



**CALIFORNIA AND WESTERN
PAINTINGS & SCULPTURE**

Tuesday August 2, 2016

Bonhams







CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday August 2, 2016 at 6pm

Los Angeles

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ILLUSTRATIONS

Front cover: Lot 148
Inside front cover: Lot 78
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Back cover: Lot 45

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1



2

1

THOMAS HILL (1829-1908)

Riders leaving the Yosemite Valley with El Capitan and Bridalveil Falls beyond
signed 'T. Hill' (lower left)
oil on paper affixed to paperboard
19 1/2 x 13in
overall: 23 1/4 x 16 1/2in

US\$8,000 - 12,000

Provenance

Private collection, San Francisco, California.

2

GRAFTON TYLER BROWN (1841-1918)

View From Puget Sound, midsummer effect, Mount Tacoma, Washington
signed and dated 'GT Brown 87' (lower left) and inscribed with title '14,450 Ft. high' (on the reverse)
oil on canvas board
12 x 20in
overall: 23 x 31in
Painted in 1887

US\$6,000 - 8,000

Provenance

Private collection, Tacoma, Washington.
Property from the collection of John P. Driscoll, New York.

Exhibited

New York, Babcock Galleries, *African Americans - Seeing and Seen, 1766-1916*, January 21 - April 2, 2010, no. 42.

Like his contemporaries Edward Mitchell Bannister and Robert Scott Duncanson, Grafton Tyler Brown was one of several known African-American artists who achieved commercial success in their day, and whose importance has been rediscovered. Unlike Bannister and Duncanson however, who remained on the East coast for most of their careers, Brown was inspired to move West from his native Pennsylvania to follow the promise of reinvention and new opportunity. A self-taught artist, Brown first trained as a draftsman and printer in Philadelphia at the age of fourteen. Three years later, on the heels of the California Gold Rush boom, Brown arrived in bustling Sacramento, California, finding work as a steward and porter at the St. George Hotel. He continued to develop his art, which garnered favorable local press. Despite a successful stint running a lithography business, Brown spent most of his career painting and exploring the Pacific Northwest, capturing majestic views of Yellowstone, Mount Hood, Mount Baker, and Mount Tacoma, as shown in the present work.



3

THOMAS HILL (1829-1908)

Yosemite Falls

signed 'T. Hill' (lower right)

oil on canvas

29 x 20in

overall: 36 1/2 x 27in

US\$10,000 - 15,000

Provenance

Private collection, Southern California.



4

WILLIAM ALEXANDER COULTER (1849-1936)

The Rose Mahoney under sail
signed 'W.A. Coulter' (lower right)

oil on canvas

24 x 36in

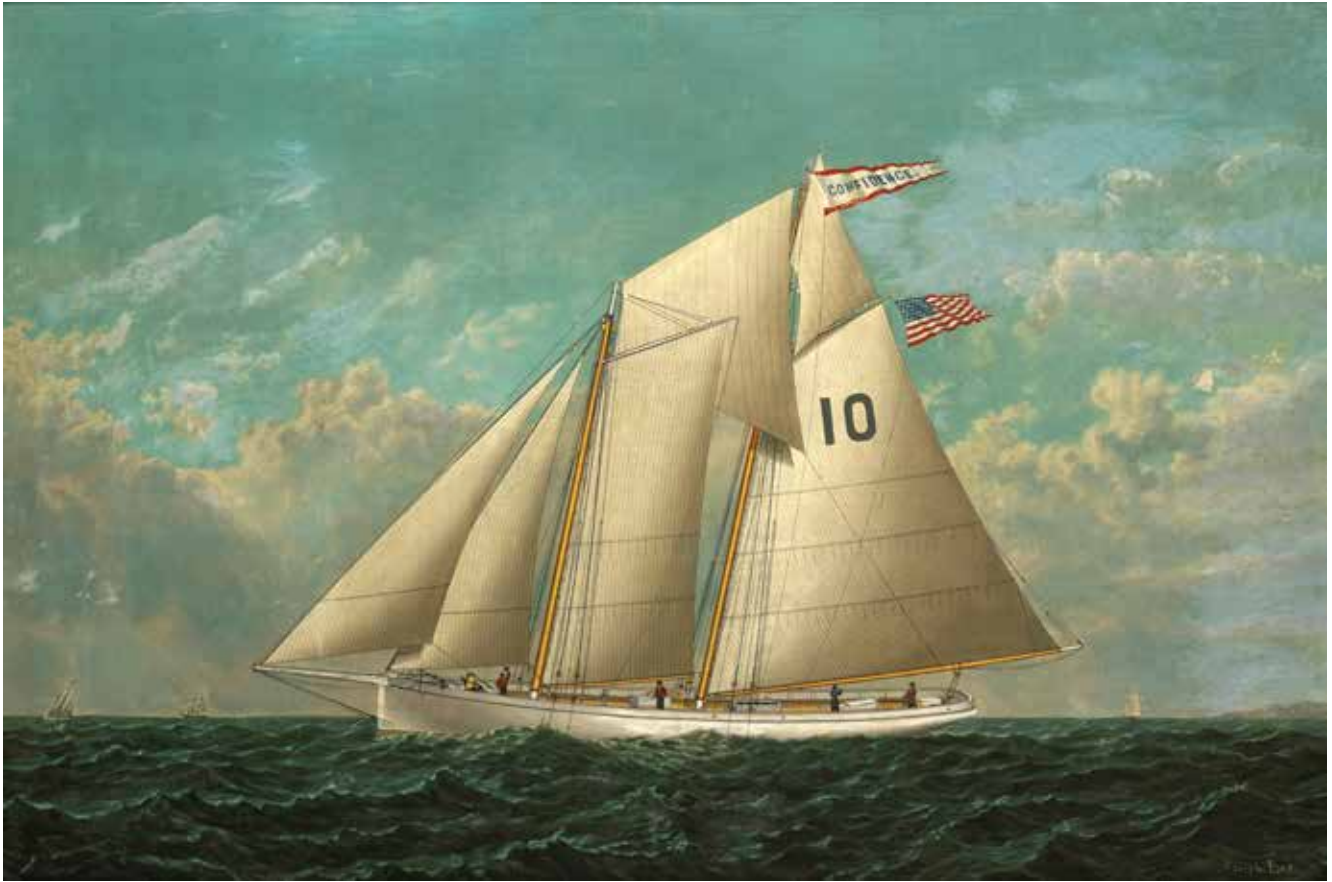
overall: 29 1/2 x 41 1/2in

US\$8,000 - 12,000

Provenance

Estate of Constance Crowley Peabody, San Francisco, California.

The five-masted schooner "Rose Mahoney" was built at Benicia, California in 1918. Owned by Thomas Crowley, Sr. and Andrew Mahoney, she was driven up high and dry on a beach in Miami in a hurricane in 1926. She was then used as a lumber carrier to Australia (without her masts and sails) and later scrapped.



5

JOSEPH LEE (1827-1880)

Confidence at Sail

signed 'Joseph Lee' (lower right)

oil on canvas

27 1/4 x 40in

overall: 34 x 47in

US\$20,000 - 30,000

Provenance

Estate of Constance Crowley Peabody, San Francisco, California.



6

GRANVILLE REDMOND (1871-1935)

Boats on Richardson Bay with Mt. Tamalpais
in the distance

signed with initials 'GR' (lower right)

oil on canvas

8 x 10in

overall: 17 x 19in

US\$8,000 - 12,000

7

THADDEUS WELCH (1844-1919)

Riders on a path beneath Mount Tamalpais

signed and dated 'T. Welch 95' (lower right)

oil on canvas

14 1/4 x 26 1/4in

overall: 20 1/4 x 32 1/4in

Painted in 1895

US\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

6



7



8

8

KARL SCHMIDT (1890-1962)

Tall Trees of California (Triptych)
 signed and dated in center panel 'Karl Schmidt
 1920' (lower left) and titled (on the frame)
 gouache on paper
 8 1/2 x 20in (three panels together)
 overall: 10 x 21 1/4in
 Painted in 1920

US\$4,000 - 6,000

Provenance

Private collection, Germany.

9

PERCY GRAY (1869-1952)

Autumn in the hills
 signed 'Percy Gray' (lower left)
 oil on canvas board
 6 1/4 x 8 3/4in
 overall: 11 x 13 1/4in

US\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



9



10



11

10

CHARLES DORMON ROBINSON (1847-1933)

Swamps of the San Joaquin; Mt. Diablo from Berkeley Hills; Tamalpais from marshes near Sausalito; On the road to Ross - Marin; Presidio Heights San Francisco; Sand Dunes at the beach (A group of six paintings)

each signed 'CD Robinson' (lower left) and each signed (on the reverse)

each oil on cigar box panel

each 4 3/4 x 6 3/4in (framed together)

overall: 17 x 28in

US\$4,000 - 6,000

Provenance

Private collection, Southern California.



12

11

WILL SPARKS (1862-1937)

The old house
signed 'Will Sparks' (lower right)
oil on canvas
11 1/2 x 16in
overall: 15 1/4 x 19 3/4in

US\$3,000 - 5,000

Provenance

Private collection, San Francisco, California.

12

ALBERT BIERSTADT (1830-1902)

Port Richmond, Bay of San Francisco
signed 'ABierstadt' (lower right)
oil on paper affixed to board
11 x 17 1/4in
overall: 22 x 28in

US\$35,000 - 45,000

Provenance

Kennedy Galleries, New York, New York.
Hirschl & Adler Galleries, New York, New York.
Private collection, San Francisco, California.
Private collection, Rancho Santa Fe, California.



13

13

FRANZ ARTHUR BISCHOFF (1864-1929)

Wisteria

estate-stamped 'Franz A. Bischoff' (lower left)
gouache and watercolor on paper

28 1/2 x 7in

overall: 36 1/2 x 15in

US\$5,000 - 7,000

Provenance

Trotter Galleries, Pacific Grove, California. A gallery label on the reverse indicates that this work was acquired by the gallery from the artist's widow.



14

14

EDITH WHITE (1855-1946)

Hollyhocks

signed and inscribed 'White / LomaLand' (lower left) and inscribed and dated by another hand '1917' (on the reverse)

oil on board

11 3/4 x 6in

overall: 18 x 12in

Painted in 1917

US\$3,000 - 5,000

Lomaland was a popular local reference of the day to Point Loma, San Diego.

15

TOBIAS EDWARD ROSENTHAL (1848-1917)

Portrait of a young woman with a parasol
signed, inscribed and dated 'Toby E. Rosenthal San Francisco
3/1879' (lower right)
oil on canvas
54 x 40in
overall: 68 1/2 x 54 1/2in
Painted in 1879

US\$6,000 - 8,000

Provenance

Estate of Sophia Rodin, San Francisco, California.
Ross Art Gallery, California.
Private collection, San Francisco, California.



15

16

EDITH WHITE (AMERICAN, 1855-1946)

Pink Roses
signed and dated 'Edith White 1895' (lower left)
oil on canvas
16 x 28in
overall: 23 x 35in
Painted in 1895

US\$4,000 - 6,000



16



17



18

17
WILLIAM KEITH (1838-1911)
 Marin County landscape
 signed 'W. Keith' (lower right)
 oil on canvas
 22 x 34in
 overall: 31 1/4 x 43 1/4in

US\$5,000 - 7,000

Provenance
 With Kerwin Galleries, Burlingame, California.
 Private collection, Northern California.

18
JULIAN RIX (1850-1903)
 Farmhouse under the shade of an oak tree
 signed 'Julian Rix' (lower left)
 oil on canvas
 20 x 26in
 overall: 27 1/4 x 33 1/4in

US\$4,000 - 6,000

Provenance
 Private collection, Northern California.



19

19

JULIAN RIX (1850-1903)

Cloud shadows
 signed 'Julian Rix' (lower right)
 oil on canvas
 30 x 40in
 overall: 38 x 48in

US\$5,000 - 7,000

Provenance

Private collection, Northern California.

20

JULES TAVERNIER (1844-1889)

The Mother Lode, Placerville
 signed 'J. Tavernier' (lower right)
 oil on canvas affixed to board
 13 1/2 x 10 1/2in
 overall: 17 1/2 x 14 1/2in

US\$4,000 - 6,000

Provenance

Private collection, Northern California.



20



21



22

21

CHARLES ROLLO PETERS (1862-1928)

Gate to the adobe
signed 'Charles Rollo Peters' (lower right)
oil on canvas
16 x 24 1/4in
overall: 24 x 32in

US\$4,000 - 6,000

Provenance

Collection of David Hirschler, San Francisco, California.
Private collection, Northern California.

22

GOTTARDO FIDELE PONZIANO PIAZZONI (1872-1945)

Mountain landscape
signed and dated 'GFP Piazzoni '11' (lower right)
oil on board
6 3/8 x 8 1/2in
overall: 10 1/4 x 12 1/2in
Painted in 1911

US\$3,000 - 5,000

Provenance

With John H. Garzoli, San Francisco, California.
Private collection, Northern California.



23

JOSEPH RAPHAEL (1869-1950)

House in Belgium (possibly the artist's home)
signed and inscribed 'Joe Raphael Belgium' (lower left)

oil on canvas

26 x 32 1/2in

overall: 32 1/2 x 38 3/4in

US\$30,000 - 50,000

Provenance

Private collection, Northern California.



24



25

24

GILBERT GAUL (1855-1919)

Figures fishing from the shore
signed 'Gilbert Gaul' (lower right)

oil on canvas

17 x 24in

overall: 23 1/4 x 30 1/4in

US\$5,000 - 7,000

Provenance

Private collection, Northern California.

25

PAUL DOUGHERTY (1877-1947)

Rising fog
signed 'Paul Dougherty' (lower left)

oil on board

36 x 48in

overall: 41 x 53in

US\$5,000 - 7,000

Provenance

With John H. Garzoli, San Francisco, California.
Private collection, Northern California.

Exhibited

Carnegie Institute, Pittsburgh, Pennsylvania. Label affixed to the reverse.



26

JOSEPH RAPHAEL (1869-1950)

Still life with figurine and flowers
signed 'Joe Raphael' (lower right)

oil on canvas

24 x 30 1/4in

overall: 33 x 39in

US\$12,000 - 18,000

Provenance

Private collection, Northern California.



27

27

CLARENCE HINKLE (1880-1960)

House along the coast (possibly Laguna)

signed 'CK Hinkle' (lower right)

oil on canvas

18 x 22in

overall: 25 x 29in

US\$6,000 - 8,000

Provenance

With John H. Garzoli, San Francisco, California.

Private collection, Northern California.

Exhibited

Oakland, Mills College Art Gallery, *Impressionist Paintings in California*, November 18 - December 9, 1973.



28

28

JEANETTE MAXFIELD LEWIS (1894-1982)

Valley farm

signed 'J.M. Lewis.' (lower left)

oil on canvas board

16 x 20in

overall: 19 1/2 x 23 1/2in

US\$4,000 - 6,000

Provenance

Private collection, Northern California.

29

PAUL LAURITZ (1889-1975)

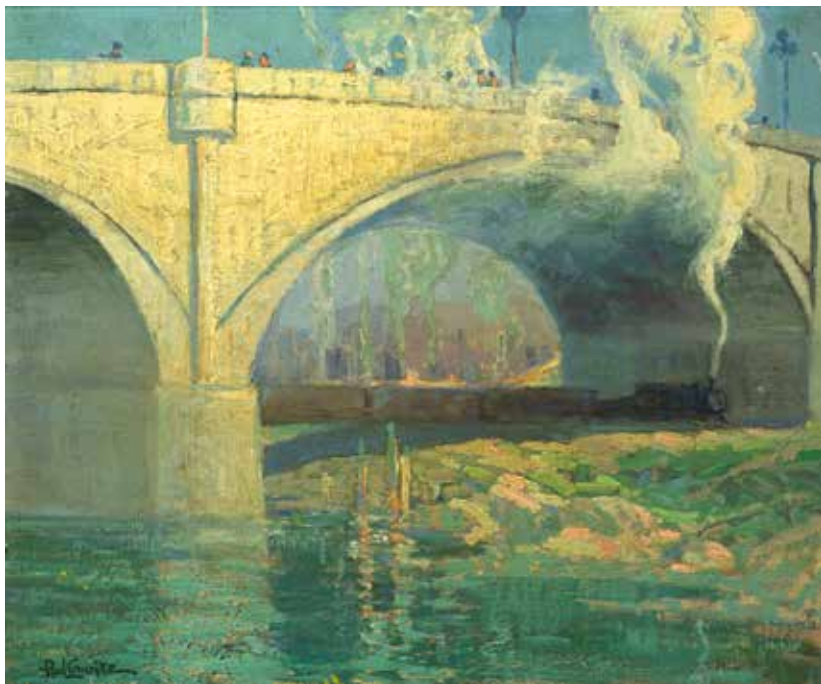
Buena Vista Bridge, Los Angeles
signed 'Paul Lauritz' (lower left) and signed and titled
(on the reverse)
oil on canvas
20 x 24 1/4in
overall: 29 x 32 3/4in

US\$5,000 - 7,000

Provenance

With John H. Garzoli, San Francisco, California.
Private collection, Northern California.

The Buena Vista Bridge, also known as the North
Broadway Bridge, was completed in 1913.



29

30

RALPH WILLIAM HOLMES (1876-1963)

Los Angeles
signed 'Ralph Holmes' (lower left)
oil on masonite
20 x 24in
overall: 27 x 31in

US\$4,000 - 6,000

Provenance

With John H. Garzoli, San Francisco, California.
Private collection, Northern California.



30



31



32

31
FREDERICK CARL SMITH (1868-1955)
 Red Rock Canyon
 signed 'F. Carl Smith' (lower right)
 oil on canvas
 25 1/4 x 30 1/4in
 overall: 32 x 37in

US\$3,000 - 5,000

Provenance
 Private collection, Northern California.

32
FRED GRAYSON SAYRE (1879-1939)
 Azteca Cantina
 signed 'F. Grayson Sayre' (lower left)
 oil on canvas
 20 x 24 1/4in
 overall: 24 1/2 x 28 1/2in

US\$3,000 - 5,000

Provenance
 Collection of James Wallace Stevenson, 1931.
 Private collection, Northern California.

33

ALSON SKINNER CLARK (1876-1949)

Opera, Paris
signed, inscribed and dated 'Alson Clark Paris 05' (lower right)
oil on board
21 1/2 x 18in
overall: 27 x 23 1/4in
Painted in 1905

US\$8,000 - 12,000

Provenance

With John H. Garzoli, San Francisco, California.
Private collection, Northern California.



33

34

ALSON SKINNER CLARK (1876-1949)

Cathedral Gate, Cuernavaca, Mexico
signed and dated 'Alson Clark. 25.' (lower left)
oil on canvas
26 x 36in
overall: 30 x 41in
Painted in 1925

US\$8,000 - 12,000

Provenance

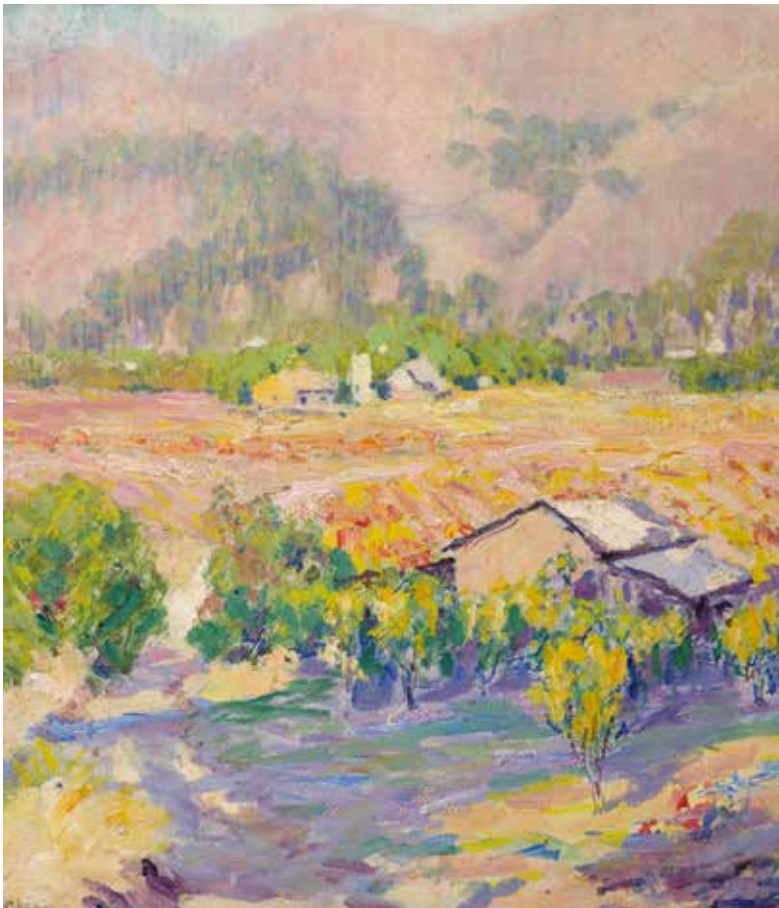
With John H. Garzoli, San Francisco, California.
Private collection, Northern California.



34



35



36

35

WILLIAM CLAPP (1879-1954)

Sunlit landscape

signed and dated 'W.H. Clapp 1935.' (lower right)

oil on board

15 x 18in

overall: 20 1/4 x 23 1/4in

Painted in 1935

US\$8,000 - 12,000

Provenance

With Kerwin Galleries, Burlingame, California.

Private collection, Northern California.

36

WILLIAM CLAPP (1879-1954)

Carmel Valley farm

estate-stamped 'Clapp' (lower left)

oil on masonite

18 x 15in

overall: 24 x 21in

US\$6,000 - 8,000

Provenance

With Laky Gallery, Carmel, California.

With Kerwin Galleries, Burlingame, California.

Private collection, Northern California.



37

SELDEN CONNOR GILE (1877-1947)

Anemones

signed and dated 'Gile 36' (lower right)

oil on board

18 x 15in

overall: 23 3/4 x 20 1/4in

Painted in 1936

US\$15,000 - 25,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private Estate, Northern California.

Exhibited

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes, The Paintings of Selden Connor Gile, A Retrospective Exhibition*, June 9 - July 10, 1983, no. 186.

Literature

Walter A. Nelson-Rees, *A Feast for the Eyes, The Paintings of Selden Connor Gile*, Walnut Creek, 1983, no. 186.



38

38

OTIS OLDFIELD (1890-1969)

Tugs at dock from Telegraph Hill studio,
San Francisco

signed 'Otis Oldfield' (lower left) and inscribed '#144

Tugs at dock (1929)' (on the reverse) and estate-
stamped (on the backing board)

oil on masonite

12 x 10in

overall: 17 1/2 x 15 1/2in

Painted in 1929

US\$3,000 - 5,000

Provenance

Estate of Constance Crowley Peabody, San
Francisco, California.

39

SELDEN CONNOR GILE (1877-1947)

Cloud, hill, tree

signed and dated 'Gile 40' (lower left) and estate-
stamped (on the reverse)

oil on canvas affixed to board

4 3/4 x 5in

overall: 7 3/4 x 8in

Painted in 1940

US\$2,000 - 4,000

Provenance

With The Sohlman Art Gallery, Oakland, California.
Private collection, San Francisco, California.

Exhibited

Oakland, The Sohlman Art Gallery, *Paintings by
Selden Connor Gile, 1877-1947, An Exhibition of
Paintings in Oil and Water Color, From the Collection
of James L. Coran and Walter A. Nelson-Rees,*
December 5, 1982 - January 31, 1983, no. 87.

Literature

Paintings by Selden Connor Gile, Oakland, 1982,
p. 67, no. 87, illus. in color.



39



40

SELDEN CONNOR GILE (1877-1947)

Western homestead

signed and dated 'Gile 15' (lower left)

oil on canvas

13 1/4 x 18 1/4in

overall: 18 1/4 x 23 1/4in

Painted in 1915

US\$12,000 - 18,000

Provenance

With Studio 2, Santa Barbara, California.

With WIM Fine Arts, Oakland, California.

With The North Point Gallery, San Francisco, California.

Estate of Constance Crowley Peabody, San Francisco, California.



41



42

41

SELDEN CONNOR GILE (1877-1947)

Slaughter House - Foot of 65th Avenue, Oakland
 signed 'Gile' (lower left) and titled 'Slaughter House'
 (on the stretcher bar) and inscribed and dated '#3
 Sketch foot of 65th ave / 1912 / late fall' (on the reverse)
 oil on canvas
 11 1/2 x 14 1/2in
 overall: 15 1/4 x 18 3/8in
 Painted in 1912

US\$8,000 - 12,000

Provenance

With Charles Campbell Gallery, San Francisco, California.
 With Allan Stone Projects, New York.

42

SELDEN CONNOR GILE (1877-1947)

Wharves
 unsigned, titled (on the reverse)
 oil on board
 5 x 7in
 overall: 10 x 12in

US\$6,000 - 8,000



43



44

43
AMEDEE JOULLIN (1862-1917)
Alameda marshes
signed and dated 'Amedee Joullin. 96' (lower right)
oil on canvas
12 x 40in
overall: 19 1/4 x 47 1/4in
Painted in 1896

US\$4,000 - 6,000

Provenance

Private collection, Modesto, California.

44
WILLIAM POSEY SILVA (1859-1948)
Point Lobos
signed 'Silva' (lower right) and inscribed and dated (on the reverse)
oil on board
6 x 8in
overall: 11 x 13in
Painted in 1917

US\$3,000 - 5,000

THEODORE WORES (1860-1939)

Lotus Pond, Shiba, Tokyo

signed, inscribed and dated 'Theo Wores. Tokio. 1886'

with Japanese seal (lower right)

oil on canvas

20 1/4 x 26 7/8in

overall: 31 x 37in

Painted in 1886

US\$100,000 - 150,000

Exhibited

Monterey, Monterey Museum of Art, *In and Out of California, Travels of American Impressionists*, June 15 - September 1, 2002.

Laguna Beach, Laguna Art Museum, *In and Out of California, Travels of American Impressionists*, November 2, 2002 - March 9, 2003.

Literature

Theodore Wores, *Century Magazine, An American Artist in Japan*, September 1889, p. 670-685, Frame illustrated p. 678.

William Gerdts, *Theodore Wores: An American Artist in Meiji Japan*, Pacific Asia Museum, 1993, illustrated p. 44 with frame and p. 124 without frame.

Dr. Joseph Baird, *The Art of Theodore Wores, Japan's Beauty Comes Home*, Tokyo, 1986, illustrated under lost paintings.

Deborah Solon, *In and Out of California: Travels of American Impressionists*, Laguna Art Museum, 2006, full color illustration, p. 145. Listed in exhibition checklist as number 68, p. 151.

Theodore Wores was born in San Francisco. He was one of the leading California painters of the late nineteenth and early twentieth centuries. He went to Munich to study painting in 1875 and became the youngest of the "Duvneck Boys," a colorful band of art students who traveled to Florence, Rome, Venice and Paris with Frank Duvneck, the leading American painter in Munich. After 1880, Wores abandoned the dark palette associated with the Munich style in favor of bright, Impressionist colors and he began to sketch in oils in the open air in addition to painting formal works in the studio. Returning to San Francisco in 1882, Wores broke new artistic ground by being the first serious painter to depict San Francisco's Chinatown.

A friendship with James Abbott McNeill Whistler led Wores to become interested in Japanese art and to visit Japan. His residence in Meiji Japan, from 1885 to 1887 and 1892 to 1894, among the first for an American artist, amounted to the most extended visit for any Western artist. He produced scores of plein air oil sketches showing temples, gardens, and scenes of village life; all largely unseen and unrecorded by Westerners. It is interesting to note that Wores was one of the very first Western artists to be allowed into the country to record and paint Japanese life during the Meiji Period. Japan was very much a closed society before Commodore Perry's arrival in Tokyo Bay on July 8, 1853. Perry sought to re-establish, for the first time in over 200 years, regular trade and discourse between Japan and the western world.

In the late 1880's, Wores worked in New York City in rooms adjacent to those of William Merritt Chase in the famous Tenth Street Studio building. He exhibited widely, became a member of the Century Club, and concluded his peripatetic career with painting trips to Hawaii (1901), Samoa (1902), and Spain (1903) before settling in San Francisco.

The Frame:

Arguably of equal importance, and significant to the work itself, is the Aesthetic Movement hand carved and gilt camphor wood frame which compliments and reinforces the composition of the painting. The phenomenal sculptural quality, executed in deep relief, is netsuke-like in precision. Under Wores' own tutelage, it was created in a workshop of wood carvers whose 16th century ancestors carved the ornaments of the famous temples of Nikko. The graceful, deeply carved lotus blossoms, pods and leaves within a swirling movement of water represent a design redolent of Art Nouveau. Turtles and their young peer with intent curiosity into the pond in which they inhabit. Wores writes that in order to capture the exact movements of the carved turtles, the artisan used live turtles with little strings tied to them so that he could observe and carve their movements. Camphor wood, or iron wood which it is sometimes called, is one of the hardest known woods. Centuries ago, the unsanctioned cutting of a camphor tree was punishable by death. It was mostly reserved for sacred ceremonial items, such as instruments used in temples. The brilliant unification of frame and painting produces a stunning effect, which did not go unnoticed by critics and luminaries of the day. Exuberant reviews won Wores noteworthy praise in the capitals of Europe, where he exhibited his Japan works alongside James Abbott McNeill Whistler. Many of these works soon found homes in the grand residences of European royalty.

It is interesting to note that the plants depicted in the painting are lotuses, not water lilies. That the title is *Lotus Pond* and not *Lily Pond* is significant in that the lotus is a different genus than the lily. Monet's water lilies rest gracefully on the surface of the water, while Wores' lotus blossoms rise above the water's surface to display their iconic blossoms, an important symbol to the cultures of the East.

In William Gerdts' book *Theodore Wores: An American Artist in Meiji Japan*, this painting is listed as one of the artist's 'lost paintings'. The sepia tone photographs in the book are from early files kept by the artist, but at the time of the book's publication in 1993, this painting was considered a lost work. To our knowledge, only two paintings have ever surfaced with these original netsuke-style carved and gilt camphor wood frames.





46

MARY DENEALE MORGAN (1868-1948)

A Carmel garden
signed 'M. DeNeale Morgan.' (lower left) and signed and titled
(on the stretcher bar)

oil on canvas

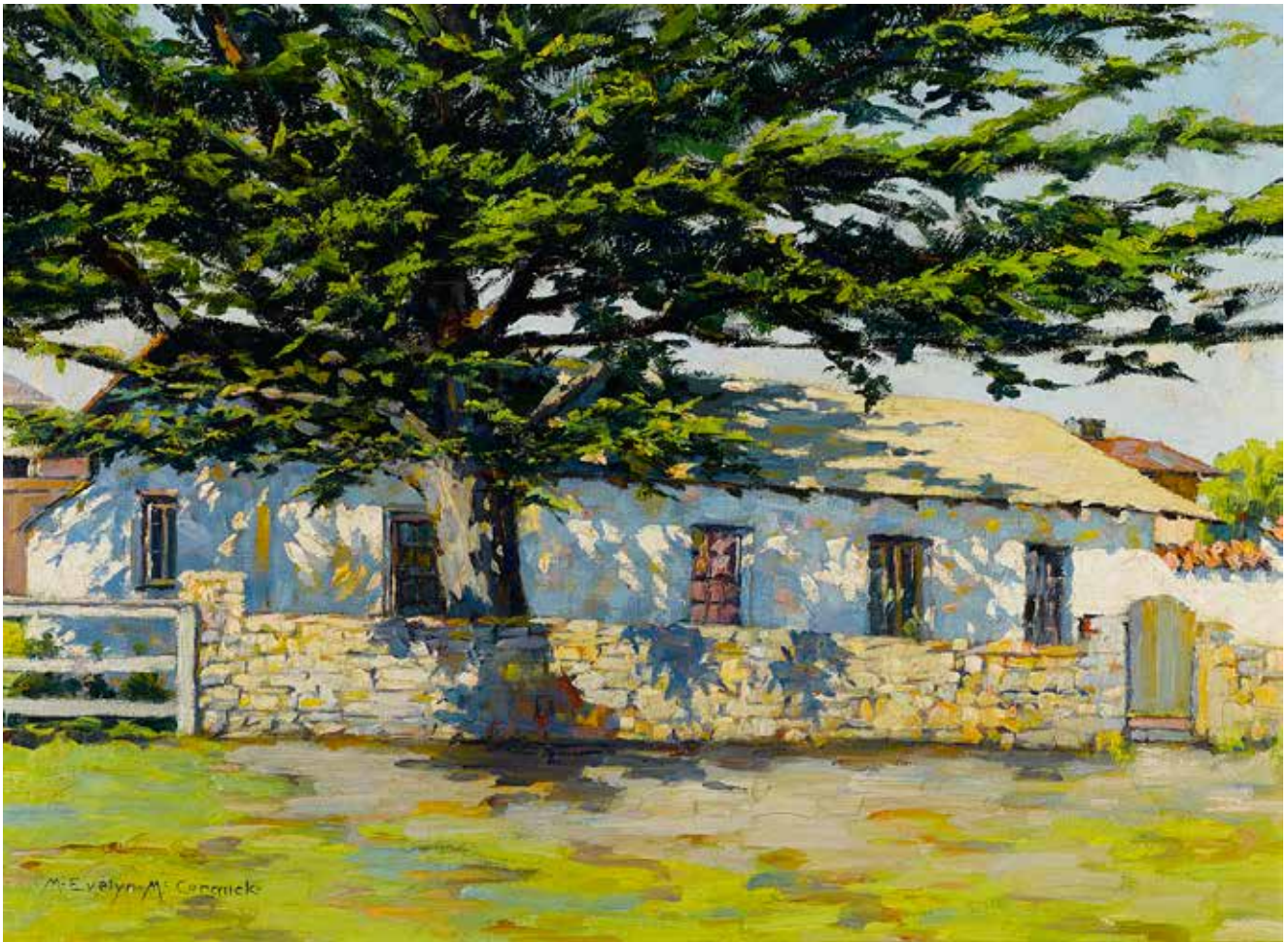
24 x 24in

overall: 30 1/4 x 30 1/4in

US\$12,000 - 18,000

Provenance

Private collection, Alameda, California.



47

M. EVELYN MCCORMICK (1869-1948)

Casa Jesus Soto Adobe, Monterey
signed 'M. Evelyn McCormick' (lower left)

oil on canvas

16 x 22in

overall: 19 x 25in

US\$10,000 - 15,000

Provenance

Private collection, Arizona.

48

WILLIAM WENDT (1865-1946)

Lupine patch
signed and dated 'William Wendt. 1921.' (lower left)
oil on canvas
25 x 30in
overall: 32 1/2 x 37 1/2in
Painted in 1921

US\$120,000 - 180,000

Provenance

With Laguna Beach Art Gallery, Laguna, California.
With Josh Hardy Galleries, Carmel, California.
Estate of Patricia Anawalt, Brentwood, California.

Exhibited

Laguna, Laguna Art Museum, *In Nature's Temple, The Life and Art of William Wendt*, November 9, 2008 - February 8, 2009.

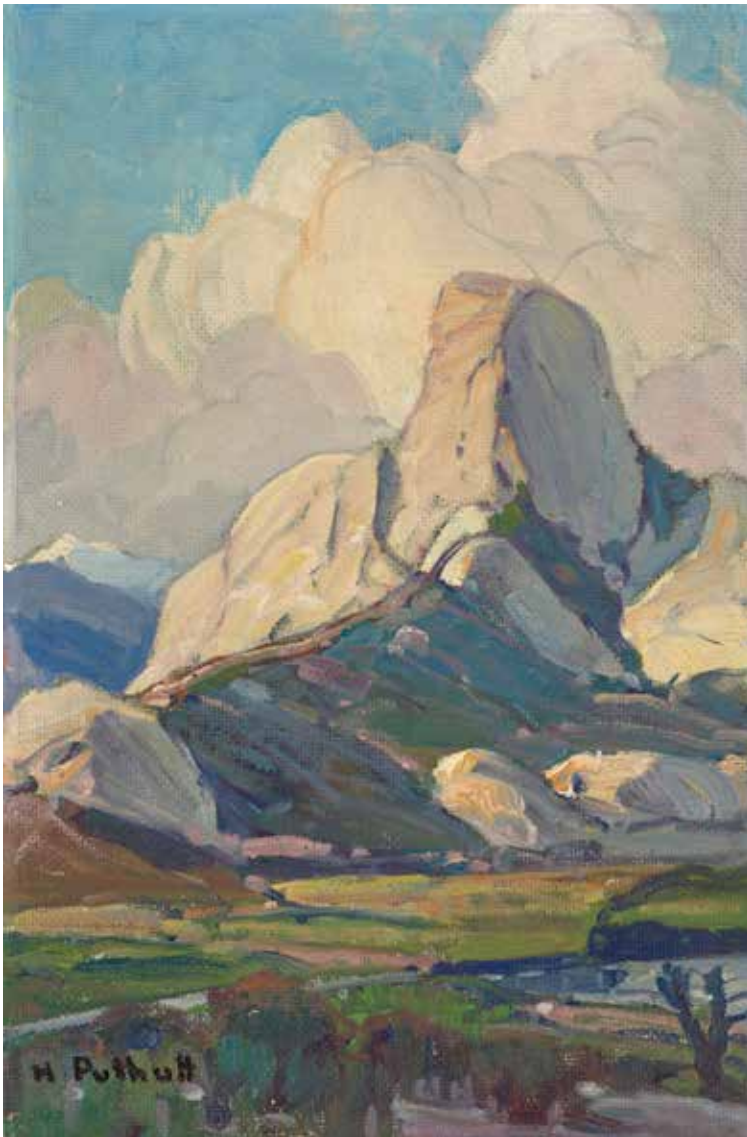
Literature

Will South, Jean Stern, Janet Blake, and Jean Patterson, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 49, full page color illustration.

In 1914, William Wendt wrote of meaning within the landscape. *The painter or interpreter of nature loves nature and approaches her with reverence. The painting of a simple hillside, a tree, a stream, or a quiet brook means as much to him as an "awe-striking" scene. He finds new secrets in simple things, and toils long in his search for the message, which is for him alone.* (In *Nature's Temple*, p. 161) Wendt's search for the message involved an obsessive exploration of green as is well-documented in his body of work. Uniquely, this picture is believed to be his only known work depicting wild lupine.

Lupine patch is a beautiful example of Wendt's artistry in capturing the saturated green of California's hills. As is typical for Wendt, he makes a bold compositional choice in this painting, selecting a landscape that extends beyond the top of the canvas, with a small clipped bit of bright cloudy sky in the upper right corner. Wendt contrasts this bright area in the upper right with the shadowed landscape in the upper left. The oaks and their shadows drape across the topography with Wendt's characteristic attention to the effects of the California light. A veritable ocean of purple lupine flowers dominate the bottom of the painting. These flowers are flattened in form in order to highlight their color -- lavender and purple strokes with tiny crimson, white and pink touches as highlights. The heavy use of these colors is quite rare for a painting by Wendt and perhaps reflects his search for a message in this classic Californian scene.





49

49

HANSON PUTHUFF (1875-1972)

The Chief in Cajon Pass
estate-stamped 'H. Puthuff' (lower left)

oil on board

15 x 10in

overall: 20 x 15in

US\$4,000 - 6,000

Provenance

Santa Fe Collection of Southwestern Art, Chicago, Illinois.

With Josh Hardy Galleries, Pebble Beach, California.
Estate of Patricia Anawalt, Brentwood.

50

RICHARD HAYLEY LEVER (1876-1958)

Gloucester Harbor

signed 'Hayley Lever' (lower left)

oil on canvas

13 x 16in

overall: 19 1/2 x 22 1/2in

US\$3,000 - 5,000

Provenance

Collection of Mr. and Mrs. William Preston Harrison,
Los Angeles, California.

Estate of Patricia Anawalt, Brentwood, California.

Exhibited

Los Angeles, Los Angeles County Museum of Art,
circa 1948.

Los Angeles, Museum of Science, History and Art,
no date.



50



51

JOHN MARSHALL GAMBLE (1863-1957)

Wildflowers along the coast
signed 'John M. Gamble' (lower right)

oil on canvas

16 x 24in

overall: 25 1/2 x 33 1/2in

US\$40,000 - 60,000

Provenance

With O'Brien Gallery, Chicago, Illinois.
Estate of Patricia Anawalt, Brentwood, California.



52

JOHN HUBBARD RICH (1876-1954)

Woman at a desk

signed and dated 'John H Rich / 1920' (lower left)

oil on canvas

16 x 12in

overall: 19 1/2 x 15 1/2in

Painted in 1920

US\$4,000 - 6,000

Provenance

Collection of Mr. and Mrs. William Preston Harrison, Los Angeles, California.

Estate of Patricia Anawalt, Brentwood, California.

Exhibited

Los Angeles, Los Angeles County Museum of Art, circa 1948.

53

LOCKWOOD DE FOREST (1850-1932)

Twisted trunks

signed with initials 'L de F' and inscribed indistinctly (lower left)

oil on paperboard

signed: 9 1/2 x 13 3/4in

overall: 15 x 19 1/4in

US\$4,000 - 6,000

Provenance

Estate of Patricia Anawalt, Brentwood, California.

52



53



54

ELMER WACHTEL (1864-1929)

Home in the valley

signed 'Wachtel' with artist's device (lower left)

oil on canvas

24 x 32in

overall: 33 1/4 x 41 1/4in

US\$25,000 - 35,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Estate of Patricia Anawalt, Brentwood, California.



55
FRANCIS HOPKINSON SMITH (1838-1915)
 Piazzetta, Venice, Rainy Day
 signed 'F Hopkinson Smith' (lower left)
 gouache on paper
 21 3/4 x 16 3/4in
 overall: 27 1/2 x 22 1/2in

US\$4,000 - 6,000

Provenance

With Jordan Volpe Gallery, New York, New York.
 Estate of Patricia Anawalt, Brentwood.

56
CHARLES CARYL COLEMAN (1840-1928)
 Roman maidens on a terrace
 signed with initials and dated 'CCC 22' (on column)
 oil on panel
 6 1/2 x 9 1/4in
 overall: 11 1/4 x 13 3/4in
 Painted in 1922

US\$2,500 - 3,500

55



56



57

GRANVILLE REDMOND (1871-1935)

Rising moon

signed 'Granville Redmond' (lower left)

oil on canvas board

7 x 10in

overall: 13 1/4 x 16 1/4in

US\$12,000 - 16,000

Provenance

Estate of Patricia Anawalt, Brentwood, California.



58

JESSIE ARMS BOTKE (1883-1971)

Geese at a pond
signed 'Jessie Arms Botke' (lower right)
oil on canvas affixed to board
25 1/4 x 30 1/4in
overall: 35 3/4 x 40 3/4in

US\$20,000 - 30,000

Provenance

Estate of Patricia Anawalt, Brentwood, California.



59

ARMIN HANSEN (1886-1957)

October

signed 'Armin Hansen NA' (lower left) and titled and signed
(on the stretcher bar)

oil on canvas

25 x 32in

overall: 29 1/4 x 36in

US\$30,000 - 50,000

Provenance

With Artists Guild of America Inc., Carmel, California.

Acquired in Carmel, California, 1958.

Thence by descent.

Exhibited

(possibly) Stendahl Art Galleries, Ambassador Hotel, Los Angeles,
April 1930.

This work retains its original signed Myron A. Oliver, Carmel, frame.



60



61

60

DEDRICK B. STUBER (1878-1954)

Near Monterey
signed 'Stuber' (lower right)
oil on canvas
25 x 30in
overall: 30 1/4 x 35 1/4in

US\$5,000 - 7,000

Provenance

Private collection, Connecticut.

61

ARTHUR HILL GILBERT (1894-1970)

17 Mile Drive
signed 'Arthur Hill Gilbert' (lower right) and titled and signed
(on the reverse)
oil on canvas
12 x 16in
overall: 18 x 22in

US\$4,000 - 6,000



62



63

62

MARY DENEALE MORGAN (1868-1948)

Summertime up the river
signed 'M. DeNeale Morgan' (lower left) and titled and
numbered '298' (on the reverse)

oil on board

24 x 24in

overall: 31 x 31in

US\$8,000 - 12,000

63

ALBERT THOMAS DEROME (1885-1959)

Summer, Bird Rock, 17 Mile Drive, Monterey
signed 'Albert DeRome' (lower right) and titled and dated
'1959' (on the reverse)

oil on board

18 x 24in

overall: 22 1/2 x 28 1/2in

Painted in 1959

US\$7,000 - 9,000



64



65

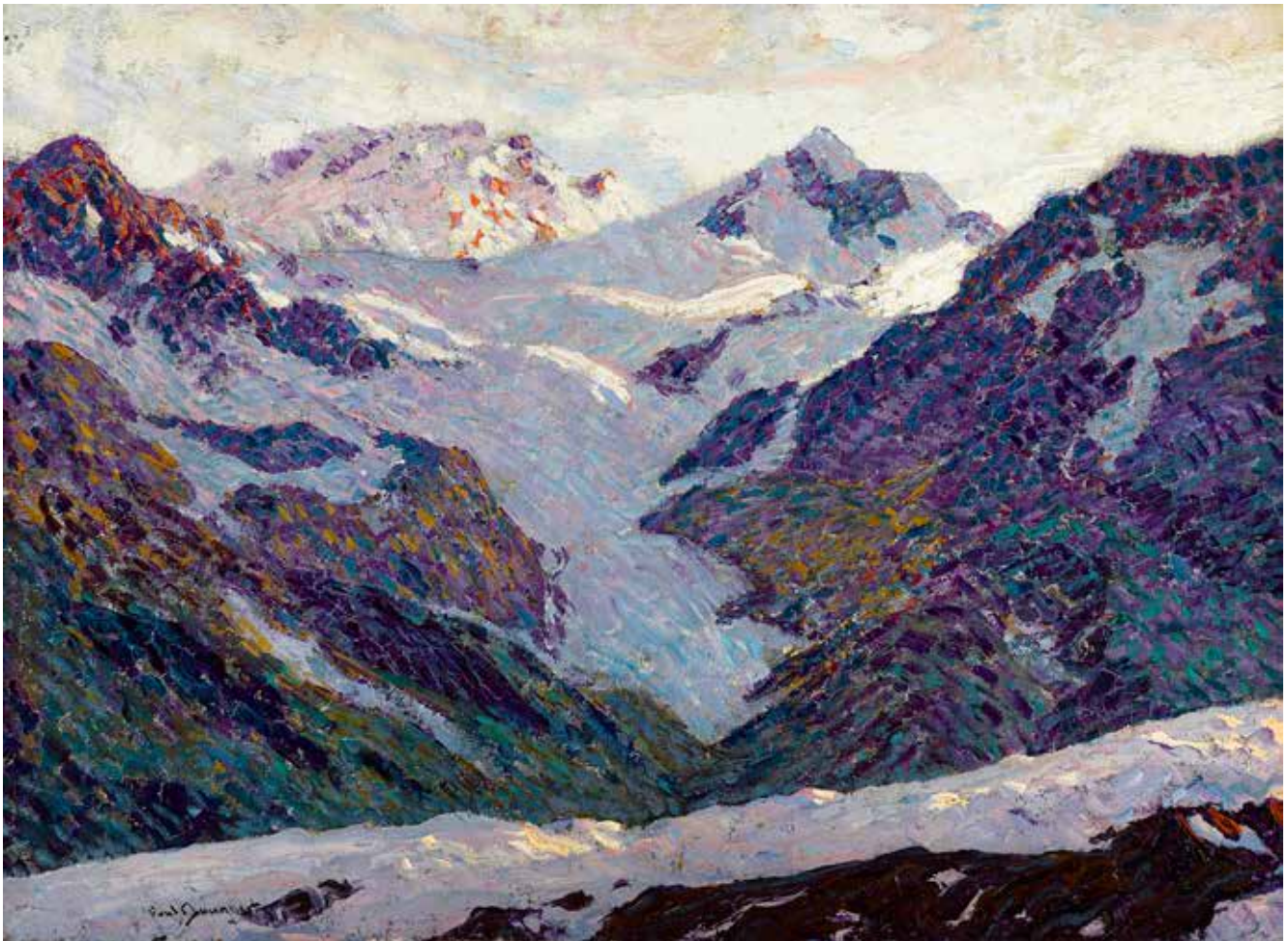
64
ARMIN HANSEN (1886-1957)
Elephants under the big top
signed 'Armin Hansen ANA' (lower right)
watercolor on paper
15 x 18 1/2 in
overall: 24 x 27 in

US\$4,000 - 6,000

65
WILLIAM POSEY SILVA (1859-1948)
California coastal cliffs
signed 'William Silva' (lower left)
oil on canvas
25 x 30 in
overall: 30 x 35 in

US\$6,000 - 8,000

Provenance
Private estate, Columbia, South Carolina.
Private collection, Texas.



66

PAUL DOUGHERTY (1877-1947)

Evening Calm

signed 'Paul Dougherty' (lower left)

oil on canvas

26 x 36in

overall: 36 x 45in

US\$10,000 - 15,000

Exhibited

Carnegie Institute, Pittsburgh, Pennsylvania. Label affixed to the reverse.



67

67

ALEXANDER STIRLING CALDER (1870-1945)

Star Maiden

inscribed 'Stirling Calder MCMXV' and 'Copyright 1914 Panama Pacific International Exposition Co.' (on the base)

cast composite on wood base

height: 52 1/2in

height with base: 79 1/2in

US\$8,000 - 12,000

Provenance

Estate of Sylvia McLaughlin, Berkeley, California.

In 1912, Calder was named acting-chief of the sculpture program for the Panama-Pacific Exposition, a World's Fair scheduled to open in San Francisco in February of 1915. Calder set to work in a studio in NYC and there employed the services of a popular model named Audrey Munson who posed for *Star Maiden*. The work was conceived as one of the figures for the Colonnade of Stars, which overlooked the magnificent Court of the Universe, the central court at the Exposition. *Star Maiden* became an iconic image for the Panama Pacific International Exposition, and was used as the central motif for the gold and silver badges of the fair officials.

Please note this lot will only be available for preview in San Francisco.

68

COLIN CAMPBELL COOPER (1856-1937)

Shwe Dagon Pagoda, Burma

signed and dated 'Colin Campbell Cooper 1915 (lower left)

oil on canvas

40 1/2 x 27 3/4in

overall: 50 x 37in

Painted in 1915

US\$50,000 - 70,000

Provenance

Private collection Pacific Palisades, California.

Ex-collection Santa Barbara Museum, Santa Barbara, California, circa 1950's.

Exhibited

Monterey, Monterey Museum of Art, *In and Out of California, Travels of American Impressionists*, June 15 - September 1, 2002.

Laguna Beach, Laguna Art Museum, *In and Out of California, Travels of American Impressionists*, November 2, 2002 - March 9, 2003.

Huntington, New York, The Heckscher Museum of Art, *East Coast/West Coast and Beyond, Colin Campbell Cooper: American Impressionist*, November 4, 2006 - January 14, 2007.

Laguna Beach, Laguna Art Museum, *East Coast/West Coast and Beyond, Colin Campbell Cooper: American Impressionist*, February 25 - June 3, 2007.

Literature

Solon, Deborah, *In and Out of California: Travels of American Impressionists*, Laguna Art Museum, 2002, frontispiece illustration, full color illustration, p. 2. Listed in exhibition checklist as number 11, p. 147. Gerdts, William, *East Coast/West Coast and Beyond, Colin Campbell Cooper: American Impressionist*, Laguna Art Museum, 2006, full color illustration, p. 78, Listed in exhibition checklist as number 32, p. 135.

Searching for more than the quotidian subject matter adopted by many of his fellow artists, and lured by his wanderlust to explore exotic locales, Colin Campbell Cooper was drawn to Southeast Asia, especially to the Indian subcontinent and environs, where he recorded daily life against a backdrop of iconic temples and cherished cultural sites.



68

In a palette and approach inspired by friend and colleague Childe Hassam, his closest artistic contemporary, Cooper's interest in depicting architecture in a highly detailed manner reaches its apotheosis in the present work, a 1915 depiction of the 6th century Shwedagon Pagoda in Burma (Myanmar). Also referred to as *The Golden Temple*, this Buddhist shrine covered in gold-plated bricks is thought to be the most lavish and beautiful of all the temples of Southeast Asia, as well as one of its oldest and most sacred. Here Cooper enfold a genre scene within the grand and looming presence of this remarkable edifice. Painted in compelling detail highly reminiscent of the elegant New York architectural street scenes of Hassam and of his own works a decade earlier, the building literally shimmers in an overt display of gilded rapture.

Perhaps with the culmination of works like *Shwe Dagon Pagoda*, and in the same year, his journey to foreign lands ended, bringing him to California in 1915, where he remained until his death in Santa Barbara in 1937, securing his place as a giant among California and American Impressionists.

This painting retains its stunning original hand carved and gilt wood frame by notable New York frame maker Albert Milch, whose custom moldings adorned treasured works by many top American artists of the early 20th century, including masterworks by Hassam, Henri, Bellows, and many others.



69



70

69

FRANK WILLIAM CUPRIEN (1871-1948)

A Summer Evening
 signed 'F.W. Cuprien' (lower left) and titled and signed (on the reverse)
 oil on canvas affixed to board
 11 x 17in
 overall: 15 x 21in

US\$5,000 - 7,000

Exhibited

Irvine, The Irvine Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games, organized by the Georgia Museum of Art and The Irvine Museum*, traveling exhibition, July 1996 – January 1998.

Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, September 28, 2013 – January 9, 2014.

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 294, illustrated in color.



71

70

ALFRED R. MITCHELL (1888-1972)

Dawning

signed 'Alfred R. Mitchell' (lower right) and titled (on the reverse)

oil on board

8 x 10in

overall: 14 x 16in

US\$3,000 - 5,000

71

JACK WILKINSON SMITH (1873-1949)

Dog's Head Point

signed and dated 'Smith 1921' (lower right)

oil on canvas

24 x 30in

overall: 33 x 39in

Painted in 1921

US\$20,000 - 30,000

72

JOHN MARSHALL GAMBLE (1863-1957)

Poppies and lupine, Santa Barbara
signed 'John M Gamble' (lower right)
oil on canvas
25 x 40in
overall: 34 3/4 x 49 1/2in

US\$150,000 - 250,000

Provenance

Private collection, Carmel, California.

John Marshall Gamble and his paintings are primarily associated with the town of Santa Barbara, but his route to Southern California was circuitous, starting with his birth in Morristown, New Jersey. His father worked for the Pacific Mail Steamship Company, and his family moved to Auckland, New Zealand for a handful of years. As a young man in 1883, Gamble moved to San Francisco where he trained at the San Francisco School of Design under Virgil Williams and Emil Carlsen. Like many aspiring artists from America, Gamble sought to finish his artistic training in Paris, and traveled to study at the Académie Julian which was particularly popular at the time. There, Gamble studied there under Jean-Paul Laurens and Jean-Joseph Benjamin-Constant. After his training, he returned to San Francisco and perhaps would have stayed there if not for the calamitous earthquake and fire of 1906 which consumed his studio. In the wake of his loss, Gamble moved to Santa Barbara for a visit and remained there for the rest of his life.

Gamble is best-known as a painter of wildflowers, although he once commented, "I never painted them as flowers at all. I didn't even think of them as flowers while I was painting. They were just color patches to me. I simply liked the way they designed themselves across the field." (Santa Barbara News Press, 3 April 1956). In *Poppies and Lupine, Santa Barbara*, Gamble depicts a hillside blanketed in masses of vivid orange and blues. The "color patches", as he calls them, are deeply saturated in contrast with the mountains and few scattered clouds in the far distance.





73

73

CHARLES REIFFEL (1862-1942)

Rolling hills

signed 'Charles Reiffel' (lower right) and signed
(on the frame) and on a board fragment (affixed
to the reverse)

oil on board

24 x 30in

overall: 32 x 38in

US\$8,000 - 12,000



74

74

CLYDE FORSYTHE (1885-1962)

Sierra Solitude

signed '-Clyde Forsythe-' (lower right)

oil on board

16 x 12in

overall: 25 x 21in

US\$3,000 - 5,000



75

ANNA ALTHEA HILLS (1882-1930)

Autumn, Fallbrook

signed 'A.A. Hills-' (lower right) and titled and signed
(on the stretcher bar)

oil on canvas

30 x 36in

overall: 37 x 43in

US\$30,000 - 50,000

Provenance

With Karges Fine Art, Carmel, California.

Exhibited

Scottsdale, Fleischer Museum, *Selections from the Irvine Museum Exhibition*, March 1 - May 31, 1993.

Oakland, The Oakland Museum, *Selections from the Irvine Museum Exhibition*, November 13, 1993 - February 20, 1994.

Costa Mesa, John Wayne Airport, Thomas F. Riley Terminal, *Plein Air Paintings from the Irvine Museum*, May 10 - September 25, 2005.

Irvine, The Irvine Museum, *Selections from The Irvine Museum*, October 6, 2009 - February 13, 2010.

Irvine, The Irvine Museum, *Selections from the Irvine Museum Exhibition*, Touring Exhibition 2010-2011.

Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, September 28, 2013 - January 9, 2014.

Literature

Patricia Trenton, *Independent Spirits: Women Painters of the American West, 1890-1945*, Los Angeles, 1995, p. 70, pl. 64, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 161, illustrated in color.



76

ALSON SKINNER CLARK (1876-1949)

Two women admiring a portfolio
signed and dated 'Alson Clark 1905' (lower right)

oil on canvas

22 x 18in

overall: 29 x 25in

Painted in 1905

US\$15,000 - 20,000

Provenance

Private collection, Beverly Hills, California



77

FRANZ ARTHUR BISCHOFF (1864-1929)

Canna Lilies

signed 'Franz A. Bischoff' (lower right)

oil on board

26 x 19in

overall: 35 x 28in

US\$70,000 - 90,000

Provenance

Petersen Galleries, Beverly Hills, California.

Exhibited

Laguna Beach, Laguna Art Museum; Sacramento, Crocker Art Museum; Memphis, Dixon Gallery and Gardens, *California Light 1900 - 1930*, traveling exhibition, 1990 - 1991.

Montclair, New Jersey, Montclair Art Museum, *California Light*, April 21, 1991 - June 2, 1991.

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*, January 20 - May 12, 2007.

Irvine, The Irvine Museum, *Abundance of Color California Flowers in Art*, March 22 - August 23, 2008.

Literature

Patricia Trenton, *California Light 1900 - 1930*, Laguna Beach, 1990, pl. 169, p. 161, illustrated.

Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 57, illustrated in color.

William H. Gerdtz, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 55, illustrated in color.

Jean Stern, *Franz A. Bischoff: The Life & Art of an American Master*, Irvine, 2010, p. 57, illustrated in color.

78

EDGAR PAYNE (1883-1947)

Monument Valley, Riverbed

signed 'Edgar Payne' (lower left) and titled (on the stretcher bar)
oil on canvas

25 1/4 x 30 1/4in

overall: 29 1/2 x 34 1/2in

US\$140,000 - 180,000

Provenance

Spanierman Gallery, New York, New York.

Exhibited

New York, Spanierman Gallery, *Western Americana*, July 8 -
September 27, 1991.

Irvine, The Irvine Museum, *Masters of Light, Plein-Air Painting
in California 1890-1930*, International Tour 2002 – 2004.

Literature

Edward Goldfield, *Edgar Payne 1882-1947*, illustrated in color, listed
in the checklist as number 6.

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-
1930*, Irvine, 2002, p. 132-133. p. 12 illustrated in color (detail), p.
144-145, illustrated in color.

Scott Shields, *Edgar Payne: The Scenic Journey*, Pasadena, 2012,
p. 181-182, illustrated in color. Listed in checklist p. 254.

In 1924, William Wendt famously remarked that he did not paint scenes of the Grand Canyon because it was simply impossible to capture. Apparently Edgar Payne, a close friend and painting colleague of Wendt, did not see it that way. According to his wife Elsie's writings, Edgar was as attracted to the Southwest as anywhere the husband and wife painted. In her biographical notes, written after Edgar Payne's death, Elsie wrote "In 1916 the Santa Fe Railroad, just opening that country to tourists, sent him...to paint the Indian Pueblos and Mesas and mountains of New Mexico and the Canyon de Chelley [sic], Monument Valley and Grand Canyon of Arizona". She continues saying that "he returned to that glorious country nearly every year that he was in America the rest of his life. It was the last place he painted before his final illness".

As with many of his predecessors, Edgar was fascinated with not only the awe-inspiring majesty of the colorful Southwest, but also with capturing Indian life while it still existed. In areas such as Monument Valley and Canyon de Chelly, time seems to stand still, and Payne strove to capture that feeling, with locals travelling the same ancient paths through the sandstone monoliths as their fathers and grandfathers. Payne was also a master at capturing the scale of the topography, with his riders miniscule in comparison to their surroundings. The effect is one of accurately achieving that challenge laid down by William Wendt years earlier.

In *Monument Valley, Riverbed*, we see Payne's classic use of all these elements. The riders are dwarfed by the immense scale of the landscape. The red clay color of the stone and dirt immediately evokes the heat of the day, where scrub brush is plentiful and water is not. The puffy clouds and blue sky make an exquisite contrast with the dryness of the foreground, while the cliff shadows offer the only shade for the day.





79



80

79
CARL SAMMONS (1883-1968)
California hills in summer
signed 'Carl Sammons' (lower right)
oil on canvas
25 x 36in
overall: 32 3/4 x 43 3/4in

US\$6,000 - 8,000

Provenance
Private collection, Alameda, California.

80
PAUL LAURITZ (1889-1975)
Trees and Foothills
signed 'Paul Lauritz' (lower left) and signed (on the reverse)
oil on paper affixed to board
13 x 17in
overall: 20 x 24in

US\$4,000 - 6,000



81

MAURICE BRAUN (1877-1941)

The Distant Range

signed 'Maurice Braun' (lower right) and titled (on the stretcher bar)

oil on canvas

25 x 30in

overall: 30 x 35in

US\$30,000 - 50,000

Provenance

Private collection, Lompoc, California.



82

EDGAR PAYNE (1883-1947)

Eucalyptus Trees

signed 'Edgar Payne' (lower right)

oil on canvas

28 x 32in

overall: 38 x 42in

US\$35,000 - 45,000

Provenance

Petersen Galleries, Beverly Hills, California.

Young's Fine Arts, Santa Barbara, California.

Exhibited

Tulsa, The Gilcrease Museum, *A California Collage*, September 14, 1991 - September 14, 1992.

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*, January 20 - May 12, 2007.

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 48, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 35, illustrated in color.



83

WILLIAM WENDT (1865-1946)

Saddleback Mountains, Mission Viejo
signed and dated 'William Wendt 1923' (lower right)
oil on canvas
30 x 40in
overall: 39 x 49in
Painted in 1923

US\$80,000 - 120,000

Provenance

With F.E. Keeler, Piedmont, California.

Exhibited

Irvine, The Irvine Museum, *Majestic California: Prominent Artists of the Early 1900's*, September 9, 2006 – January 13, 2007.
Irvine, The Irvine Museum, *Autumn's Glory, Winter's Grace*, September 29, 2012 – January 17, 2013.

Literature

Jean Stern, *California: This Golden Land of Promise*, Irvine, 2001, p. 313, illustrated in color.
Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 211, illustrated in color.
Will South, Jean Stern, Janet Blake, and Jean Patterson, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 105, illustrated full page color.

GRANVILLE REDMOND (1871-1935)

Hazy Day in Antelope Valley

signed 'Granville Redmond' (lower left) and titled and dated on the artist's label '1932' (on the reverse)

oil on canvas

20 x 25in

overall: 26 x 31in

Painted in 1932

US\$100,000 - 150,000

Provenance

Collection of the artist's granddaughter, Las Vegas, Nevada.

Exhibited

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

Literature

Jones, Harvey, *Granville Redmond*, The Oakland Museum, 1988, p. 91, pl. 74, illustrated in color, cat. no. 76.

Granville Redmond was stricken with scarlet fever when he was two years old. He lost his hearing, but was fortunate to maintain his eyesight. It has often been suggested that Redmond's hearing loss gave his paintings a particularly quiet and peaceful effect.

From 1910 to 1917, Granville Redmond lived and painted in a variety of Northern California locations. It was some time during this period that Redmond turned to painting his renowned, highly colorful wildflower compositions. There were undoubtedly wildflowers galore in the spring months throughout the California countryside and Redmond must have found it difficult not to incorporate these bright colors into his landscapes. As with many of the painters of the day, Redmond's style was influenced by the French and East Coast Impressionists. West Coast critics noted his use of Pointillism and likened his art to that of Claude Monet and Camille Pissarro.

By the 1920s the promotion of California as a tourist destination was in full swing. Advertisers used images of bountiful orange groves and fields of wildflowers to show off the beauty of the sunshine state and encourage visitors. Redmond's paintings were used as part of this promotion and soon his works were recognized across the country. Interest by dealers in his wildflower paintings rose quickly and the artist found it difficult to keep up with the demand.

In 1917 Redmond moved back to Southern California, in part to try out his pantomime skills in Hollywood. He became friends with Charlie Chaplin and even assisted him in training for *The Little Tramp*. Redmond had a studio on Chaplin's lot and appeared in some of his films, most notably as the white-haired sculptor in *City Lights*.

Redmond also maintained a studio in rustic Topanga Canyon around this time, and in the last decades of his life, his sunny scenes of Southern California remained popular with collectors as Impressionism remained in vogue in California long after it had been displaced by other styles elsewhere.

Hazy Day in the Antelope Valley depicts a scene from the western Mojave Desert. Each spring this high desert environment comes alive with a seasonal mosaic of color. The flowers in the foreground are composed of meticulous dabs of paint with crisp points of impasto highlighting bunches of orange and yellow wildflowers. The Pointillist influence on the flowers contrasts with the smoother Impressionist-style tonal shifts in the faint purple mountains in the distance. Redmond masterfully captures the scattered shadows cast from the clouds on the landscape by superimposing delicate areas of darker green and blue hues. Much like his 19th century predecessors' depictions of the Yosemite Valley, Redmond's painting *Hazy Day in the Antelope Valley* deliberately invites one to visit if for no other reason than to gauge his artistic license.





85

CHARLES REIFFEL (1862-1942)

The Pool (Looking up river)

signed 'Charles Reiffel' (lower left) and titled and signed
(on the reverse)

oil on board

24 x 20in

overall: 31 x 27in

US\$8,000 - 12,000

86

MAURICE BRAUN (1877-1941)

Late Autumn

signed 'Maurice Braun' (lower left) and titled (on the stretcher bar)

oil on canvas

16 x 20in

overall: 23 x 27in

US\$6,000 - 8,000

85



86



87

MAURICE BRAUN (1877-1941)

Hills of San Diego

signed 'Maurice Braun' (lower right)

oil on canvas

25 x 30in

overall: 35 1/4 x 40 1/4in

US\$15,000 - 20,000

Provenance

With Gerald Sauer Fine Art, Carmel, California.

Private collection, Rancho Santa Fe, California.



88

MARION KAVANAGH WACHTEL (1870-1954)

View into the valley

signed 'Marion Kavanaugh Wachtel' with artist's cipher (lower left)

watercolor on paper

30 x 22in

overall: 37 x 29in

US\$25,000 - 35,000

Provenance

Private collection, Wisconsin.



89

GRANVILLE REDMOND (1871-1935)

Moonlight on the coast

signed 'Granville Redmond' (lower left)

oil on canvas

22 1/2 x 32 3/8in

overall: 32 x 42in

US\$50,000 - 70,000

Provenance

Private collection, San Diego, California.



90



91



90



91

90

PAUL GRIMM (1891-1974)

Scenic Foothills; Golden Hues (A group of two)

each signed 'Paul Grimm' (lower right)

each oil on board

each 12 x 16in

each unframed

US\$4,000 - 6,000

91

PAUL GRIMM (1891-1974)

Lone Oak; Field by the Hills (A group of two)

each signed 'Paul Grimm' (lower right)

each oil on board

each 12 x 16in

each unframed

US\$4,000 - 6,000



92

PAUL GRIMM (1891-1974)

San Jacinto

signed 'Paul Grimm' (lower right)

oil on canvas

43 x 60 1/2in

overall: 51 x 68in

US\$25,000 - 35,000

Exhibited

Irvine, The Irvine Museum, *Saving Paradise*, June 16 – October 26, 2010.



93



94

93

EMIL JEAN KOSA, JR. (1903-1968)

From Ojai
signed 'Emil Kosa Jr' (lower left) and titled (on the stretcher bar)
oil on canvas

30 x 36in

overall: 37 x 43in

US\$6,000 - 8,000

94

EMIL JEAN KOSA, JR. (1903-1968)

Ranch scene
signed 'Emil Kosa Jr' (lower right)
oil on canvas affixed to board

20 x 30in

overall: 28 x 38in

US\$5,000 - 7,000



95

WILLIAM WENDT (1865-1946)

Governadora Canyon

signed and dedicated 'To John and Mae Forster .William Wendt.'

(lower left)

oil on canvas

25 x 30in

overall: 32 x 38in

US\$30,000 - 50,000

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 213,
illustrated in color.

Will South, Jean Stern, Janet Blake, and Jean Patterson, *In Nature's
Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 102,
illustrated full page color.



96

DUNCAN GLEASON (1881-1959)

Their Last Port

signed 'Duncan Gleason' (lower right)

oil on canvas

30 x 36in

overall: 40 x 46in

US\$30,000 - 50,000



97

EDGAR PAYNE (1883-1947)

High surf along the Laguna coast
signed 'Edgar Payne' (lower right)

oil on canvas

20 x 24 1/4in

overall: 29 x 33in

US\$30,000 - 50,000

Provenance

Laguna Beach Art Gallery (remnants of a label affixed to the reverse).

Exhibited

Irvine, The Irvine Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games, organized by the Georgia Museum of Art and The Irvine Museum*, traveling exhibition, July 1996 – January 1998.

Irvine, The Irvine Museum, *All The Water That Will Ever Be, Is, Right Now*, September 13, 2008 – January 17, 2009.

Irvine, The Irvine Museum, *Lasting Impressions: Twenty Years of the Irvine Museum*, January 26 – June 6, 2013.

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 293, illustrated in color.



98



99

98

PAUL GRIMM (1891-1974)

Summit Lake, High Sierra
signed 'Paul Grimm' (lower left) and signed, titled and dated
'1947' (on the reverse)
oil on canvas board
16 x 20in
overall: 20 1/4 x 24 1/4in
Painted in 1947

US\$3,000 - 5,000

99

PAUL GRIMM (1891-1974)

Majestic San Jacinto
signed 'Paul Grimm' (lower left) and titled and signed (on the reverse)
oil on canvas
28 x 36in
overall: 36 x 44in

US\$4,000 - 6,000



100

GEORGE KENNEDY BRANDRIFF (1890-1936)

Tioga Pass

signed 'George K. Brandriff' (lower right)

oil on canvas

30 x 36in

overall: 38 x 44in

US\$16,000 - 20,000

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 431,
illustrated in color.



101



102

101

FRED GRAYSON SAYRE (1879-1939)

Pastoral II (Cows in a Landscape)

signed 'F. Grayson Sayre' (lower left)

oil on canvas

16 x 20in

overall: 22 x 26in

US\$4,000 - 6,000

102

CHARLES A. FRIES (1854-1940)

Green Pasture

signed and dated 'C.A. Fries 1937' (lower right) and numbered '1665' and titled (on the reverse)

oil on canvas

24 x 36in

overall: 28 x 40in

Painted in 1937

US\$4,000 - 6,000



103



104

103

MATHIAS JOSEPH ALTEN (1871-1938)

Harvest time

signed and dated 'M. Alten / 1920' (lower right)

oil on canvas

32 x 42in

overall: 39 x 49in

Painted in 1920

US\$5,000 - 7,000

Provenance

Private collection, Southern California.

104

EMILE GRUPPE (1896-1978)

Vermont Hillside

signed 'Emile A. Gruppe' (lower right) and titled (on the stretcher bar)

oil on canvas

30 x 36in

overall: 36 x 42in

US\$5,000 - 7,000

Provenance

Private collection, Toronto, Canada.

Private collection, New Mexico.



105

105

NORMAN STILES CHAMBERLAIN (1887-1961)

Chamber in Mission San Juan Capistrano
signed 'N Chamberlain' (lower right)

oil on canvas affixed to board

22 x 18in

overall: 30 x 25in

US\$7,000 - 9,000

Exhibited

Irvine, The Irvine Museum, *Romance of the Bells*,
traveling exhibition, 2004-2005.

106

DUNCAN GLEASON (1881-1959)

Near Taxco, Mexico

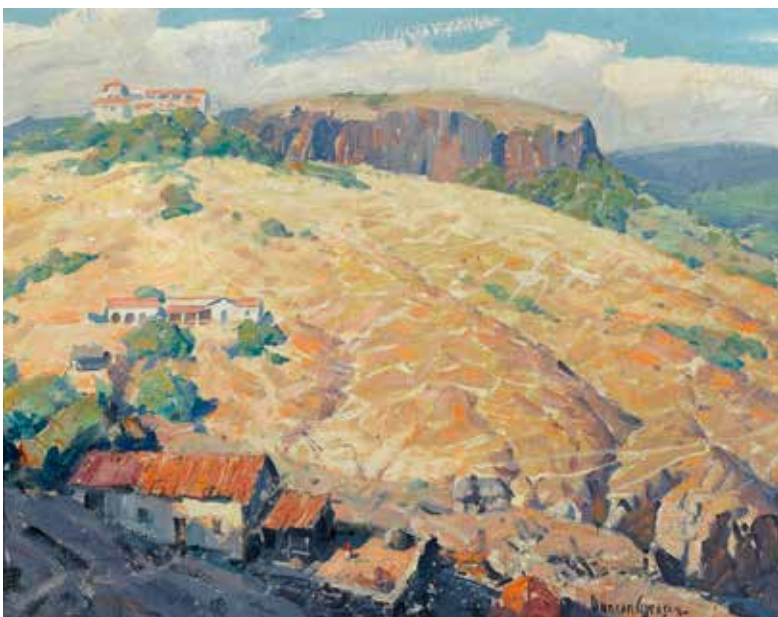
signed 'Duncan Gleason' (lower right) and titled on
the artist's label (on the reverse)

oil on canvas board

12 x 16in

overall: 17 x 20in

US\$4,000 - 6,000



106



107

JESSIE ARMS BOTKE (1883-1971)

Toucans

signed 'Jessie Arms Botke' (lower right)

oil and gold leaf on panel

25 1/4 x 30 1/8in

overall: 34 x 39in

US\$25,000 - 35,000

Provenance

James and Linda Ries, Beverly Hills, California.

Exhibited

Chicago Art Gallery Association, no date (remnant of label on the reverse).

Oakland, The Oakland Museum, *A Time and a Place: From the Ries Collection of California Paintings*, December 1, 1990 – March 3, 1991.

Irvine, The Irvine Museum, *Inner Visions: Women Artists of California*, March 17 - June 7, 2012.



108



109

108

ALEXIS MATTHEW PODCHERNIKOFF (1886-1933)

A field of blooming phlox
signed 'A.M. Podchernikoff' (lower left) and titled (on the stretcher bar)
oil on canvas
20 x 30 in.
overall: 27 1/2 x 37 1/2in

US\$6,000 - 8,000

109

MAURICE BRAUN (1877-1941)

Landscape with trees and hills
signed 'Maurice Braun' (lower left)
oil on canvas
16 x 20in
overall: 24 x 28in

US\$5,000 - 7,000



110

WILLIAM WENDT (1865-1946)

Rolling Hills

signed 'Wm. Wendt' (lower left)

oil on canvas

20 x 36in

overall: 30 x 47in

US\$25,000 - 35,000

Provenance

Spanierman Galleries, New York, New York.

Private collection, Beverly Hills, California.



111



112

111

SAM HYDE HARRIS (1889-1977)

Monday (Wash Day)
signed 'Sam Hyde Harris' (lower left) and titled and estate-stamped
(on the reverse)
oil on canvas board
16 x 20in
overall: 23 x 27in

US\$3,000 - 5,000

112

SAM HYDE HARRIS (1889-1977)

Sunlit foothills
signed 'Sam Hyde Harris' (lower left) and estate-stamped
(on the reverse)
oil on canvas board
12 x 16in
overall: 19 x 23in

US\$3,000 - 5,000



113

113
ALFRED R. MITCHELL (1888-1972)
Borrego Desert
signed 'Alfred R. Mitchell' (upper left) and titled and signed
(on the reverse)
oil on board
16 x 20in
overall: 24 x 27in

US\$4,000 - 6,000

114
MAURICE BRAUN (1877-1941)
Trees and distant wash
signed 'Maurice Braun' (lower right)
oil on board
5 3/4 x 3 3/4in
overall: 10 x 8in

US\$3,000 - 5,000



114



115

WILLIAM A. GRIFFITH (1866-1940)

Lupine in bloom on a ranch

signed and dated 'William A. Griffith 1928' (lower right)

oil on canvas

25 x 30in

overall: 35 x 40in

Painted in 1928

US\$15,000 - 20,000

Exhibited

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*,
January 20 – May 12, 2007.



116



117

116
MARION KAVANAGH WACHTEL (1870-1954)
Wildflowers along a San Gabriel hillside
signed 'Marion Kavanagh Wachtel' (lower right)
watercolor on paper
16 x 20in
overall: 20 x 24in

US\$8,000 - 12,000

Provenance

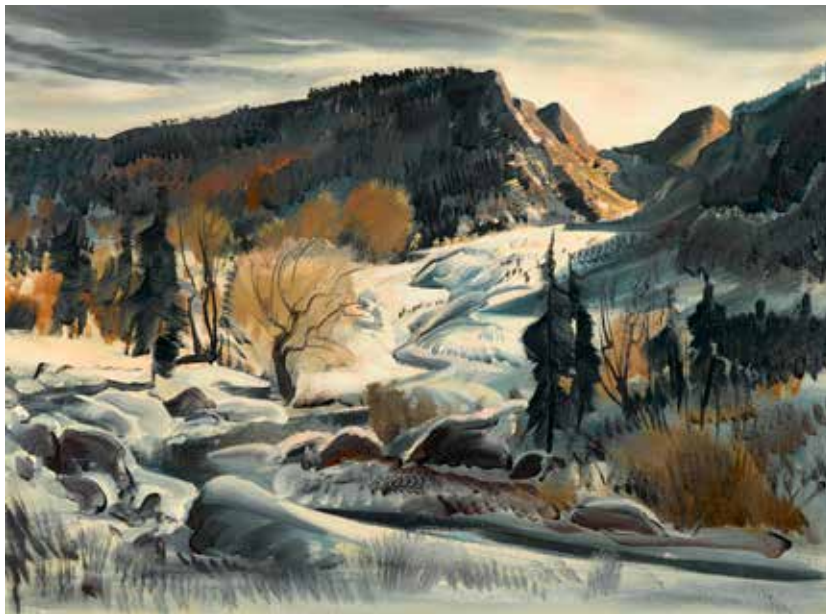
Private collection, St. Louis, Missouri.

117
PAUL LAURITZ (1889-1975)
Eucalyptus and green fields
signed 'Paul Lauritz' (lower left)
oil on canvas
34 x 40in
overall: 42 x 48in

US\$8,000 - 12,000



118



119

118

FITCH BURT FULTON (1879-1955)

Abating Storm
 signed and dated 'Fitch Fulton '44' (lower left) and titled
 (on the reverse)
 oil on canvas
 32 x 38in
 overall: 39 x 45in
 Painted in 1944

US\$4,000 - 6,000

119

PAUL LAURITZ (1889-1975)

View of a stream in winter
 signed 'Paul Lauritz' (lower right) and inscribed, signed and dated
 'Feb. 13, '46' (on the stretcher bar)
 oil on canvas
 25 x 34in
 overall: 33 x 42in
 Painted in 1946

US\$4,000 - 6,000



120



121

120

EDGAR PAYNE (1883-1947)

The Eastern Sierra
signed 'Edgar Payne' (lower right)
oil on canvas board
10 x 14in
overall: 16 x 20in

US\$5,000 - 7,000

There is a label affixed to the reverse from the studio of Elsie Palmer Payne.

121

ALFRED R. MITCHELL (1888-1972)

California Coast at Torrey Pines
signed 'Alfred R. Mitchell' (lower left) and titled (on the reverse)
oil on board
16 x 20in
overall: 23 x 27in

US\$6,000 - 8,000



122

ALBERT THOMAS DEROME (1885-1959)

Rearner Point, Los Lobos; Asilomar Beach,
 Monterey Bay (A group of two)
 each signed 'A. DeRome' (lower right) and each
 titled and dated (on the reverse)
 each oil on board
each 6 x 8in
 overall: 9 1/4 x 11 1/4in each

US\$4,000 - 6,000



123

ROBERT WOOD (1889-1979)

Sycamores
 signed 'Robert Wood' (lower right) and titled
 (on the reverse)
 oil on canvas
24 x 36in
 overall: 31 x 43in

US\$4,000 - 6,000

Provenance

With Kerwin Galleries, Burlingame, California.
 Private collection, San Mateo, California.

122



123

124

OSCAR BROUSSE JACOBSON (1882-1966)

Snow covered mountains
signed and dated 'Jacobson 1938' (lower left)
oil on canvas

20 x 26in

overall: 25 1/2 x 31 3/4in

Painted in 1938



124

US\$4,000 - 6,000

125

RINALDO CUNEO (1877-1939)

San Francisco docks
signed 'Cuneo' (lower left)
oil on canvas affixed to board

11 x 12in

overall: 17 x 18 1/4in

US\$3,000 - 5,000

Provenance

Estate of Constance Crowley Peabody,
San Francisco, California.



125



126

PHILIP HERSCHEL PARADISE (1905-1997)

West wind and A view of San Francisco and the Bay Bridge (double-sided)
signed 'Phil Paradise' (lower right)
watercolor on paper
14 1/4 x 21in
overall: 26 1/4 x 32 1/4in

US\$4,000 - 6,000

Provenance

Estate of Constance Crowley Peabody,
San Francisco, California.



127

DONG KINGMAN (1911-2000)

San Francisco with the Bay Bridge beyond
signed 'Dong Kingman' (lower right)
watercolor on paper
sight: 21 1/4 x 29 1/4in
overall: 34 x 41 1/2in

US\$4,000 - 6,000

Provenance

Estate of Wilkes Bashford, San Francisco, California.

126



127

128

DONG KINGMAN (1911-2000)

California Street, San Francisco
signed 'Dong Kingman' (lower left)
watercolor on paper
22 x 16in
overall: 28 x 22in

US\$3,000 - 5,000

Provenance

The artist.
With Conacher Gallery, San Francisco, California,
1982.
Private collection, San Francisco, California.

129

DONG KINGMAN (1911-2000)

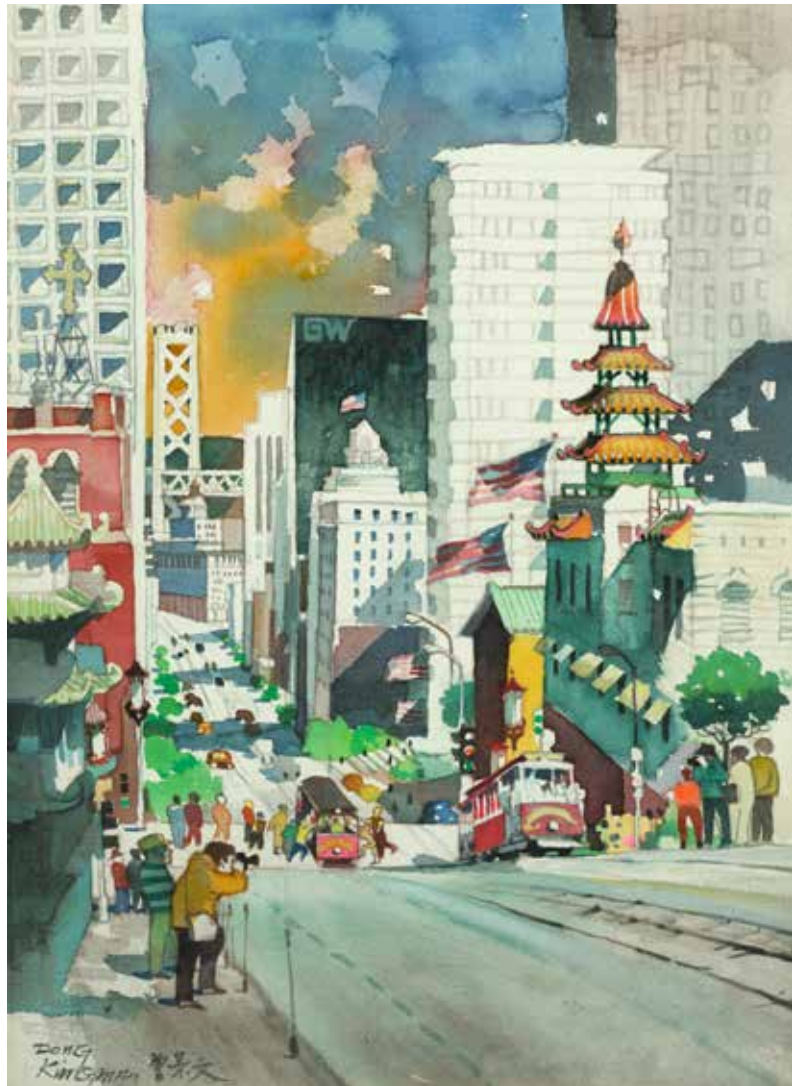
Golden Gate Bridge
signed 'Dong Kingman' (lower left)
watercolor on paper
23 x 30in
overall: 36 1/4 x 44in

US\$4,000 - 6,000

Provenance

The artist.
With Conacher Gallery, San Francisco, California, 1982.
Private collection, San Francisco, California.

This watercolor was featured as the label on Mark West's 1981 Chardonnay.



128



129



130

130

BARSE MILLER (1904-1973)

Bird Rock, Laguna
signed 'Barse Miller' (lower right) and titled,
signed and dated '28' (on the reverse prior to lining)
oil on canvas

19 x 24in

overall: 25 x 30in

Painted in 1928

US\$8,000 - 12,000

Provenance

Petersen Galleries, Beverly Hills, California.

Exhibited

Santa Ana, John Wayne Airport, Thomas F. Riley
Terminal, *Plein Air Paintings from the Irvine Museum*,
May 10 – September 25, 2005.

Literature

Joan Irvine Smith, *A California Woman's Story*,
Irvine, 2006, p. 413, illustrated in color.

131

CURT WALTERS (BORN 1950)

Beach and Tennis Club, La Jolla
signed 'Curt Walters' (lower right)
oil on canvas

30 x 30in

overall: 38 x 38in

US\$6,000 - 8,000



131

132

ROGER EDWARD KUNTZ (1926-1975)

Bath Study

signed 'Kuntz' (lower right) and titled

(on the stretcher bar)

oil on canvas

30 x 24in

overall: 36 x 30in

US\$8,000 - 12,000



132

133

ROGER EDWARD KUNTZ (1926-1975)

Girl and Tub II

signed 'Kuntz' (lower left) and titled (on the

stretcher bar)

oil on canvas

16 x 15in

overall: 21 x 20in

US\$4,000 - 6,000



133



134



135

134
JOHN MODESITT (BORN 1955)
 Sierra Lake
 signed 'Modesitt' (lower left)
 oil on canvas
 21 1/2 x 24in
 overall: 31 x 32in

US\$3,000 - 5,000

135
DENNIS HARE (BORN 1946)
 Three figures walking
 signed 'D. Hare' (on the reverse)
 oil on canvas board affixed to board
 14 1/2 x 18in
 overall: 24 x 20in

US\$3,000 - 5,000

There is an unfinished landscape on the reverse.



136

136

TERRY DELAPP (BORN 1934)

Open Burn

signed with initials 'TD' (lower right) and titled
(on the reverse)

acrylic on canvas

33 1/2 x 41 1/2in

overall: 35 x 43in

US\$5,000 - 7,000

137

TERRY DELAPP BORN 1934)

(Still life with) Iris

signed with initials 'TD' (lower right) and titled
(on the reverse)

acrylic on canvas

24 x 18in

overall: 32 x 24in

US\$4,000 - 6,000



137



138

138

DAVID HOWARD HITCHCOCK (1861-1943)

Cliffs, believed to be Waimea Canyon, Kauai
signed 'D. Howard Hitchcock' (lower left)

oil on canvas affixed to board

10 x 7 1/2 in

overall: 15 x 13 in

US\$5,000 - 7,000

Property to be sold on behalf of the Honolulu
Museum of Art.



139

139

DAVID HOWARD HITCHCOCK (1861-1943)

Black Point from Kahala Shore
signed and dated 'D. Howard Hitchcock H.I.
1930' (lower right)

oil on canvas affixed to board

20 x 16 in

overall: 25 x 21 in

Painted in 1930

US\$5,000 - 7,000

Property to be sold on behalf of the Honolulu
Museum of Art.

140

DAVID HOWARD HITCHCOCK (1861-1943)

Manoa Valley from Ala Wai Boulevard
signed and dated 'D. Howard Hitchcock H.I.
1933' (lower right)

oil on canvas board

12 x 16in

overall: 15 x 19in

Painted in 1933

US\$8,000 - 12,000

Property to be sold on behalf of the Honolulu
Museum of Art.

141

LLOYD SEXTON, JR. (1912-1990)

Pond along the Hawaiian shore
signed 'L Sexton' (lower right)

oil on canvas board

16 x 12in

overall: 20 1/2 x 16 1/2in

US\$4,000 - 6,000

Provenance

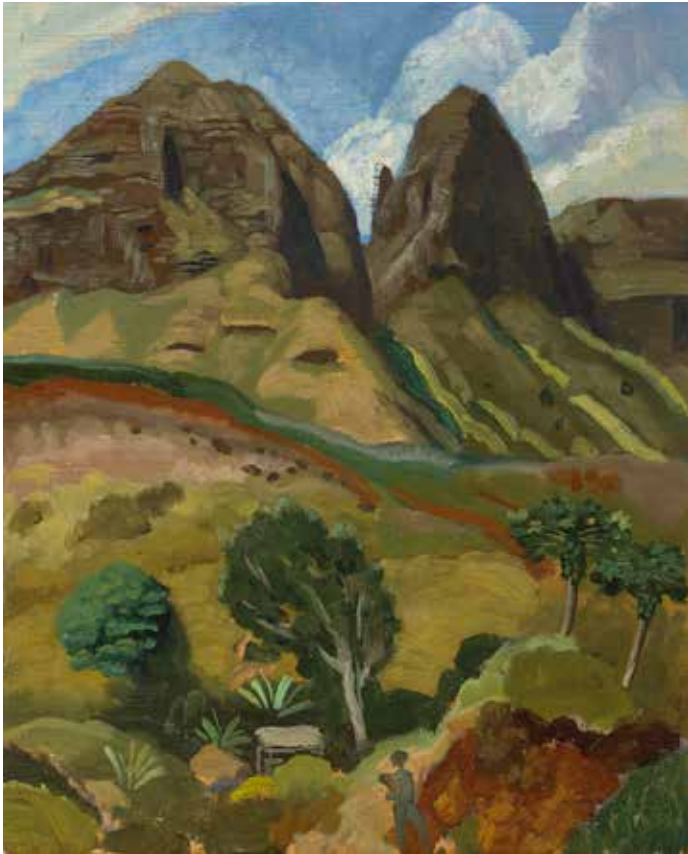
Private collection, Southern California.



140



141



142

EUGENE FRANCIS SAVAGE (1883-1978)

A view of the Hawaiian coast and two other Hawaiian subjects
(A group of three)

first and third inscribed 'Eugene Savage' (on the reverse)
each oil on canvas

first 16 x 20in; second 20 x 16in; third 14 x 10in

overall: 21 1/4 x 25in; 23 1/2 x 19 1/2in; 17 1/2 x 13 1/2in

US\$4,000 - 6,000

Provenance

Private collection, Northern California.



143

143

JONATHAN KENWORTHY (BORN 1943)

Noon at Maralal - Samburu Beneath an Acacia tree
 inscribed, dated and numbered '© Kenworthy'70 9/10'
 (on the edge of the base)
 bronze with dark brown patina
 18 x 13 x 29in
 Modeled in 1970

US\$8,000 - 10,000

Provenance

Gerald Peters Gallery, New York, New York.
 Estate of Patricia Anawalt, Brentwood, California.

144

JONATHAN KENWORTHY (BORN 1943)

Yesterday's Gods
 inscribed, dated and numbered '© Kenworthy 2002 1/9'
 (on the edge of the base)
 bronze with red brown patina on steel base
 27 1/2 x 9 1/2 x 23in
 Modeled in 2002

US\$7,000 - 10,000

Provenance

Gerald Peters Gallery, New York, New York.
 Estate of Patricia Anawalt, Brentwood, California.

Literature

James Silbert, *Jonathan Kenworthy Sculpture and Works on Paper*, Liontree Publications, 2007, p. 218, 221 illustrated in color (illustration of another example).



144



145

145

HARRY JACKSON (1924-2011)

Sacagawea III, study for a monument
 inscribed and dated '© Harry Jackson 1979 SUS 15' along
 with thumbprint and 'WFS Italy' foundry mark (along the base)
 bronze with dark brown patina on a wooden base
height: 38 1/2in
 Modeled in 1979

US\$15,000 - 20,000

Provenance

Private collection, San Diego, California.

Literature

Larry Pointer, *Harry Jackson*, New York, 1981, p. 302, listed in checklist.

This work is a study for a monumental version unveiled at the Buffalo Bill Historical Center, Cody, Wyoming, July 4, 1980. This work is number 15 of an edition of 20.

A copy of the artist's certificate of origin, dated July 26, 1982, accompanies this lot. In it, the artist describes the limitations on this model. He states that he used the lost wax casting method and the work was cast under his direction in his studio foundry, the Wyoming Foundry Studios, in Camaioire, Italy.



146

146

CARL KAUBA (1865-1922)

Sioux chief
 inscribed 'C. Kauba / Geschutzt / 6254' (on the back of the robe)
 bronze with multi-hued patina on a stone base
height with base: 18 1/2in

US\$3,000 - 5,000

Provenance

The Lyn Vandegrift Trust, Beverly Hills, California.



147

CARL KAUBA (1865-1922)

War and Peace: A Pair of Bronzes
each inscribed 'C Kauba' (on the base)
each bronze with brown patina
height: 30 1/2in

US\$15,000 - 25,000

Provenance

Private Collection, New Jersey.

148

VICTOR WILLIAM HIGGINS (1884-1949)

Woman gathering water in the placita
signed 'Victor Higgins' (lower right)
oil on canvas
16 x 20in
overall: 22 1/2 x 26 1/2in

US\$120,000 - 180,000

Provenance

Estate of Sylvia McLaughlin, Berkeley, California.

Born in 1884 in Shelbyville, Indiana, it was clear from a young age that Victor Higgins would not follow in his father's footsteps and become a farmer. A chance meeting with an itinerant painter when Higgins was just nine years old set him on his career path. When he was 15, his parents allowed him to leave home and travel to Chicago where he would study and work for the next ten years. From Chicago, Higgins moved to New York where he met Robert Henri and viewed the work of his group, "The Eight", who were setting new bars for progressive American artists. Despite this anti-academic influence, Higgins felt the need to complete a traditional artistic education so from New York he traveled to Europe. Over three years Higgins studied in Paris and Munich and became fast friends with Walter Ufer. Both Higgins and Ufer enjoyed the patronage of Carter H. Harrison Jr., then mayor of Chicago, who helped fund their studies. Significantly, Higgins returned to New York in time to see the 1913 Armory Show. Higgins paintings were influenced throughout his career by the modern and stylistic innovations on view at this seminal show.

Victor Higgins made his first trip to Taos through a commission from Harrison in 1914. Taos and broadly New Mexico proved to be Higgin's artistic muse. Higgins himself answered the question of why Taos in *New Mexico Magazine* in 1932: "Because of the light, there is the best light here to be found anywhere. There is more color in the landscape and the people than elsewhere." Joining the Taos Society of Artists in 1917, Higgins remained a member through its eventual disbandment in 1927.

During his time in Taos, Higgins' palette broadened from darker colors to include a range of blue, green, and whites. His compositions were reduced in complexity to emphasize color and texture. In the present lot we see Higgins working within his mature artistic vision. This painting fulfills Higgins' own requirement for a modern painter, to "design through color harmonies". The center of the painting is largely composed of a myriad of white tones of the adobe. The well, the oven, the adobe, the sky and even the figure are reduced to their essential components. The textures of the covered well, the walls of the adobe and the pueblo oven are crafted with thick unflinching brushwork, with the changes in the direction of the brush strokes emphasizing the change in light within the composition. The blue shawl and the white dress of the woman are likewise composed of the same loaded brushstrokes. Higgins paints the sky as a subtle spectrum of blue tones with super-imposed gray clouds which again make use of contrasting impasto. *Woman gathering water in the placita* offers us an image of Higgins' vision of the Taos light.





149



150

149
OLAF C. SELTZER (1877-1957)
 Remnants of an Army
 signed 'O.C. Seltzer' (lower left)
 oil on canvas
 14 x 25in
 overall: 21 x 32in

US\$4,000 - 6,000

Provenance
 Private collection, Houston, Texas.

This painting is the artist's version of a work by Elizabeth Thompson (British/Irish, 1846-1933) titled *Remnants of an Army*, painted in 1879. It currently hangs in the Tate Gallery in London.

150
ERNESTO ICAZA (1866-1935)
 Vaqueros roping a horse
 signed 'Icaza' (lower right)
 oil on canvas
 8 x 12in
 overall: 12 x 16 1/2in

US\$6,000 - 8,000

Provenance
 Private collection, Southern California.

151

CARL OSCAR BORG (1879-1947)

Wagon Train

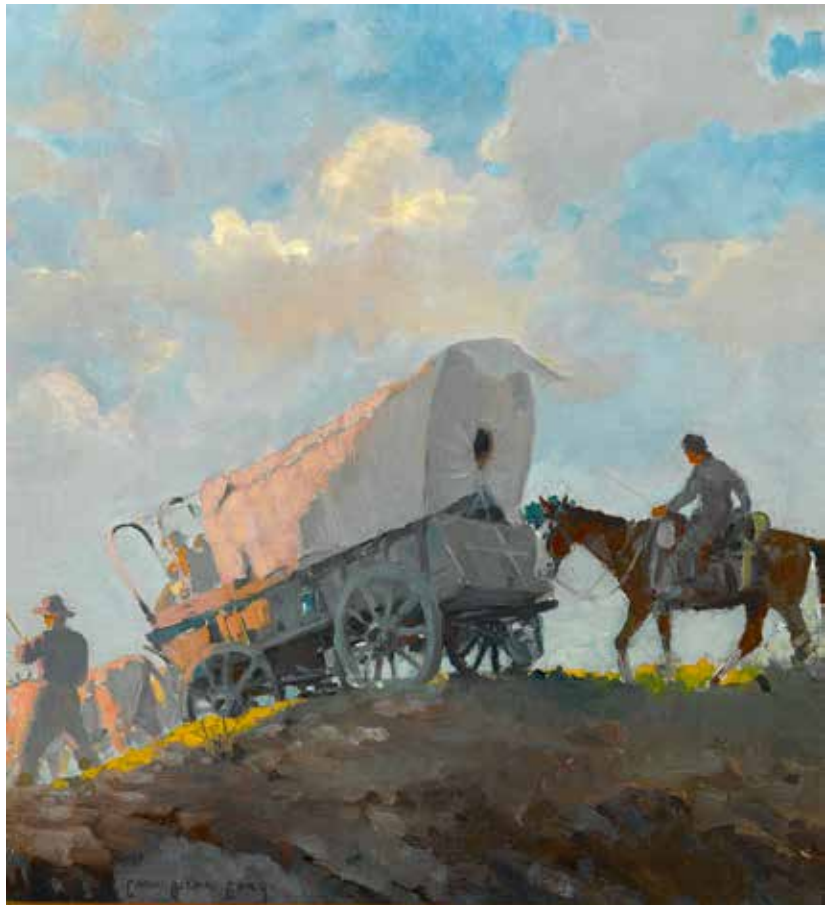
signed 'Carl Oscar Borg' (lower left) and signed indistinctly (on the reverse)

oil on canvas affixed to board

15 x 14in

overall: 21 1/2 x 20 1/2in

US\$4,000 - 6,000



151

152

CARL OSCAR BORG (1879-1947)

Kneeling Indian

signed 'Carl Oscar Borg' (lower left)

watercolor on paper

15 1/4 x 17 1/2in

overall: 24 x 26in

US\$4,000 - 6,000



152

153

CARL CLEMENS MORITZ RUNGIUS (1869-1959)

Bear in a stream taking notice
signed 'C. Rungius' (lower right)
oil on canvas
25 x 30in
overall: 35 x 40in

US\$150,000 - 200,000

Provenance

Private collection, Southern California.

Born in Berlin, Germany in 1869, Carl Rungius took a serious interest in drawing, the outdoors, and animals at an early age and very little else. "I had the good fortune to have a single track mind, so I was a very poor scholar in general, being interested only in drawing, zoology, collecting butterflies and similar pursuits. Nature is still the best teacher and I paint it as I feel it." *Majesty and Wilderness: Works by Carl Rungius* (p. 5) He would go on to become one of North America's most celebrated and respected painters of wildlife.

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

By 1910 Rungius was inspired to move his studio to New York City. He was elected to the National Academy of Design as an associate member in 1913 and gained full membership in 1920. Rungius also spent a great deal of time in Alberta, he built a studio there affectionately known as the "the Paintbox" in 1921. Rungius was a member of two conservationist groups The Campfire Club of America and the exclusive Boone and Crockett Club. There he made and maintained connections with wealthy like-minded men such as Theodore Roosevelt.

In *Bear in a stream taking notice*, Rungius crafts the bear and the landscape with equal importance and attention to detail. He was a meticulous artist with a rigid methodology who compiled nearly two thousand oil and pencil sketches over the course of his career. His tremendous understanding of anatomy allows him to depict this bear, boldly modeled with brown and yellow highlights, in the moment when it shifts its weight to its right front foot. The bear stares straight at the viewer, and the moment is one of acknowledgement and potential. The water under the bear is painted in a loose Impressionist style with broad strokes as the water courses over the bright colored rocks in the stream. The deeper water just behind the bear is depicted with smoother longer strokes and less broken color. Looming trees are depicted with a careful spectrum of greens to show the depth of the forest as well as the light breaking around the bend in the river above the bear.





154



155

154

FREMONT F. ELLIS (1897-1985)

Pines at Evening
signed 'Fremont Ellis' (lower right)
oil on canvas board
14 x 18in
overall: 17 1/2 x 21 1/2in

US\$7,000 - 9,000

Provenance

Private collection, Beverly Hills, California.

155

FRANK HARMON MYERS (1899-1956)

New Mexico town
signed 'Myers' (lower right) and numbered, titled and dated
'1160 New Mexico Town 1933' (on the reverse)
oil on masonite
16 x 20in
overall: 23 1/2 x 27 1/2in
Painted in 1933

US\$3,000 - 5,000

Provenance

With Kerwin Galleries, Burlingame, California.
Private collection, Northern California.

A copy of a preparatory sketch for the painting accompanies the work.



156



157

156

FREMONT F. ELLIS (1897-1985)

Mountain Village
signed 'Fremont Ellis' (lower left)
oil on canvas board
11 x 14in
overall: 14 x 17in

US\$7,000 - 9,000

Provenance

Private collection, Beverly Hills, California.

157

RAYMOND EVERETT (1885-1948)

Austin from the hills
signed and dated 'REverett / 1946' (lower left) and titled
(on the stretcher bar)
oil on canvas
20 x 24in
overall: 24 1/4 x 28 1/4in
Painted in 1946

US\$4,000 - 6,000

Provenance

Private collection, Northern California.



158

EANGER IRVING COUSE (1866-1936)

Shepherd with his flock
signed 'Couse' (lower right)

oil on canvas

24 x 29in

overall: 35 x 39 1/2in)

US\$10,000 - 15,000

Provenance

Private collection, Southern California.



159

FREMONT F. ELLIS (1897-1985)

Navajo Ponies

signed 'Fremont Ellis' (lower left)

oil on canvas board

25 x 30in

overall: 26 x 31in

US\$12,000 - 16,000

Provenance

Private collection, Beverly Hills, California.



160



161

160

OLAF CARL WIEGHORST (1899-1988)

A cowboy and packhorse riding through the desert at sunset
signed 'O-Wieghorst' (lower right)
oil on canvas board
13 3/4 x 18in
overall: 18 1/2 x 22 3/4in

US\$4,000 - 6,000

Provenance

Private collection, Fresno, California.
Thence by descent to the present owner.

161

PAUL LAURITZ (NORWEGIAN/AMERICAN, 1889-1975)

Rider with packhorses in the Sierras
signed 'Paul Lauritz' (lower right)
oil on canvas
20 x 27in
overall: 24 x 31in

US\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



162



163

162
FREDERICK FERDINAND SCHAFER (1839-1927)
 Winter on the plains
 signed 'F. Schafer' (lower right) and titled (on the reverse)
 oil on canvas
 20 x 36in
 overall: 24 x 40in

US\$4,000 - 6,000

Provenance
 Charles B. Tyler, Los Angeles, California.
 Private collection, Los Angeles, California.

163
ASTLEY DAVID MIDDLETON COOPER (1856-1924)
 Buffalo chase
 signed 'A.D.M. Cooper' (lower right)
 oil on canvas
 22 x 36in
 overall: 28 x 40in

US\$4,000 - 6,000

Provenance
 Private collection, Los Angeles, California.



164

164

EDWARD BOREIN (1872-1945)

Cowboy in a horse corral
signed 'Edward Borein' (lower right)
watercolor on paper

6 x 9in

overall: 9 3/4 x 12 3/4in

US\$7,000 - 9,000

Provenance

Private collection, Northern California.
Thence by descent to the present owner.

165

EDWARD BOREIN (1872-1945)

Bucking horse
signed 'Edward Borein' (lower right)
watercolor on paper

7 1/2 x 5 3/4in

overall: 10 1/2 x 8 1/2in

US\$6,000 - 8,000

Provenance

Private collection, Northern California.
Thence by descent to the present owner.



165



166

EDWARD BOREIN (1872-1945)

Cowboy chasing a steer
signed 'Edward Borein' (lower right)

watercolor on paper

7 1/2 x 10in

overall: 12 x 14 1/2in

US\$10,000 - 15,000

Provenance

Private collection, Northern California.

Thence by descent to the present owner.



167

167

JAMES A. FETHEROLF (1925-1994)

Chilkat Range, Alaska
signed 'Fetherolf' (lower right) and titled
(on the stretcher bar)

oil on canvas

30 x 36in

overall: 37 x 43in

US\$4,000 - 6,000

Provenance

With Biltmore Galleries, Los Angeles, California.
Private collection, Hillsborough, California.



168

168

EMIL JAMES BISTRAM (1895-1976)

Composition

signed and dated 'Bisttram 63' with artist's cypher
(lower right)

oil on panel

23 1/8 x 27 7/8in

overall: 31 x 30in

Painted in 1963

US\$4,000 - 6,000



169



170

169
ELLING WILLIAM "BILL" GOLLINGS (1878-1932)

Bronco buster (Breaking 'em in)
 signed 'Gollings' (lower left) along with artist's device
 watercolor and ink on paper

9 1/4 x 12in
 overall: 17 x 19in

US\$7,000 - 9,000

Provenance

Private collection, Los Angeles, California.

170
OLAF CARL WIEGHORST (1899-1988)

Cowboy roping a steer
 signed 'O. Wieghorst' (lower left)
 watercolor on paper

13 x 18in
 overall: 22 x 26in

US\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



171

171

ELLING WILLIAM "BILL" GOLLINGS (1878-1932)

A tough bronc to tame
signed 'Gollings' (lower left) along with artist's device
watercolor and ink on paper

7 1/4 x 12 1/4in

overall: 17 x 22in

US\$5,000 - 7,000

Provenance

Private collection, Los Angeles, California.



172

172

WILL JAMES (1892-1942)

Bronco rider

signed 'Will James' (lower right)

pencil on paper

11 x 8in

overall: 17 x 14in

US\$2,000 - 3,000

Provenance

Private collection, Los Angeles, California.

173

EDGAR SAMUEL PAXSON (1852-1919)

Indian Chief

faintly signed 'Paxson' (lower right)

watercolor on paper

10 x 8in

overall: 17 1/2 x 15in

US\$4,000 - 6,000

Provenance

Wunderlich and Company Inc. New York, New York.
Private collection, Los Angeles, California.

Exhibited

Missoula, Montana, Missoula Art Museum, *E.S. Paxson 1852 - 1919, Retrospective Exhibition*,
March 4 - May 3, 1976. (According to the letter
by William E. Paxson).

A letter, confirming the painting's authentication,
written by William E. Paxson Jr. and dated May 12,
1984, accompanies the lot.



173

174

OLAF CARL WIEGHORST (1899-1988)

Vaquero roping

signed and dated 'O. Wieghorst © 82' with artist's
device (lower left)

watercolor and ink on paper

circular: 9in diameter

overall: 17 1/2 x 17 1/2in

Painted in 1982

US\$3,000 - 5,000



174



175



175



176

175

OLAF CARL SELTZER (1877-1957)

Envelope for letter to Phil Des Jardine; Greeting card and envelope to William H. Marks (A group of two)
 the first signed 'O.C. Seltzer' (lower right of small painted image), the second signed with initials 'O.C.S.' on card and envelope images (lower left)
 each watercolor, ink and gouache on paper
 4 1/2 x 10 1/2in; 9 1/2 x 6in (for both card and envelope, framed together)
 overall: 14 1/2 x 20 3/4in; 16 x 12in

US\$2,000 - 4,000

Provenance

Private collection, Los Angeles, California.

176

EDGAR PAYNE (1883-1947)

Looking
 signed 'Edgar Payne' (lower right)
 pencil on paper
 13 x 13in
 overall: 23 1/2 x 25in

US\$2,500 - 4,500

Provenance

Estate of the Artist.
 With De Ru's Fine Arts, Laguna Beach, California.

Literature

Hatcher, Evelyln Payne and Intro. by Jean Stern, *The Drawings of Edgar Payne 1883-1947*, De Ru's Fine Arts, Laguna Beach, 2002, p. 94 illustrated.

There is a statement attesting that *Looking* is from the artist's estate signed by Evelyne Payne Hatcher and Dewitt McCall affixed to the reverse.

177

HARRY CURIEUX ADAMSON (1916-2012)

Black brant, Tomales Bay

signed 'Harry Curieux Adamson' (lower left)

oil on canvas

16 x 20in

overall: 21 x 25in

177



US\$4,000 - 6,000

Provenance

Private collection, Northern California.

Black brant are also known as the Pacific brant goose.

178

MAYNARD DIXON (1875-1946)

Navajo Bathers on the Little Colorado, Arizona;

Standing Bull (I Saw his Antlers!) (A group of two) the first titled and stamped with thunderbird (lower left), the second signed with initials and dated 'MD 1931' (lower right)

the first watercolor and charcoal on paper, the

second watercolor and ink on paper

first 4 1/2 x 6 1/4in; second 5 x 3in

overall: first 11 1/2 x 13 1/2in; second 14 x 11in

178



US\$3,000 - 5,000

Provenance

Private collection, Los Angeles, California.





179

STEPHEN LYMAN (1957-1996)

Coyote with Prickly Pear Cactus
signed and dated 'Stephen Lyman / © 1983' (lower left)
oil on masonite
24 x 36in
overall: 32 1/4 x 44 1/4in
Painted in 1983

US\$10,000 - 15,000

Provenance

Acquired directly from the artist.
Private collection, Oregon.



180



181

180

STEPHEN LYMAN (1957-1996)

Owl peering through a hole in the roof
 signed and dated 'Stephen Lyman / © 1982' (lower right)
 oil on masonite
 26 1/2 x 50 1/2in
 overall: 31 1/4 x 55 1/4in
 Painted in 1982

US\$8,000 - 12,000

Provenance

Acquired directly from the artist.
 Private collection, Oregon.

181

ROD FREDERICK (BORN 1956)

Wolf and pronghorn
 signed and dated 'Rod Frederick © '81' (lower right)
 oil on canvas
 24 x 48in
 overall: 31 x 55in
 Painted in 1981

US\$4,000 - 6,000

Provenance

Acquired directly from the artist.
 Private collection, Oregon.



182



183



182

JIM CARSON (BORN 1942)

One way in, one way out
 signed and dated '© Carson 2000' (lower left)
 oil on canvas
 40 x 64in
 overall: 50 x 73in
 Painted in 2000

US\$6,000 - 8,000

183

RAY SWANSON (1937-2004)

Shiprock boy and The ride to the trading post (a pair)
 each signed 'Ray Swanson ©' (lower right) and each signed,
 titled and dated '1989' and '1997' (respectively, on the reverse)
 first, oil on canvas; second, oil on masonite
 each 14 x 8in
 overall: first, 24 x 18in; second, 22 1/2 x 16 1/2in

US\$4,000 - 6,000

Provenance

Property from the Estate of Robert Torgny, Phoenix, Arizona.



184

JAMES ELWOOD REYNOLDS (1926-2010)

Indian Encampment; Indians attacking a buffalo; Cavalry Conversation

(A group of three)

the first signed 'James Reynolds' (lower right)

each mixed media on paper affixed to mat board

19 1/4 x 37 3/4in; 19 1/2 x 38in; 20 x 39in

each unframed

US\$4,000 - 6,000



185



186

185

CADY WELLS (1904-1954)

Rocks #1, Jacona, New Mexico; Mesa landscape with white clouds (Study for Rocks and Clouds)(double-sided) signed 'Cady Wells' (lower right); the reverse is unsigned watercolor and gouache on paper

14 1/2 x 21 1/2in

overall: 22 1/2 x 29 1/2in

US\$4,000 - 6,000

Provenance

Private collection, Belvedere, California.
Thence by descent to the present owner.

Rocks #1, Jacona, New Mexico is Inv. #19, painted circa 1953.

Mesa landscape with white clouds, painted circa 1946.

186

CADY WELLS (1904-1954)

Sea fan
signed 'Cady Wells' (lower right) and titled and numbered (on the reverse)

watercolor on paperboard

14 x 10in

overall: 20 1/2 x 16 1/2in

Painted in 1948-49

US\$4,000 - 6,000

Provenance

Private collection, Belvedere, California.
Thence by descent to present owner.

This work is Inv. #200. Ernest Knee photo 7-49-1.

Sea Fan was probably done in St. Croix, Virgin Islands, Winter 1948-49.



187

187

CADY WELLS (1904-1954)

Tonto sea
signed, titled and dated '1946 / Cady Wells.'
(on the reverse)
watercolor and gouache on paper
13 x 20in
overall: 19 3/4 x 26 3/4in
Painted in 1946

US\$3,000 - 5,000

Provenance

Private collection, Belvedere, California.
Thence by descent to the present owner.

This work is Inv. #237. Ernest Knee photo 9-46-29.

188

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Tree study
signed 'Bror Nordfeldt' (lower left)
watercolor on paper
22 x 15in
overall: 27 1/2 x 21 1/2in

US\$2,000 - 4,000

Provenance

Estate of Sylvia McLaughlin, Berkeley, California.

END OF SALE



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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

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MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND 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 **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

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.

BIDDING AT AUCTION

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

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor 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, 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 amount 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 sale by telephone, by facsimile 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, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23421 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Matthew Girling
Chief Executive Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Scot Levitt

Mark Osborne

Hadji Rahimipour

Brooke Sivo

Catherine Williamson

REPRESENTATIVES

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Jack Kerr-Wilson, (416) 462 9004

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue

New York, New York 10022

(212) 644 9001

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Brian Kalkbrenner, (917) 206 1625

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Collectors' Motorcars & Motorcycles

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Wine & Whisky

Gary Durso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500

(415) 861 8951 fax

Los Angeles

(323) 850 7500

(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue

San Francisco California 94103

(800) 223 2854

20th Century Fine Art

Kathy Wong, ext. 23225

Arms & Armor

Paul Carella, ext. 23360

James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

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Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts,

European

Andrew Jones, ext. 65432

Jewelry & Watches

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California & Western Paintings & Sculpture

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Prints

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Space History

Adam Stackhouse, ext. 23266

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Victoria Richardson, ext. 23207

Wine & Whisky

Gary Durso, (917) 206 1653

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Ivan Briggs, ext. 23255

BONHAMS *

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7601 W. Sunset Boulevard

Los Angeles California 90046

(800) 223 2854

20th Century Decorative Arts

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20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

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Paul Song, ext. 65455

Entertainment Memorabilia

Lucy Carr, ext. 65467

Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407

Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †

Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408

Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salerooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

| | | | |
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Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
 7601 Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (800) 223 2854
 Fax +1 (323) 850 6090
 Automated results
 Tel +1 (415) 503 3410

Bonhams

| | | | |
|---|--|--|--|
| Sale title: California and Western Paintings & Sculpture | | Sale date: Tuesday August 2, 2016 | |
| Sale no. 23421 | | Sale venue: Los Angeles | |
| General Bid Increments: | | | |
| \$10 - 200by 10s | | \$10,000 - 20,000by 1,000s | |
| \$200 - 500by 20 / 50 / 80s | | \$20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| \$500 - 1,000by 50s | | \$50,000 - 100,000by 5,000s | |
| \$1,000 - 2,000by 100s | | \$100,000 - 200,000by 10,000s | |
| \$2,000 - 5,000by 200 / 500 / 800s | | above \$200,000at the auctioneer's discretion | |
| \$5,000 - 10,000by 500s | | The auctioneer has discretion to split any bid at any time. | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (to be invoiced if applicable) | | | |
| Address | | | |
| City | | County / State | |
| Post / Zip code | | Country | |
| Telephone mobile | | Telephone daytime | |
| Telephone evening | | Fax | |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number. | | | |
| E-mail (in capitals) _____ | | | |
| By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses. | | | |
| I am registering to bid as a private client <input type="checkbox"/> | | I am registering to bid as a trade client <input type="checkbox"/> | |
| Resale: please enter your resale license number here _____ We may contact you for additional information. | | | |

| SHIPPING | |
|---|----------------------|
| Shipping Address (if different than above): | |
| Address: _____ | Country: _____ |
| City: _____ | Post/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* |
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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: _____ |



EB 1793

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