated buckskin leggings. The figure's feather decorated spear is aggressively thrust over his head, and his black face paint indicates that he is prepared for war, and that he is a powerful warrior who has proven himself already in battle. The warrior and horse are perfectly synchronized as they make a dramatic turn toward battle, a plume of dust kicked up by the horse enhances the action and movement of the scene. A related acrylic and charcoal drawing on paper from 2003 titled *The Challenge* was in The Eddie Basha Collection and sold through Bonhams in November 2019.

Interested in art from a young age, Grelle met Cowboy Artists of America (CAA) artists James Boren and Melvin Warren in high school because they lived and worked in his hometown. Boren, in particular,

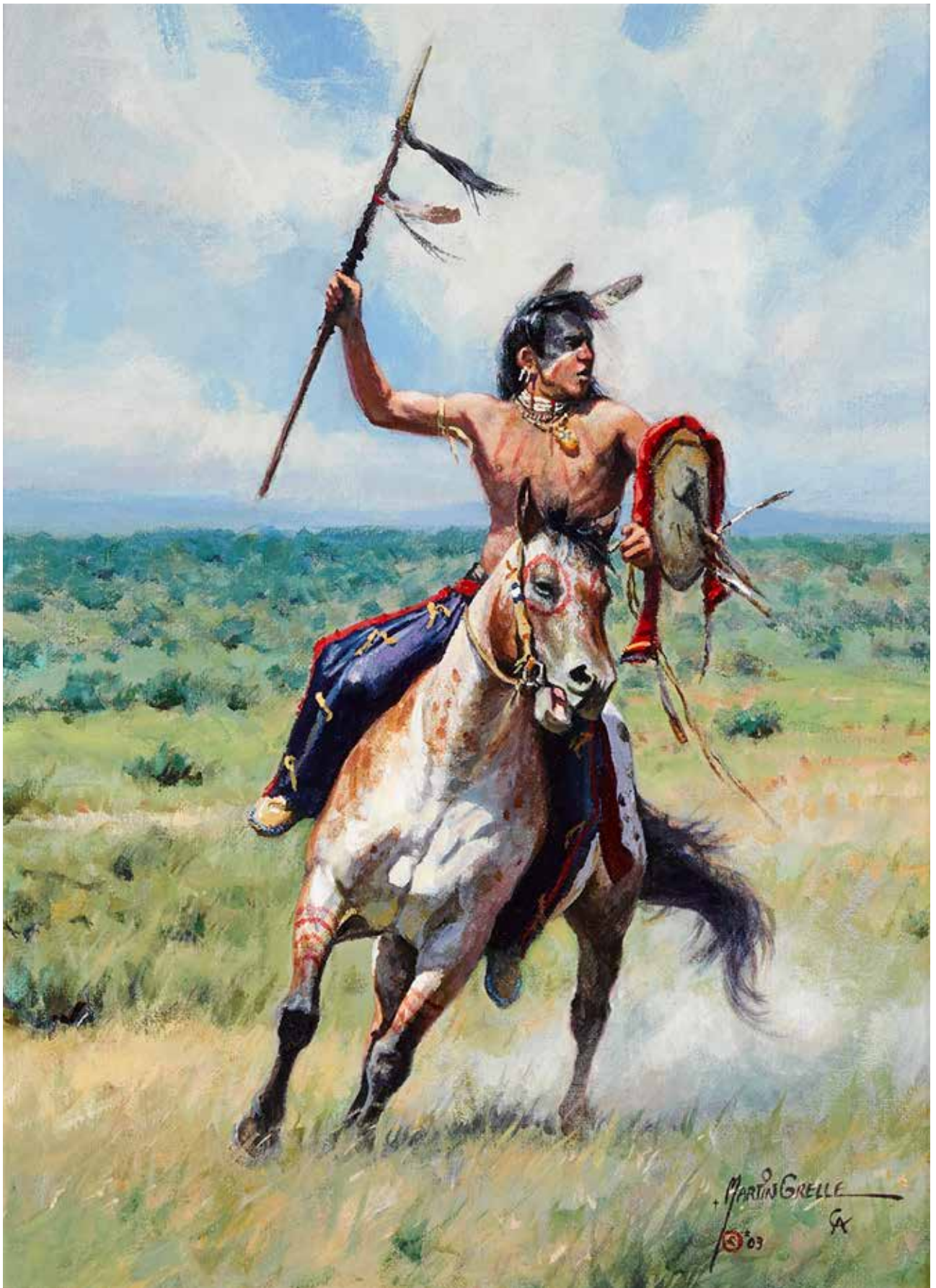
was a strong influence and mentor to the young artist, and instrumental in helping him mount his first one-man show at a local gallery shortly after graduating from high school, in 1973. In 1995, Grelle became a member of the CAA, and that same year he was asked to participate in the first Prix de West Invitational at the National Cowboy and Western Heritage Museum in Oklahoma City.

In his over 40-year career, Grelle has exhibited widely in galleries and at important Western art shows, and has had 30 one-man exhibitions. He was awarded the Prix de West Purchase Award and the Nona Jean Hulsey Rumsey Buyers' Choice Award each twice, the CA People's Choice Award in 2002, the CA Ray Swanson Award in 2008, the CA Buyer's Choice Award in 2011 and 2012, the CA Silver Award for Water Solubles in 2012, and many others. Grelle actively participates in major invitational exhibitions as well, including The Masters at the Autry Museum and the Quest for the West at the Eiteljorg Museum in Indianapolis. He was awarded the Legacy Award for his impact on western art by The Briscoe Museum, San Antonio in 2012, and had a retrospective of his work, along with Cowboy Artist Herb Mignery, at the Gilcrease Museum's Rendezvous Show in 2013.

Grelle regularly teaches workshops (with fellow Cowboy Artist Bruce Greene) and gives demonstrations and critiques to aspiring art students. He served on the board of directors for the CAA twice, was President 2014-2015, and was Chairman of CAA 50th Anniversary Events during 2015. Grelle is also involved with The Joe Beeler Foundation, founded by the CAA to coincide with their mentoring program, which provides scholarship opportunities for artists seeking to improve their skills.

<sup>1</sup> M. Duty, Cowboy Artists of America, Shelton, The Greenwich Workshop, 2002, p. 50.







52

52

**MICHAEL ALBRECHTSEN (BORN 1962)**

*Evidence of Time*

signed 'M. Albrechtsen' (lower right), signed again,  
titled and numbered '#1072' (on the reverse)

oil on canvas

24 x 36in

framed 33 x 45in

**\$4,000 - 6,000**



53

53

**JAMES SWINNERTON (1875-1974)**

*Ironwood in Bloom*

signed 'Swinnerton' (lower right) and titled (on a label  
affixed to the frame)

oil on canvas

25 x 30in

framed 34 x 39in

Painted circa 1965.

**\$3,000 - 5,000**

**Provenance**

Desert Southwest Art Gallery, Palm Desert, California.  
Private collection, Rancho Mirage, California, acquired  
from the above; by descent to the present owner.



54

**DAVID CHAPPLE (BORN 1947)**

*The Gift of Rain*

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

oil on canvasboard

20 x 16in

framed 27 1/2 x 23 1/2in

Painted in 2020.

**\$4,000 - 6,000**



54

55

**CONRAD SCHWIERING (1916-1986)**

*Blush of Summer*

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

oil on Masonite

25 x 30in

framed 30 1/2 x 35 1/2in

**\$5,000 - 7,000**

**Provenance**

The Barter Family Collection of American Paintings.



55



56

**BIRGER SANDZÉN (1871-1954)**

Coastal landscape with cliffs and cypress

signed 'Birger Sandzen' (lower left)

oil on canvas

20 x 24 1/2in

framed 28 x 32in

Painted *circa* 1920s.

**\$25,000 - 35,000**

**Provenance**

The artist.

William Postar, Boston, Massachusetts, acquired from the above.

Private collection, Beverly, Massachusetts, *circa* 1960, acquired from the above.

Birger Sandzén was a Swedish-born artist famous for his distinct and vibrant landscape paintings of the American southwest and his homeland. The son of a minister, Sandzén displayed an early artistic talent, which was encouraged and cultivated by his parents. His formal artistic training was completed in Europe, and in 1894 he immigrated to America, where he accepted a teaching position at Bethany College.

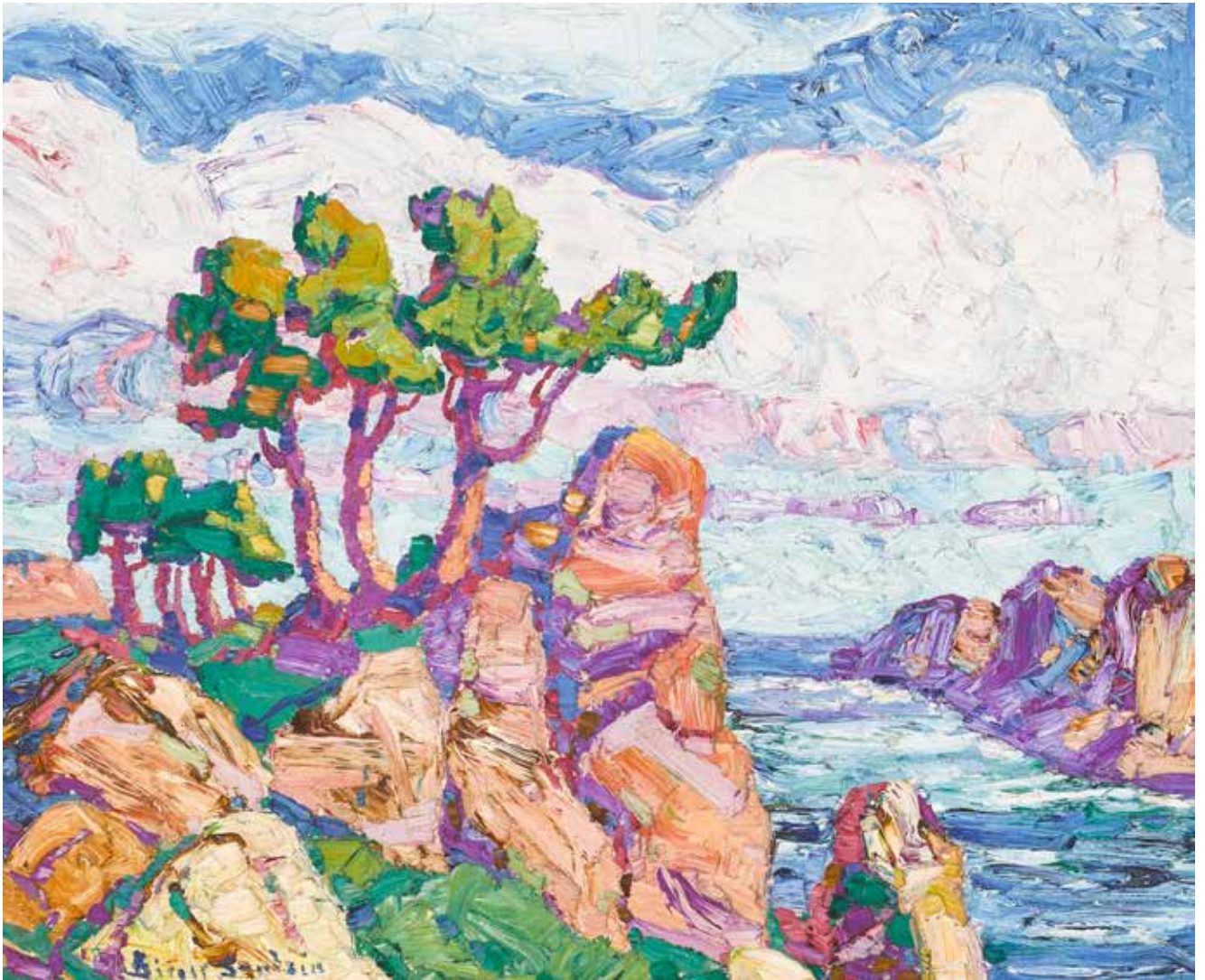
For more than 52 years, Sandzén was a professor of art history, drawing, and painting in the small Kansas town of Lindsborg. He was a staunch advocate of the arts and worked within his community to organize art clubs, exhibitions, and lectures. Surprisingly, Sandzén's own painting was relegated to late night sessions until 1945, when he retired from teaching in order to devote himself to painting full time.

Sandzén's early artistic style was heavily influenced by Tonalism and Scandinavian Romanticism, but once he began spending his summers in the American southwest, his palette exploded with color. He began visiting Taos in the summer of 1918 at the height of the artist colony. Four years later Sandzén was elected an associate member of the Taos Society of Artists. That same year, 1922, he exhibited with the group in New York, where he also had a one-man exhibition at the Babcock Gallery.

Emory Linguist wrote about Sandzén's work: "The kind of simplification that one finds in these canvases is what the modernists have apparently sought but have, to the present time, secured only clumsily. It is the simplification of nature with a broad vision. It is founded on tradition and it has the basic qualities common with all great art...It is modern. It is contemporary. It is essentially American. It breathes the spirit of the West and it opens new vision. Here is a painter who is worth remembering and whose experimentation must be regarded with utmost respect."<sup>1</sup>

Displaying the maverick artist's unique response to Impressionism and embodying the spirit of the Post-Impressionists, the present landscape bursts with thick, textural impasto and colorful brushwork. A frequently visited compositional motif for the artist, the painting's central cypress grouping extends skyward above a rocky coast. The trees' bold green and yellow foliage is a pronounced punch of color against the white clouds. Sandzén creates layers of curving silhouettes mimicked in the foreground rocks, in the trees, and in the clouds. Unconcerned with naturalistic depictions of light and color, the artist's style instead creates emotion and a singular aesthetic unique to Western landscape painting.

<sup>1</sup> E. Lindquist, *Birger Sandzén: An Illustrated Biography*, Lawrence, Kansas, 1993, p. 81.





57

57

**PORFIRIO SALINAS (1910-1973)**

Autumn, Texas Hill Country  
signed and dated 'Porfirio Salinas- / 1966'  
(lower left), numbered '#364' (on the stretcher)  
oil on canvas

12 x 16in

framed 18 x 22in

Painted in 1966.

**\$5,000 - 7,000**

**Provenance**

Private collection, Houston, Texas.



58

58

**JULIAN ONDERDONK (1882-1922)**

Winter Morning, Sullivan Co. N.Y.  
signed 'Julian Onderdonk' (lower right), signed  
again, dated and titled '-1909-' (on the reverse)  
oil on panel

10 x 14in

framed 18 x 22in

Painted in 1909.

**\$6,000 - 8,000**

**Provenance**

Private collection, San Francisco, California.

**END OF SALE**







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# Bonhams

AUCTIONEERS SINCE 1793



## Native American Art

Los Angeles | 25 February 2021



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### A HETHUSKA SOCIETY PAINTED HIDE

Likely Ponca, of natural pigments on antelope skin, depicting the Grass Dance, a buffalo hunt, drummers, trade blankets, and figures in regalia, mounted  
*height 51in, width 44 1/2in*

**\$25,000 - 35,000**

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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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally

liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

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

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

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

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

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

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

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

# Conditions of sale - Continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

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## MEDIATION AND ARBITRATION PROCEDURES

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

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

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof;
    - (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
    - (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

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

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of



# Conditions of sale - Continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

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

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

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## Seller's guide

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (323) 850 7500.

### AUCTION ESTIMATES

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

### ESTATE SERVICES

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

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

# Buyer’s guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

### Auction House's Interest in Property Offered at Auction

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

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:	
\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

### Sales Tax

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

### Collection of Purchases

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

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

### Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

### Handling and Storage Charges

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

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

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

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

**Please email the completed Registration Form and requested information to:**

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

# Bonhams

Sale title: Western Art	Sale date: February 26, 2021
Sale no. 26728	Sale venue: Los Angeles
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

**Please note that all telephone calls are recorded.**

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

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

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

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

Your signature:

Date:













**Bonhams**

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Los Angeles, California 90046

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bonhams.com

**AUCTIONEERS SINCE 1793**