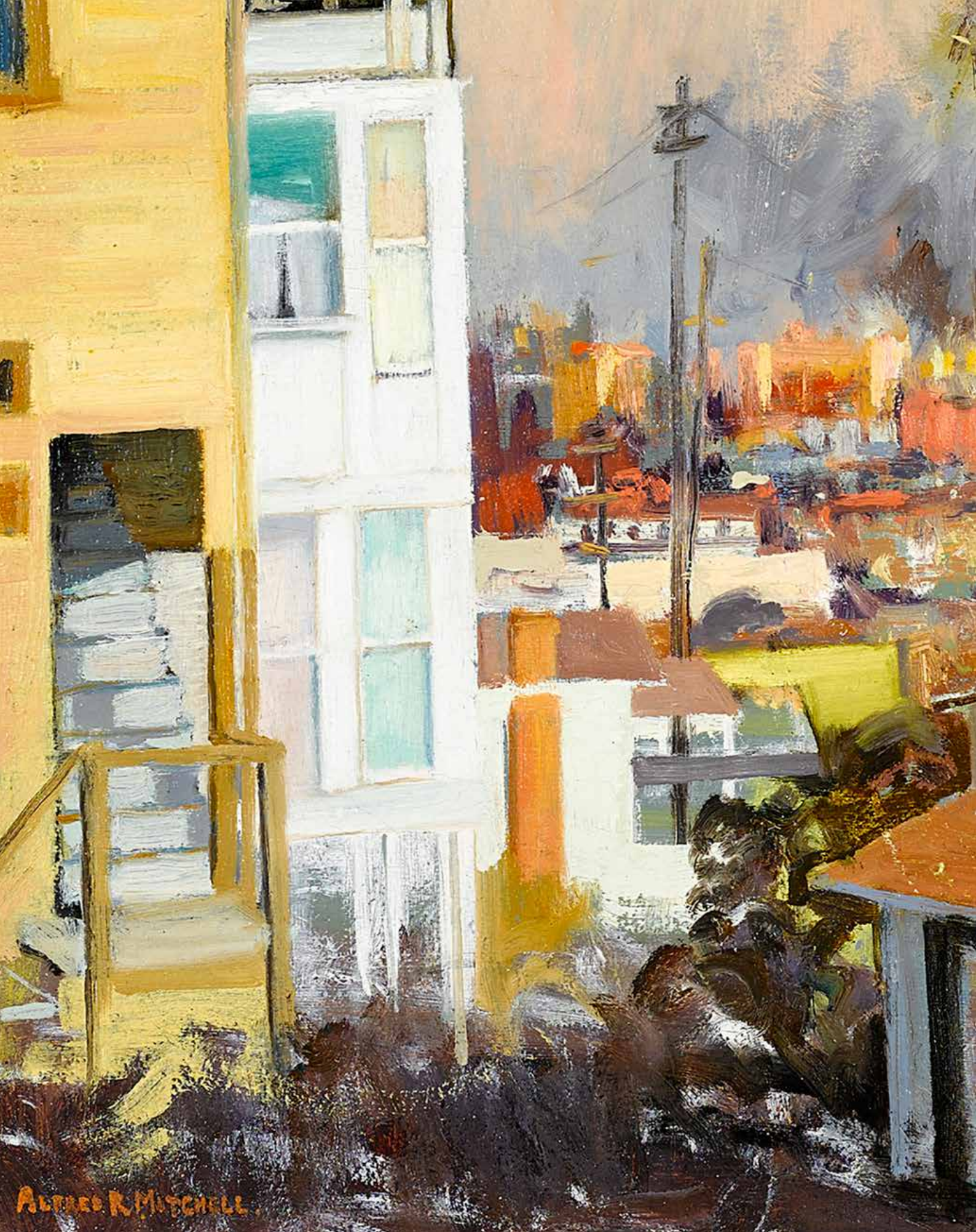




**CALIFORNIA AND WESTERN
PAINTINGS & SCULPTURE**

Monday November 21, 2016

Bonhams



ALFRED R. MITCHELL





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Front cover: Lot 37
Inside front cover: Lot 91
Opposite: Lot 130
Inside back cover: Lot 123
Back cover: Lot 64

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1

1

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

Lake Tahoe, looking south from west shore
signed 'R. La Barre Goodwin' (lower right)
oil on canvas

16 x 22in

overall: 26 x 32in

\$5,000 - 7,000

Provenance

Private collection, Oregon.



2

2

**ARTHUR JAMES EMERY POWELL
(1864-1956)**

Glacial Lake
signed 'Arthur J. E. Powell' (lower right)
oil on canvas

48 1/4 x 60 1/4in

overall: 49 1/4 x 61 1/4in

\$6,000 - 8,000

Provenance

Private collection, upstate New York.
Private collection, Ithaca, New York,
acquired from the above, circa 1990.

3

NORTON BUSH (1834-1894)

Golden River
signed and dated 'N. Bush 82' (lower left)
oil on canvas
25 x 30in
overall: 38 x 43 1/2in
Painted in 1882

\$7,000 - 10,000

Provenance

Private collection, Southern California.
Private collection, San Francisco, California.



3

4

WILLIAM KEITH (1838-1911)

Pastoral landscape with cows heading to water
signed 'WKeith.' (lower right)
oil on canvas
22 3/4 x 33 1/4in
overall: 30 x 40 1/4in

\$7,000 - 10,000

Provenance

Private collection, Northern California.



4



5

GRANVILLE REDMOND (1871-1935)

Evening Moonlight

signed 'Granville Redmond-' (lower left and on the reverse)

oil on artist board

16 x 20in

overall: 21 x 25in

\$15,000 - 20,000



6

PERCY GRAY (1869-1952)

Haystacks and oaks
signed 'Percy Gray' (lower left)
oil on canvas
14 x 24in
overall: 20 x 30in

\$15,000 - 20,000

Provenance

The Kevin J. Kinsella Collection, La Jolla, California.



7

THOMAS HILL (1829-1908)

Cypress Point, Monterey

signed and dated indistinctly '[...] Hill / [...]06.' (lower right)

oil on canvas

36 x 66in

overall: 42 x 72in

Painted in 1906

\$30,000 - 50,000

Provenance

Private collection, San Francisco, California.



8

GRANVILLE REDMOND (1871-1935)

California Oaks

signed and dated 'Granville Redmond 08-' (lower left)

oil on canvas

22 1/4 x 36 1/4in

overall: 33 1/4 x 46 1/2in

Painted in 1908

\$50,000 - 70,000

Provenance

E.C. Haskell, Los Angeles, California.

Mrs. George Heyneman, San Diego, California.

Exhibited

Sacramento, Crocker Art Museum, *At Continent's End: The Monterey Peninsula Art Colony, 1875-1907*, February 17, 2006 – April 29, 2007 [traveling exhibition].

San Francisco, Bohemian Club, *Four Bohemian Masters: Gray, Keith, Redmond, Ritschel*, March 1 – 11, 2011.

Irvine, The Irvine Museum, *California Rhapsody: Early Artists of the Bohemian Club*, June 18 – November 3, 2011.

Literature

Scott A. Shields, *At Continent's End: The Monterey Peninsula Art Colony, 1875-1907*, Crocker Art Museum, 2007, p. 256 (half page color illustration).



9

9

PERCY GRAY (1869-1952)

Monterey Peninsula
signed and dated 'Percy Gray 1918'
(lower left)
watercolor and graphite on paper
affixed to board
10 1/4 x 14in
overall: 15 1/2 x 19 1/2in
Painted in 1918

\$4,000 - 6,000



10

10

LORENZO P. LATIMER (1857-1941)

Blue Oak-Clear Lake, Lake County at
Lakeport; Contra Costa County Hills near
the Walnut Creek Highway (a group of two)
Blue Oak signed 'L.P. Latimer.' (lower right),
titled, signed and dated 'Lorenzo P. Latimer
May 1933'
(on card affixed to the backing), *Contra
Costa* signed 'Lorenzo Latimer' (lower right),
dedicated, dated and titled 'Christmas 1936'
(on the reverse)
watercolor on paper; watercolor and graphite
on paper board
15 1/8 x 10 7/8in; 12 1/8 x 17 1/4in
overall: 23 7/8 x 19 3/8in; 17 3/4 x 21 1/2in
Painted in 1933 and 1936, respectively

\$4,000 - 6,000

Provenance

Blue Oak

Dr. Carl W. Schmidt, Jr., Al Tahoe, California.
Private collection, Piedmont, California.

Hills

Private collection, Piedmont, California.

Exhibited

Blue Oak

Ukiah, Grace Hudson Museum, *L.P. Latimer
(1857-1941): A Retrospective Exhibition*,
November 19, 2005 - March 5, 2006.



11

PERCY GRAY (1869-1952)

The Oaks

signed 'Percy Gray' (lower left)

watercolor and graphite on paper affixed to board

16 x 22in

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

\$20,000 - 30,000



12

THOMAS HILL (1829-1908)

Sir Donald Peak and Selkirk Glacier, Canada

signed 'T.Hill' (lower right)

oil on paperboard affixed to board

13 3/4 x 21 in

overall: 16 1/2 x 23 1/2 in

\$15,000 - 25,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.

Mab Wilson Moltke (d.1988), a native of San Francisco, began her advertising and publicity career in New York with Saks Fifth Avenue. She was beauty editor at Vogue in 1941 when Bergdorf Goodman appointed her advertising director. In World War II, she went overseas for the Office of War Information. Posted in Stockholm, she met Count Carl Adam Moltke, a member of the Danish underground, who became her second husband in 1944. Mrs. Moltke, known professionally as Mab Wilson, was director of publicity at Tiffany & Company in 1968 when she rejoined Bergdorf Goodman as director of advertising and publicity. She moved to Ireland in 1970 where she lived until her passing in 1988.

13

WILLIAM KEITH (1838-1911)

Path through California oaks
signed, inscribed and dated 'W. Keith S.F.
1889' (lower right)
oil on canvas
25 1/4 x 30in
overall: 30 x 35in
Painted in 1889

\$5,000 - 7,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.



13

14

CHARLES ROLLO PETERS (1862-1928)

Moonlit adobes
signed 'Charles Rollo Peters' (lower right)
and further inscribed indistinctly (lower right)
oil on canvas
16 1/4 x 24in
overall: 24 x 31 1/2in

\$4,000 - 6,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.



14



15

15

LOUIS ASTON KNIGHT (1873-1948)

The Golden Gate (looking east)
signed and inscribed 'Aston Knight Paris'
(lower right)

oil on canvas

10 3/4 x 18in

overall: 12 1/2 x 20in

\$2,000 - 4,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.



16

16

FRANCIS J. MCCOMAS (1875-1938)

A sprawling tree with farm houses in the
distance

signed and dated 'Francis McComas 1912'
(lower right)

watercolor and pencil on paper

sight: 20 x 26 1/4in

overall: 27 x 33 1/2in

Painted in 1912

\$2,000 - 4,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.



17

ELMER WACHTEL (1864-1929)

Shadows on the hills

signed and dated with artist's device 'E. Wachtel 1906'

(lower left)

oil on canvas

24 1/4 x 35 1/4in

overall: 28 x 39 3/4in

Painted in 1906

\$10,000 - 15,000

Provenance

Collection of Mrs. Mab Wilson Moltke,
thence by descent to Victoria Moltke.

Exhibition

San Francisco Art Association, Annual Spring Exhibition 1906.

The painting is inscribed on the reverse:

This picture was awarded the first prize at the Annual Spring Exhibition of the San Francisco Art Association 1906. It was saved from the burning building during the Great Fire of April 18th by being cut from its frame. It was subsequently restored to perfect condition. Willis E. Davis November 12th. 1906. Presd't. S.F. Art. Assn.



18

GEORGE HENRY BURGESS (1831-1905)

California Gold Rush; Butcher's Gulch, Amador County, California (two) first, unsigned; second, signed with initials, dated and inscribed 'G.H.B. 1853 Butcher's Gulch Amador Co. Cal.' (lower right) each pencil and ink wash on paper with the first heightened with white
first: 4 3/4 x 6 3/4in; second: 4 5/8 x 4 1/4in
 overall: 17 3/4 x 13 1/2in (framed together)

\$4,000 - 6,000

Provenance

Collection of the Artist.
 Mrs. Brooks, granddaughter of the artist (by descent from the above).
 Private collection, Northern California (acquired from the above 1972).

18



19

HENRY JOSEPH BREUER (1860-1932)

A Sunny Mountain Peak (Mt. Shasta) signed and dated 'H.J. Breuer 1916.' (lower right) oil on canvas
 36 x 42in
 unframed
 Painted in 1916

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

19

20

THOMAS HILL (1829-1908)

View of Bridal Veil Falls, Yosemite Valley

signed 'T. Hill.' (lower right)

oil on canvas

20 x 13in

overall: 30 x 23in

\$5,000 - 7,000



20

21

WILLIAM KEITH (1838-1911)

A pastoral view of Mount Tamalpais

with cows watering

signed 'W. Keith.' (lower left)

oil on canvas

18 1/2 x 13 1/2in

overall: 30 x 24in

\$4,000 - 6,000

Provenance

Private collection, Northern California.

Sold to benefit the American Cancer Society.



21



22

THEODORE WORES (1859-1939)

Mt. Tamalpais from Greenbrae
signed 'Theodore Wores' (lower right) and titled,
signed and dated '1916' (on the reverse)
oil on canvas
16 x 24in
overall: 21 1/2 x 29 1/2in
Painted in 1916

\$30,000 - 50,000

Provenance

Private collection, San Francisco, California.

Theodore Wores' artistic wanderlust took him over vast distances but he always returned to California as a home and as a subject. Amongst these California subjects, Wores is justifiably best-known for his depictions of the blooming orchards in Saratoga and Los Gatos and flowering dunes in San Francisco. He did venture north of the city and in this painting the artist, with fleeting dabs of orange, illustrates the California poppies scattered along the hillside. He grounds the composition with two massive oak trees, which are shadowed in scale by the lavender-toned mass of Mount Tamalpais in the distance. The crafting of the painting expresses the artist's focus. Wores himself spoke of his painting method in the WPA Project, California Art Research Vol. X, p. 133: *My ambition was to complete a painting— not a mere preliminary sketch— at one sitting. Sometimes this is possible— and we get something authentic and vividly alive, not niggled or overloaded with repainting.*



23

JOSEPH RAPHAEL (1869-1950)

Poplars

signed 'Joe Raphael' (lower left)

oil on canvas

26 x 34in

overall: 31 x 39in

\$40,000 - 60,000

Provenance

Collection of the artist.

Anita L. Dibblee (1870-1952), Bolinas, California.

Private collection, San Francisco, California (bequest from the above).



24

24

**RICHARD LANGTRY PARTINGTON
(1868-1929)**

Looking Across the Golden Gate
signed and dated 'R.L. Partington. '08'
(lower right)

oil on canvas
30 3/4 x 35 3/4in
overall: 42 1/2 x 47in
Painted in 1908

\$5,000 - 7,000

Provenance

With The North Point Gallery, San Francisco,
California.



25

25

WILLIAM RITSCHHEL (1864-1949)

Opalescent Sea
signed 'W. Ritschel' (lower right)

oil on canvas
14 1/8 x 14 1/8in
overall: 21 x 21in

\$4,000 - 6,000

Exhibited

New York, Salmagundi Club,
Auction Sale and Exhibition, n.d.



26

JOSEPH KLEITSCH (1882-1931)

Mexican coast

signed, dated and inscribed 'J. Kleitsch 1908 Mexico' (lower right)

oil on canvas

32 x 47 1/2in

overall: 40 x 55 1/2in

Painted in 1908

\$10,000 - 15,000

Provenance

Possibly, Collection of The Wade family, Mexico and later Asturias, Spain.
Private collection, Madrid, Spain.

The Wade family was actively involved in the mining business in Mexico. In 1913 they fled to Asturias, in northwestern Spain, after the outbreak of the Mexican revolution. They brought with them 15 paintings by Joseph Kleitsch, whom they had commissioned some years earlier. They remained close acquaintances and during a 1926 excursion to Spain, Kleitsch visited the Wades in Asturias. It is believed that this painting is one of the 15 works that the family brought with them to Spain.

We are grateful to Patricia Trenton, Ph.D., for her assistance with this note.

27

EDGAR PAYNE (1883-1947)

The Fleet Returning at Day's End
signed 'Edgar Payne' (lower right)

oil on canvas

70 x 94in

overall: 80 x 104in

\$100,000 - 150,000

Provenance

Private collection, New York, New York.

In 1918, Edgar and his wife Elsie Payne established a home and studio in Laguna Beach, where he organized and became the first president of the local art association. Edgar painted and exhibited in Los Angeles and Laguna until 1922, when he and Elsie began a two-year painting tour of Europe. Both artists were enamored with France, and travelled and painted extensively through the country. Edgar's love of both the Normandy and Mediterranean coasts is evident by the large number of seascapes he produced during these visits. The colorfully painted fishing boats, especially on a sunny day, must have been quite a sight, and Edgar took full advantage by capturing these local scenes; some with few boats and some with many; some up close and some from afar. He even photographed these scenes of daily life along the harbors in order to help compile notes and compositional ideas for future paintings. His paintings were impressive enough to the French critics to award him an honorable mention in the Paris Salon of 1923.

The Fleet Returning at Day's End utilizes a structure called the Steelyard which is described in great detail in Edgar Payne's seminal book *Composition of Outdoor Paintings*. Payne characterizes the steelyard as one of the most popular and one of the simplest methods to balance a composition. The illustration thereof is a bar resting on a fulcrum with the largest weight resting on the shortest end of the bar and closest to the fulcrum while the smallest weight rests on or near the long end of the bar. The natural place for the center of interest is on or near the theoretical fulcrum or near the main weight. In this compositional technique the small item serves as an indication for the pathway of the eye. He goes on to say that the smaller weight should be somewhat the same value or color as the larger one in order to produce repetition and relate these unequal quantities (p. 110).

In this painting the Breton tuna boats or Yawls are bunched just on center left near the fulcrum with the Yawls in the distance on the long end of the bar furthest from the fulcrum. Just as Payne advises in his book, the colors are similar as is the orientation in order to successfully emphasize the distance and balance the composition. As Lisa Peters describes in *Edgar Payne: A Scenic Journey*, Payne was fascinated by the differences between the fishing boats in the Adriatic versus those in Brittany. The Yawls are rigged fore and aft, their sails set along the line of the keel which affords the fishermen significant flexibility in the types of conditions they could navigate (p. 149). Payne's manifest interest is further evidenced by a number of models he created, one example illustrated on p. 153. in *Edgar Payne: A Scenic Journey* and a number of sketches Payne executed with a focus on the rigging and the accurate depiction of the boats.

Never one to neglect color, the orange of the sails is the perfect complement to the blue of the water and the sky. Payne's ocean fades to deep blues in the foreground as an indication of the light at the end of the day and perhaps a reminder of the fathomless depths. The painting is far from melancholy though as the sky is lively with a blue broken up by clouds and pinkish highlights. The largest Yawl is in shadow in direct contrast to the boat just off its port side which is bathed in the bright white Atlantic light accentuating the mint green band at the top of the hull. The enormous size of the canvas allows Payne to focus attention on the scale that his use of perspective conveys with the vessels scattered on the distant horizon.

Payne's rigorous study of his subject, sophisticated execution of his composition along with his mastery of color yield a dramatic scene emphasizing the scale of the Atlantic and the crafts and the fisherfolk that ply its waters. The result is a stunning plein-air painting that pays homage to Payne's subject and his own virtuosity.





28

28
SELDEN CONNOR GILE (1877-1947)
Fall landscape
signed and dated 'Gile 18' (lower right)
oil on canvas
12 x 16in
overall: 15 1/4 x 19 1/4in
Painted in 1918

\$8,000 - 12,000

Provenance

Acquired from the artist.
Private collection, Roseville, California.
Thence by descent.



29

29
SELDEN CONNOR GILE (1877-1947)
Golden Hill; Tiburon harbor view
(double-sided)
signed and dated 'Gile 41' (lower right), with
stamps from Elizabeth C. Hall (on the reverse)
oil on artist board
9 7/8 x 11 7/8in
overall: 15 x 17in
Painted in 1941

\$8,000 - 12,000

Provenance

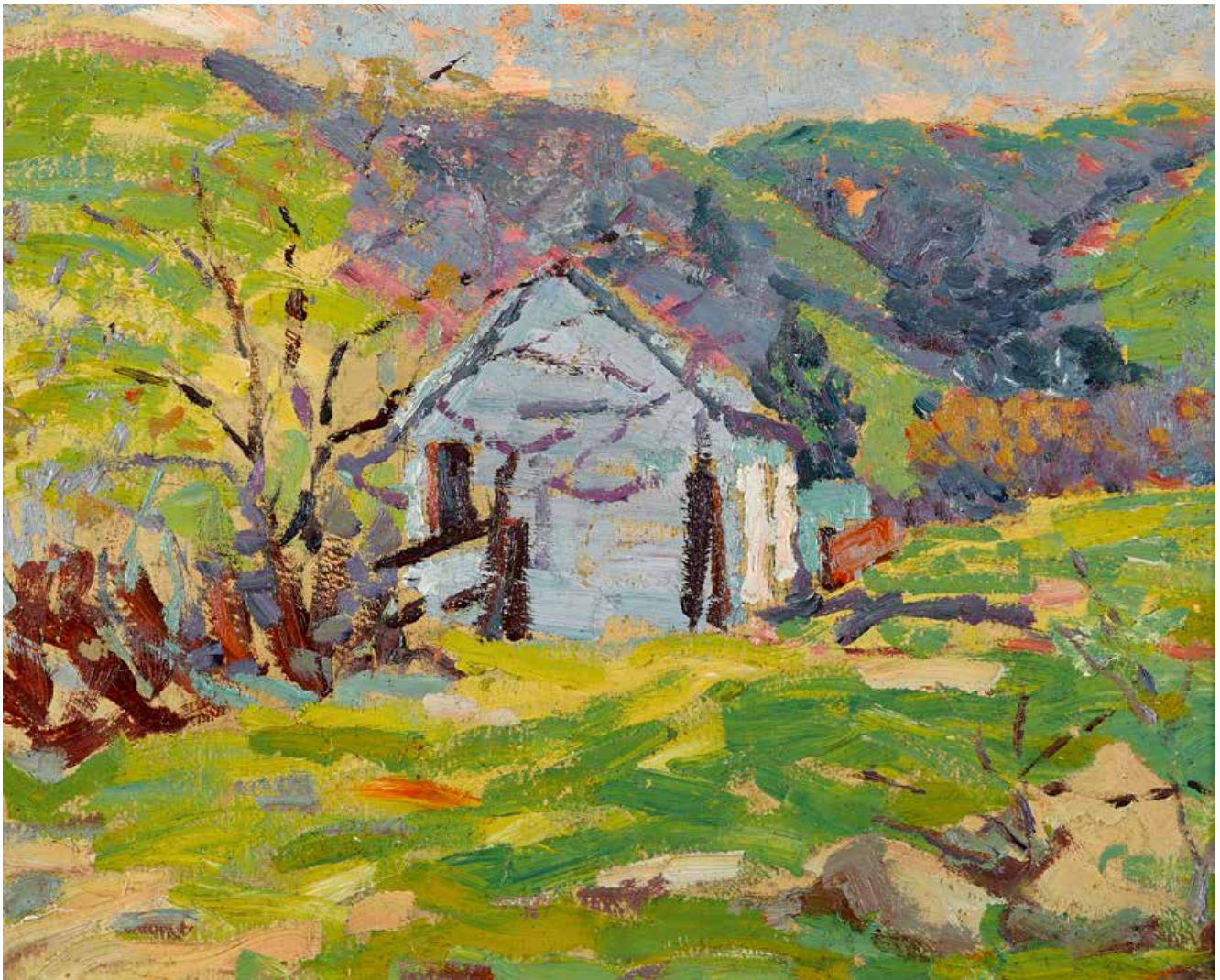
Estate of the artist.
Mrs. Elizabeth C. Hall, Belvedere, California.
Private collection, Northern California.

Exhibition

Moraga, St. Mary's College Museum of Art,
Hearst Art Gallery, *Sacred Mountain:
Images of Mt. Diablo and Mt. Fuji*,
May 2 to July 3, 2009, exh. no. 10.



29 (verso)



30

SELDEN CONNOR GILE (1877-1947)

Untitled (landscape with blue barn)

oil on board

14 x 17 1/4in

overall: 19 1/2 x 23in

Painted *circa* 1923

\$20,000 - 30,000

Provenance

Collection of Louis Siegriest, no. 88.

with Charles Campbell Gallery, San Francisco, California.

with Maxwell Galleries, San Francisco, California.

Exhibition

Belmont, Notre Dame de Namur University, Wiegand Gallery,

The Society of Six: American Masters of Color, March 11 – April 19, 2003.

The Oakland Museum, California, Loan 1961.



31

31
WILLIAM CLAPP (1879-1954)
 Spring landscape
 oil on masonite
 15 x 18in
 overall: 22 1/4 x 25 1/4in

\$4,000 - 6,000

Provenance
 Private collection, Piedmont, California.



32

32
LOUIS SIEGRIEST (1899-1989)
 The first brewery in California,
 Volcano, California (a pair)
 each signed 'Siegriest' (lower right) and
 inscribed with title and dated '8/9/41' and
 '8/10/41'
 (on the reverse, respectively)
 each oil on board
 each 15 3/8 x 19 3/8in
 each, overall: 19 1/2 x 23 1/4in
 Painted in 1941

\$4,000 - 6,000

Provenance
 Collection of Florence Petzel.
 Collection of Kate Jordan.
 Collection of Rip Aldworth.
 Private Collection, California.
 Private Collection, Piedmont, California.



Exhibition
 Trutton Gallery, San Francisco, California,
 5 Jan. - 3 Feb., 1968.

32



33

WILLIAM CLAPP (1879-1954)

Nude

oil on artist board

15 x 18in

overall: 21 1/2 x 24 1/2in

\$8,000 - 12,000

Provenance

Oakland Art Gallery, Oakland, California.

Private collection.



34



34 (verso)



35



35

34
SELDEN CONNOR GILE (1877-1947)
 Barn in the hills (double-sided)
 both sides signed and dated 'Gile 16' (lower right)
 oil on panel
 7 3/8 x 8 3/8 in
 overall: 9 x 10 in
 Painted in 1916

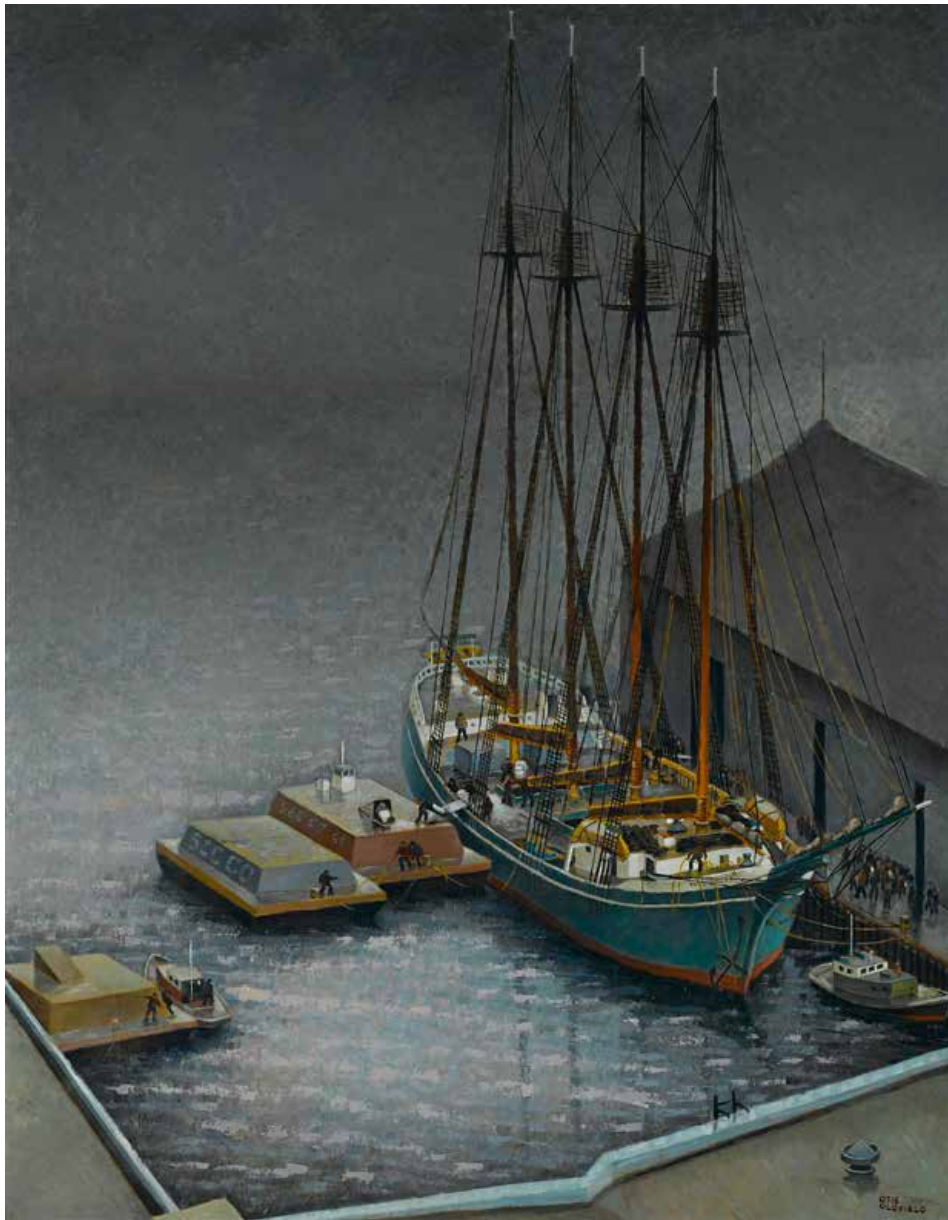
\$4,000 - 6,000

Provenance
 Acquired from the artist.
 Private collection, Roseville, California.
 Thence by descent.

35
SELDEN CONNOR GILE (1877-1947)
 View to the water; Coastal rocks (a group of two)
 each signed and dated 'Gile 16' (lower right)
 each oil on canvas board
 each 4 x 5 1/2 in
 overall: 5 1/2 x 7 in

\$6,000 - 8,000

Provenance
 Acquired from the artist.
 Private collection, Roseville, California.
 Thence by descent.



36

OTIS OLDFIELD (1890-1969)

The Codfisher
signed 'Otis Oldfield' (lower right, on the stretcher,
and on a label affixed to the reverse)

oil on canvas

43 1/4 x 34in

overall: 46 x 37 1/4in

Painted in 1934

\$20,000 - 30,000

Provenance

The artist to Mr. Trent Meredith, Oxnard, 1954.

Thence by family descent.
Private collection, Montana.

Exhibited

San Francisco, San Francisco Museum of Art,
Fifty-fifth Annual Exhibition of the San Francisco Art Association,
January 18 to March 3, 1935, no. 558 (Popularity Prize winner).

Los Angeles, Federation of Western Artists, January 2 to February 28, 1936.

Sacramento, Crocker Art Gallery, *Eleventh Annual Exhibition*,
Kingsley Art Club, 1937.

San Francisco, San Francisco Museum of Art, *Annual Exhibition
of Prize Winners of the San Francisco Art Association*,
January 17 to February 20, 1949.

Literature

Gene Hailey, Ellen Haltemann Schwartz, (ed.), *California Art Research
(microfiche edition)*, WPA Project 2874, O.P. 65-3-3632, First Series,
Volume 19, 1937, p. 57, 62-63, 67, 69-70.

E. CHARLTON FORTUNE (1885-1969)

Untitled (Monterey)

signed 'Charlton Fortune' (lower left)

oil on canvas

26 x 34in

overall: 33 1/2 x 41 1/2in

Painted *circa* late 1920s**\$500,000 - 700,000****Provenance**

Private collection, Long Island, New York.

E. Charlton Fortune's strong personality and progressive spirit are certainly manifest in her work. She called herself the "Girl from Hurricane Gulch," referencing the canyon in Sausalito (just across the bay from San Francisco) where she was born, though she went on to paint internationally. She started out in San Francisco, training at the Mark Hopkins Institute of Art, and then furthered her studies at the Art Students League in New York. She would ultimately spend many of her active years painting in and around Monterey, California, where she would maintain a home, and, in the 1920s, in St. Ives, England, and St. Tropez, France. In the fall of 1928, she painted the altar and then designed other furnishings for St. Angela Merici church in Pacific Grove, leading her to pursue the design of furnishings for Catholic churches nationally. Until 1934, she continued to balance the design of altars, altarpieces, metalwork, needlework, and statuary with her easel painting, after which she concentrated primarily on work for the church.

As a painter, Fortune was and is best known for colorful landscapes featuring architecture, figures, and elements of modern life. Strong in color, these works are rugged and gestural in execution, with Fortune's paint applied with a "flying brush."¹ Though frequently labeled an Impressionist, the artist moved beyond the style to become, as J. Nilsen Laurvik of *The American Magazine of Art* described, a leader in the "modernist movement."²

Fortune often chose her iconography for its conduciveness to her aesthetic approach, as well as for the interest her subjects could lend to the surface of the painting itself. In California, it was her colorful scenes of and around Monterey Bay that proved most iconic, and she began to paint these in earnest in the summer of 1914. Her exhibition at Schussler Brothers galleries in San Francisco that fall included several such depictions and was well-received; reviewer Michael Williams wrote, "You have of course seen heaps of Monterey Bay pictures, and pier pictures galore—but you've rarely seen such fresh, strong, simple interpretations of the romantic charm and deep color of Monterey Bay as these."³

Positive press encouraged Fortune's explorations in this direction, and she would increasingly make use of elevated perspectives, creating a new series of sweeping views of Monterey Bay from high vantage points that shimmer with mosaic-like patterns. The paintings were daring by California standards—not only in terms of their color and paint handling but in their depiction of contemporary buildings, boats, and sometimes commerce. "Like Armin Hansen," Laura Bride Powers wrote for the *Oakland Tribune*, "Miss Fortune paints Monterey—Monterey in sunshine, Monterey in fog, Monterey hillsides, Monterey waters that are betimes the bluest in the world. Lover of all that is wrapt round Monterey of physical beauty, there she is at the highest pitch of her imagination and creative power. No wonder she lives there most of the year."⁴ Looking across Monterey Bay and the town's buildings toward Mount Toro, Fortune balances the vitality of colorful chimneys, roofs, and doors against the natural beauty of the terrain. The view truly seemed made for painting, as period sources describe: "If you glance back as you reach the top of the hill on your first trip from Monterey to Carmel, you will exclaim in delight at the panorama spread out below. The sun glistens on the red and green

roofs of the little white houses of Monterey . . . a flock of colorful fishing boats lie on the dimpling blue waters of the bay . . . a white, foam-fringed beach stretches in a long crescent to lose itself at the foot of the mysterious Santa Lucia Hills."⁵

Though Fortune would make this scene her signature subject in the late 1910s, she returned to the area after her extended forays in St. Ives and St. Tropez. Generally, the paintings that she made while based in Monterey in the late 1920s and early 1930s concentrated less on brushwork for its own sake than on a broader, simpler massing of forms, the approach reflecting the fact that artists in California—Northern California especially—had largely moved beyond Impressionism and Post-Impressionism toward more modern styles. Her new approach is reflected in this untitled Monterey view, though the subject is consistent with earlier paintings. Now, however, Fortune's color is softer than before, and she has moved in closer to maximize the almost Cubist massing of the buildings, her forms with an increased solidity and weight manifesting the renewed influence of artist Paul Cézanne, whose work she had long admired.

The town itself had also changed, and while many of the same houses and buildings reappear, there is also evidence of Monterey's recent development. Paintings from the late 1910s included an open stretch of green leading to El Estero, the lake at right, but here the grassy strip is completely occupied by buildings, which had been rapidly erected between Del Monte Avenue and East Franklin Street in the intervening decade.⁶ The growth was largely due to the fact that Monterey had since become the sardine fishing capital of the world—the size of the catch having increased from five-million pounds in 1915 to 175 million pounds in 1927—necessitating the construction of new buildings.⁷ Fortune further differentiated her view by including the new Municipal Wharf, which was completed in 1927, the year she returned from abroad. Shown jutting into the center of Monterey Bay, and including the warehouse at its end, it provides further evidence that this is a new conception of Fortune's most iconic subject.⁸

¹ Florence Wieben Lehre, "Artists and Their Work," *Oakland Tribune*, November 20, 1927.

² J. Nilsen Laurvik, "Art in California: The San Francisco Art Association's Annual Exhibition." *The American Magazine of Art* 9 (May 1918): 277.

³ M. W. [Michael Williams], "Rising Artist Displays Work," November 25, 1914.

⁴ Laura Bride Powers, "Art and Artists: Miss Fortune to Exhibit Next Month," *Oakland Tribune*, December 19, 1920.

⁵ Daisy F. Bostick and Dorothea Castelhun, Carmel—at Work and Play (Carmel, CA: Seven Arts, 1925), 101.

⁶ Thank you to historians Mike Dawson and Dennis Copeland for helping date the construction of these buildings and wharf.

⁷ W. L. [William Launce] Scofield, "Sardine Fishing Methods at Monterey, California," *Division of Fish and Game of California Fish Bulletin* 19 (March 1929): 10.

⁸ Thank you to Scott A. Shields, Ph.D. for his assistance with this essay and historians Mike Dawson and Dennis Copeland for helping date Monterey's buildings and wharf.





38

WILLIAM RITSCHER (1864-1949)

Morning Surf

signed 'W. Ritschel' (lower right) and titled and signed (on the reverse)

oil on canvas

15 x 24in

overall: 20 1/2 x 29 1/4in

\$20,000 - 30,000

Provenance

Private collection, Mill Valley, California.



39

PAUL DOUGHERTY (1877-1947)

Rocks and Surf
signed 'Paul Dougherty' (lower left)
oil on canvas
36 x 48in
overall: 45 3/8 x 57 1/4in

\$30,000 - 40,000

Exhibited

Irvine, The Irvine Museum, *All The Water That Will Ever Be, Is, Right Now*, September 13, 2008 – January 17, 2009.
Irvine, The Irvine Museum, *Selections from The Irvine Museum*, touring exhibition, 2010 – 2011.

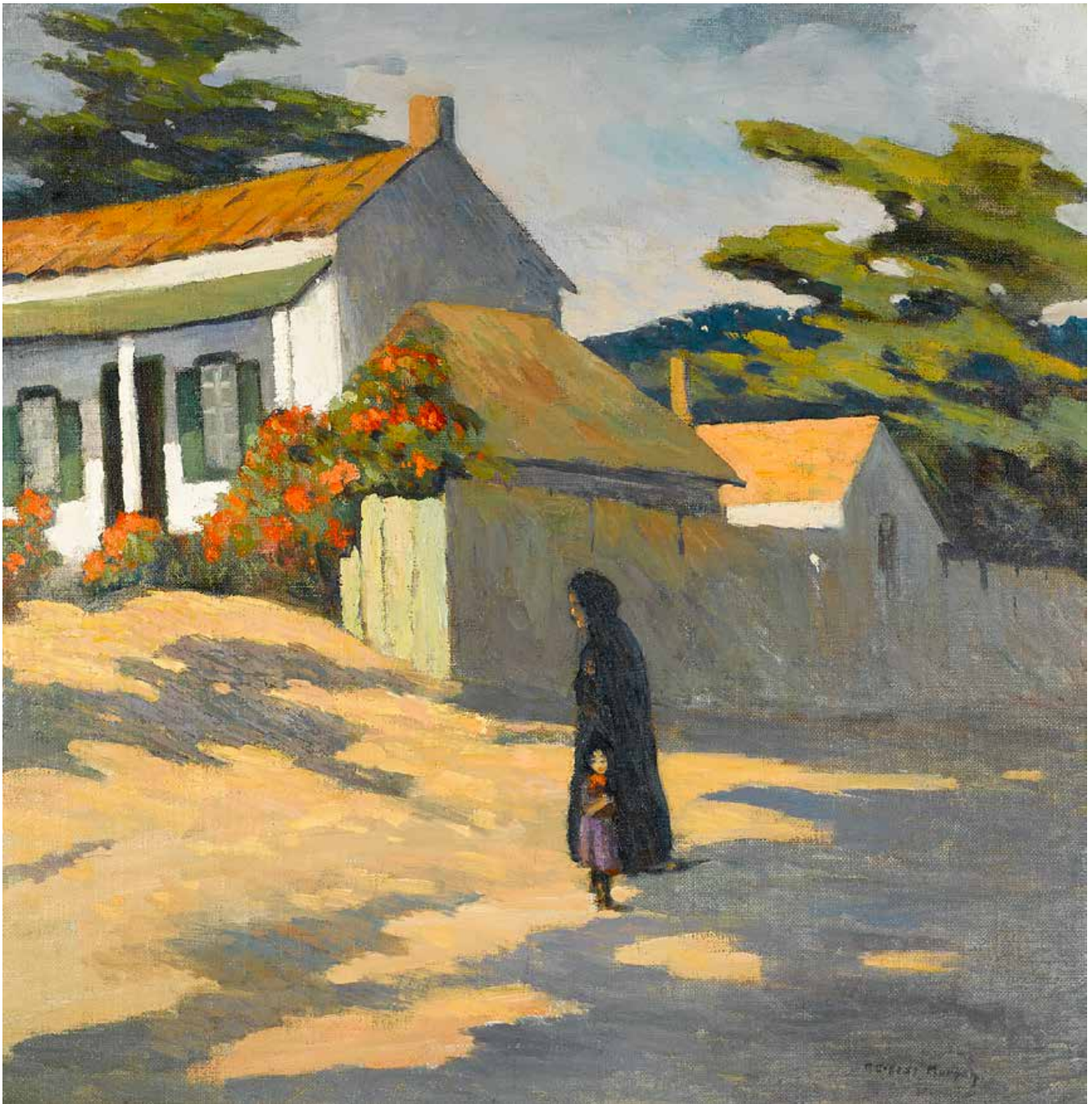
Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, September 28, 2013 – January 9, 2014.

Literature

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 132-133. p. 65, illustrated in color.

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 273, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 111, illustrated in color.



40

MARY DENEALE MORGAN (1868-1948)

Old Monterey

signed 'M. DeNeale Morgan' (lower right)

oil on canvas

30 x 30in

overall: 40 3/8 x 40 3/8in

Painted *circa* 1909

\$10,000 - 15,000



41

GRANVILLE REDMOND (1871-1935)

Valley cottage

signed 'Granville Redmond-' (lower left)

oil on canvas affixed to board

10 1/2 x 12in

overall: 16 3/4 x 18 1/2in

\$10,000 - 15,000

Provenance

Private collection, Las Vegas, Nevada.

The present work depicts a former cottage on Jack London's Beauty Ranch in Glen Ellen, California. It is believed that this painting was acquired from the artist by a Mrs. deBey while working on the Charlie Chaplin lot.



42

42
GEORGE GARDNER SYMONS (1861-1930)

Courtyard
signed 'G. Symons' (lower left)
oil on canvas board
8 x 9 3/4in
overall: 19 1/2 x 21 1/2in

\$5,000 - 7,000

Provenance

Private collection, Beverly Hills, California.



43

43
COLIN CAMPBELL COOPER (1856-1937)

August afternoon
signed 'Colin Campbell Cooper' (lower right)
oil on canvas
24 x 16 1/2in
overall: 29 x 21in

\$4,000 - 6,000



44

ALSON SKINNER CLARK (1876-1949)

Luxembourg Gardens

signed 'Alson Clark' and dated indistinctly (lower right)

oil on canvas

25 1/2 x 31 1/2in

overall: 36 1/2 x 42 1/2in

Painted *circa* 1903

\$25,000 - 35,000

Provenance

Terry Delapp, Los Angeles, California, circa 1990.



45

ARMIN CARL HANSEN (1886-1957)

Belgian rooftops

signed and inscribed 'Armin C. Hansen / Nieuport / Belgium.'

(lower right)

oil on artist board affixed to masonite

28 x 35 1/2in

overall: 32 1/2 x 40in

\$25,000 - 35,000

Provenance

Private Collection, Los Angeles, California.



46

ARMIN CARL HANSEN (1886-1957)

Autumn Sun

signed 'Armin C Hansen.' (lower right), also signed, inscribed and titled 'Armin C. Hansen / Nieuport Ville / Belgium.' (on the reverse)
oil on canvas

27 x 23in

overall: 36 5/8 x 32 5/8in

Painted *circa* 1910

\$50,000 - 70,000

Provenance

Private collection, Los Angeles, California.

Private collection, Beverly Hills, California.

Exhibited

Helgesen Galleries, San Francisco, March 1913.

Literature

Scott A. Shields, *Armin Hansen: The Artful Voyage*. Oregon: Pomegranate Communications, Inc., 2015, p. 70 (full color illustration).



47

LOWELL BIRGE HARRISON (1854-1929)

Sunrise from Quebec
signed 'Birge Harrison' (lower left)
oil on canvas
26 x 30in
overall: 36 1/2 x 40 1/2in

\$10,000 - 15,000

Provenance

The artist to Mrs. Birge Harrison, Woodstock, New York.
Mr. Thomas H. Denman, circa 1930s.
Thence by family descent.
The Property of a Lady.

Exhibited

Galveston, Texas, *Third Annual Cotton Carnival*, July - August 1911.
Toledo, Ohio, Toledo Museum of Art, *Paintings by Birge Harrison, N.A.*,
March 1912, no. 191.
Buffalo, Albright Art Gallery, *Two Exhibitions of Paintings by Alexander
Harrison and Birge Harrison* [traveling exhibition], September 10 to
October 6, 1913; Chicago, The Art Institute of Chicago, October
10 - 30, 1913, no. 24; St. Louis, City Art Museum, November 7 -
December 1, 1913, Toledo, Toledo Museum of Art, December 1913;
Detroit, Detroit Museum of Art, January 1914; Pittsburgh, Carnegie

Institute, February 1914; New York, National Academy of Design,
May 1914; Milwaukee, Milwaukee Art Society, March 1914; St. Paul,
Minnesota, April 1914.
Worcester, Massachusetts, *A Retrospective Collection of Paintings by
Alexander Harrison, N.A. and Birge Harrison, N.A.*, October 4 -
26, 1914, no. 34.
Springfield, Springfield Art Association, March 1917.

Literature

"A Notable Art Exhibition in Texas." *The International Studio*, October
1911, p. 3.
Paintings by Birge Harrison, N.A., Toledo Museum of Art,
March 1912 (exh. cat.).
Charles M. Kurtz, Cornelia Bentley Sage Quinton, William Matthews
Hekking, *Academy Notes*, Volume VIII, January 1913 - October
1913, The Buffalo Fine Arts Academy, p. 173, gallery installation view,
illustrated in black and white.
*Catalogue of Two Exhibitions of Paintings by Alexander Harrison and
Birge Harrison*, The Art Institute of Chicago, October 10-30,
1913 (exh. cat.).
Catalogue of Paintings, Toledo Museum of Art, December 1913, (exh.
cat.).
*A Retrospective Collection of Paintings by Alexander Harrison, N.A.
and Birge Harrison, N.A.*, Worcester Art Museum, October 4 - 26,
1914, no. 34 (exh. cat.).
The American Magazine of Art, The American Federation of Arts,
Vol. VIII, May 1917, No. 7, p. 292.

48

LOWELL BIRGE HARRISON (1854-1929)

The Hill Crest Farm
signed 'Birge Harrison' (lower left)
pastel on cardboard
24 x 30in
overall: 25 1/4 x 31 1/4in

\$2,500 - 3,500

Provenance

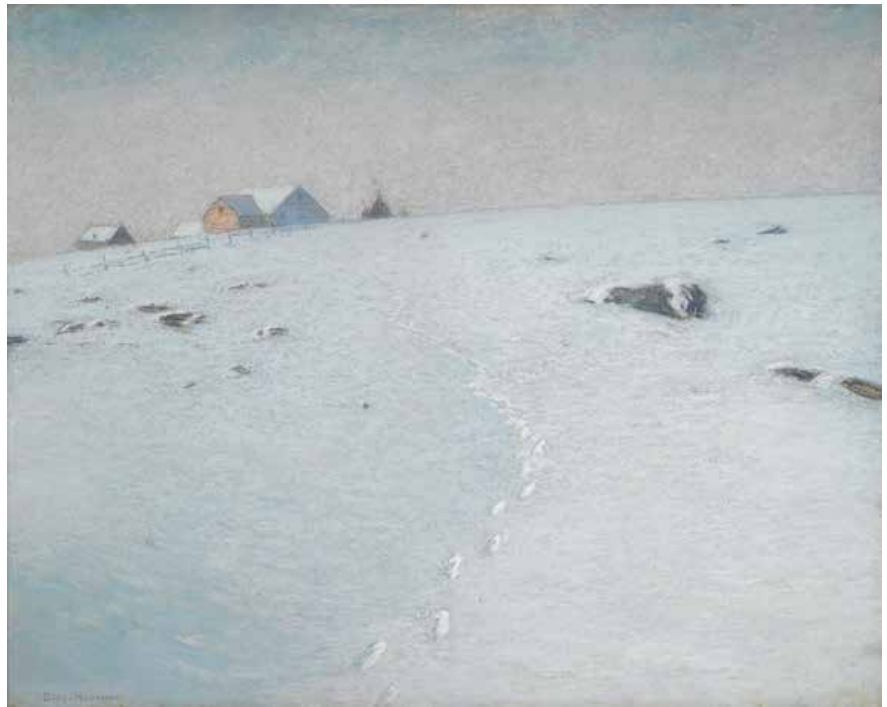
The artist to Mrs. Birge Harrison,
Woodstock, New York.
Mr. Thomas H. Denman, circa 1930s.
Thence by family descent.
The Property of a Lady.

Exhibited

Philadelphia, *Exhibition of Paintings by
Alexander Harrison and Birge Harrison*,
Pennsylvania Academy of the Fine Arts,
April 10 - 26, 1914, no. 16.
Rochester, Exposition Park, *Industrial
Exposition (Fine Arts Department)*,
August 30- September 11, 1915.
New York, *Seventh Annual Exhibition of
Allied Artists of America*, Kleinberger Galleries,
March 13 to April 5, 1920.

Literature

*Catalogue of Paintings by Alexander Harrison
and Birge Harrison*, Pennsylvania Academy
of the Fine Arts, April 10 - 26, 1914.
Richard H. Love, *Carl W. Peters: American
Scene Painter from Rochester to Rockport*,
University of Rochester Press, 1999, p. 267.



48

49

LOWELL BIRGE HARRISON (1854-1929)

A Winter Dream
signed and titled 'Birge Harrison'
(on the stretcher)
pastel on paper mounted to canvas
25 x 27in
overall: 33 x 35 1/2in

\$2,500 - 3,500

Provenance

The artist to Mrs. Birge Harrison,
Woodstock, New York.
Mr. Thomas H. Denman, circa 1930s.
Thence by family descent.
The Property of a Lady.



49



50

DONNA SCHUSTER (1883-1953)

Girl with Mirror

signed 'Donna Schuster' (lower right)

oil on canvas

26 1/4 x 20 1/4in

overall: 37 3/4 x 31 1/2in

\$20,000 - 30,000

Provenance

with Petersen Galleries, Beverly Hills, California.

Exhibited

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

Irvine, The Irvine Museum, *Selections from the Irvine Museum Exhibition*, July 10, 1993 - September 11, 1993.

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

Connecticut, Massachusetts, New York, Ohio, Georgia, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, traveling exhibition, 2008 - 2010.

Irvine, The Irvine Museum, *All Things Bright & Beautiful, The National Tour Comes Home*, November 10, 2010 - June 11, 2011.

Irvine, The Irvine Museum, *California Impressionism*, traveling exhibition 2012-2015.

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 105, illustrated full page color.

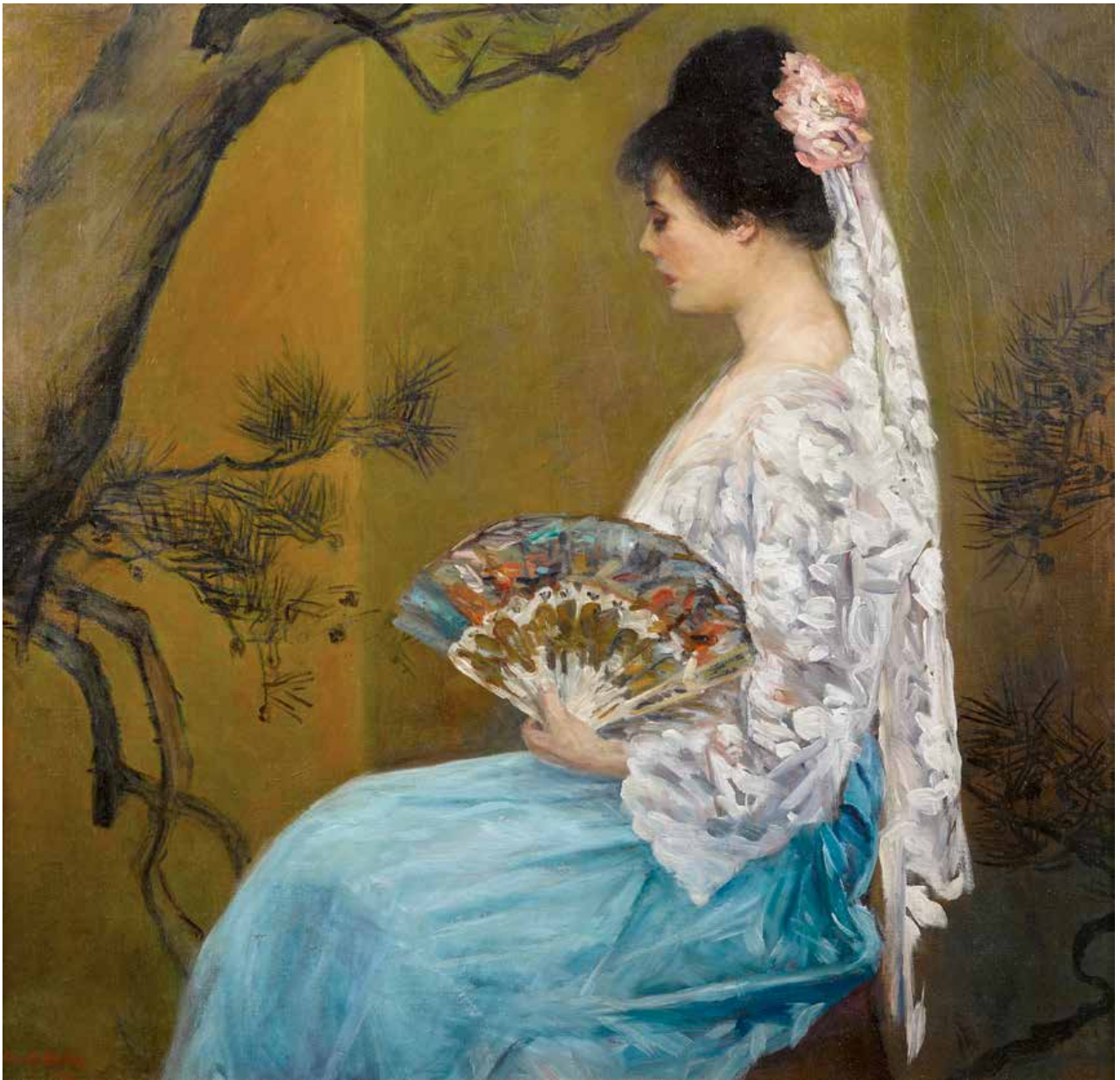


51
JESSIE ARMS BOTKE (1883-1971)
Hidden Kingdom
signed 'Jessie Arms Botke' (lower right)
oil and gold leaf on panel
30 1/2 x 45in
overall: 40 1/2 x 55in

\$50,000 - 70,000

Provenance
Dr. and Mrs. Robertson, Santa Paula, California (commissioned work).

The artist included sprays of cymbidium orchids that Mrs. Robertson grew in her garden.



52

LOUIS BETTS (1873-1961)

A Spanish beauty
signed and dated 'Louis Betts 1900' (lower left)
oil on canvas
38 1/4 x 40in
overall: 53 x 55in
Painted in 1900

\$7,000 - 10,000



53

JOSEPH RAPHAEL (1869-1950)

Mother and child
signed and dated 'Jos Raphael 1910' (lower right)
oil on canvas
18 1/4 x 17 1/2in
overall: 23 1/4 x 22 1/4in
Painted in 1910

\$12,000 - 16,000

Provenance

Collection of the artist.
Anita L. Dibblee (1870-1952), Bolinas, California.
Private collection, San Francisco, California (bequest from the above).



54

54

BERNHARD GUTMANN (1869-1936)

Floral still life

signed and dated 'Bernhard Gutmann 1918'
(lower right), estate-stamped (on the reverse)

oil on canvas
33 x 37 1/8in

overall: 42 x 46in
Painted in 1918

\$6,000 - 8,000

Provenance

Estate of the artist.

With De Ville Galleries, Torrance, California.
Private collection, Laguna Beach, California.



55

55

GEZA KENDE (1889-1952)

Still life with Apples and Chrysanthemums

signed and dated 'Geza Kende 1951.'
(lower right)

oil on canvas
30 x 25in

overall: 27 5/8 x 32 1/2in
Painted in 1951

\$4,000 - 6,000

Provenance

Private collection, Rancho Mirage, California.



56

PAUL DE LONGPRÉ (1855-1911)

Orchids

signed and dedicated 'Paul de Longpré' (lower center)
watercolor and graphite on paperboard

17 3/4 x 12 3/8in

overall: 24 3/4 x 19 1/2in

\$15,000 - 20,000

Provenance

Private collection, Rancho Mirage, California.

Literature

Nancy Hall, *The Life & Art of Paul de Longpré*, The Irvine Museum, 2001, p. 79, illustrated in color.



57

MISCHA ASKENAZY (1888-1961)

Two women with a Japanese folding screen

signed 'M. Askenazy-' (lower right)

oil on canvas

40 x 28in

overall: 43 1/2 x 31 1/2in

\$15,000 - 20,000

Provenance

Private collection, San Francisco, California, acquired 1961.

Thence by descent.

Private collection, San Francisco, California.



58

JESSIE ARMS BOTKE (1883-1971)

Egrets

signed 'Jessie Arms Botke' (lower right), titled on a label
(affixed to the reverse)

oil and gold leaf on masonite

30 x 25in

overall: 38 x 33in

\$25,000 - 35,000

Provenance

With Gump's, San Francisco, California.

Mrs. William F. Fielder, Piedmont and Berkeley, California.

Private collection, Beverly Hills, California.

Exhibited

Santa Barbara Museum of Art, *Annual Exhibition*,

September 5 - October 5, 1944.

59

GUY ROSE (1867-1925)

Woods Cove, Laguna
signed 'Guy Rose' (lower right)
oil on canvas
15 x 18in
overall: 21 1/2 x 24 1/2in

\$120,000 - 180,000

Provenance

Ada Elizabeth Wrigley.
Ada Blanche Wrigley Schreiner, Gig Harbor, Washington
(her granddaughter).
By descent to the present owner, 2010 (her son).
Private collection, Southern California.

We are grateful to Dr. Will South for his assistance researching and cataloging this lot.

Guy Rose was one of several American artists who went to Europe in the late-nineteenth-century to absorb time-honored academic traditions—rigid, exact drawing and accurate, Salon-appropriate paintings. He was typical, too, in that he felt the irresistible attraction to outdoor painting where nature was constantly shifting in incandescent color. Rose would forever remain a confident and careful draftsman and composer of solid compositions, but his surfaces would be animated by the vitality of light as actually observed. By the early twentieth century, Rose and his wife, Ethel, were living in Giverny where Guy gained intimate knowledge of the work of that little town's most famous artist, Claude Monet, and competed with his fellow American residents to create figures and landscapes in what was then the most modern of artistic styles, Impressionism.

In the marvelous and thorough 1995 book *Guy Rose: American Impressionist*, Dr. Will South writes the following "In painting the Pacific, Rose could indulge two of his major pictorial interests explored at Giverny; reflections on water and multifarious atmosphere. It also satisfied his personal penchant for creating images of solitude and quiet. In 1915 and 1916 he visited the Southern California beach

communities of Laguna and La Jolla and painted the coastline with a complete command of the impressionistic strategies he had mastered at Giverny."

In a later note specifically about Woods Cove (Rockledge), Dr. South writes: "What he brought west was a mature understanding of translating atmospheric subtlety into paint at the same time he managed to allow individual brushstrokes to retain their identity as daubs of pigment. In the present untitled view of the coast at Laguna, Rose's mastery of the medium is obvious, as is his restrained sense of poetry: he makes the largeness of the Pacific intimate, and the often bold outline of the shore quiet. Rose understood well the possibilities of humble subject matter, composition and scale, and further how a limited palette, such as the blue-green program of this Laguna cove, could express more than the outsized canvas of many colors. And, while Rose's debt to French precedent is also obvious, and his years of residence at Giverny inform this later work, he nonetheless touches upon an early-twentieth century California aesthetic (indeed, one he helped to create) wherein the landscape is approachable, lyrical, nuanced, and ever soothing."





60

MAURICE BRAUN (1877-1941)

Point Loma Hills

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

oil on canvas

16 x 20in

overall: 22 x 26in

\$12,000 - 18,000

Provenance

Private collection, Connecticut.



61
JOHN MARSHALL GAMBLE (1863-1957)
Coastal vibrance
signed 'John M. Gamble' (lower right)
oil on canvas
14 x 18in
overall: 22 x 26in

\$20,000 - 30,000

Provenance
With Redfern Gallery, Laguna Beach, California.



62

MAURICE BRAUN (1877-1941)

Hills and Mountains

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

oil on canvas

16 1/8 x 20in

overall: 23 1/2 x 27 1/2in

Painted *circa* 1933

\$15,000 - 20,000

Provenance

Private collection, Beverly Hills, California.



63

WILLIAM WENDT (1865-1946)

Plowed Fields

estate-stamped 'William Wendt-' (lower right) and estate-stamped
(on the stretcher bar)

oil on canvas

25 1/8 x 30 1/8in

overall: 33 5/8 x 38 5/8in

\$30,000 - 50,000

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 43,
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, p212,
full page color illustration.

64

EDGAR PAYNE (1883-1947)

Riders passing through the canyon

signed 'Edgar Payne' (lower left)

oil on canvas

28 x 34in

overall: 35 1/2 x 41 1/2in

\$150,000 - 250,000

Provenance

Private collection, Connecticut.

Art historian Peter H. Hassrick writes in *Edgar Payne: A Scenic Journey*, "In a biographical sketch written after Payne's death by his widow and fellow artist, Elsie Palmer Payne, it is suggested that of all the locations that beckoned him as a muse, the American Southwest was perhaps the most compelling. The Paynes were still in Chicago when they embarked on their first extended summer trip to Arizona and New Mexico.... Elsie went on to say that 'he returned to that glorious country nearly every year that he was in America the rest of his life.'"

In *Riders passing through the canyon*, Edgar Payne's powers as a master of composition and color are on ready display. A number of conscious techniques were used by the artist to convey the immensity of the Navajo environment. The perspective is from the elevation of the dry river bed, as low a spot as possible to draw the viewers eyes upwards. He crafts the red cliff walls with bright salmon highlights as the morning sun rises and begins to fill the canyon with light, effectively

projecting the hot, baked quality of the sandstone cliffs. The canyon's foreground is still in shadow, lending a sense of further movement to the overall landscape as the riders gently trek towards the viewer from one mysterious location to another.

As Hassrick observes in other paintings of the area, Payne uses the Navajo as compositional devices to counterbalance the prominent geology of the canyon. The energy in Payne's brushwork makes the wisps of cloud feel still but not static and this is only successful because the Navajos' scale in the painting makes their movement insignificant. The sheer grandeur of the canyon is almost hard to fathom but Payne succeeds in forcing an understanding and appreciation of nature's magnificent architecture. While emphasizing the seemingly infinite landscape of the American west, Payne's work also serves as a thoughtful and genuine depiction of the Native American in their natural setting, a frontier that was rapidly vanishing.





65

FRANZ A. BISCHOFF (1864-1929)

Palisades Glacier

signed 'Franz A Bischoff' (lower left)

oil on canvas

24 x 34in

overall: 37 x 46in

\$30,000 - 50,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Private collection, Nevada.



66

JACK WILKINSON SMITH (1873-1949)

High Sierra Pack Trip

signed 'Jack Wilkinson Smith.' (lower left)

oil on canvas

26 1/4 x 33 3/4in

overall: 35 x 43in

Painted *circa* 1925

\$60,000 - 80,000

Provenance

Soutby Art Salon, Los Angeles, California.

Private collection, Maine, acquired from the above, *circa* 1925.

By descent in the family, until *circa* 1999.

With Adamson-Duvannes Galleries, Los Angeles.

The Kevin J. Kinsella Collection, La Jolla, California.



67

MAURICE BRAUN (1877-1941)

Water Front Shack

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

oil on canvas

25 x 30in

overall: 31 x 36in

\$10,000 - 15,000

Provenance

Ilsey Galleries, Los Angeles.

Private collection, Montana.



68

JOSEPH KLEITSCH (1882-1931)

Laguna coastal scene

signed 'JOSEPH KLEITSCH' (lower right)

oil on canvas

30 1/2 x 40in

overall: 40 1/4 x 50 1/4in

\$80,000 - 120,000

Provenance

Private collection, Colorado.



69

**ALFRED R. MITCHELL
(1888-1972)**

Sunlit shore, La Jolla
signed 'Alfred R. Mitchell' (lower right) and
titled and signed (on the reverse)
oil on board
16 x 20in
overall: 22 3/4 x 26 3/4in

\$5,000 - 7,000

Provenance

with The Redfern Gallery, Laguna Beach,
California.
Private collection, Central Coast, California.

69



70

JEAN MANNHEIM (1861-1945)

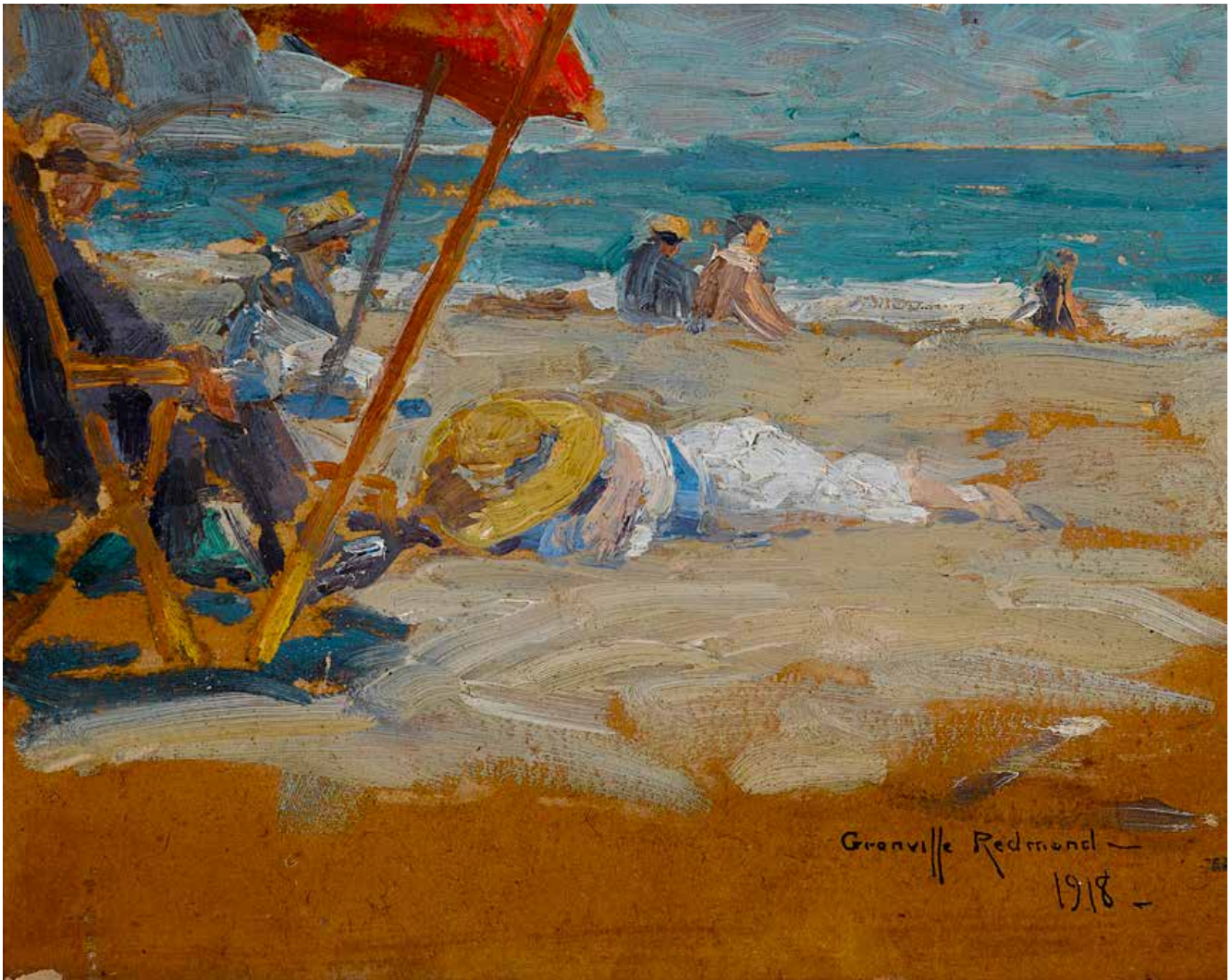
South Laguna view
signed 'J. Mannheim' (lower left)
oil on canvas board
12 x 15 3/8in
overall: 18 x 21 1/2in

\$4,000 - 6,000

Provenance

Private collection, Colorado.

70



71

71

GRANVILLE REDMOND (1871-1935)

Figures on a beach; Waves breaking (double-sided)
 signed and dated 'Granville Redmond - 1918 -' (lower right)
 and inscribed 'Not for sale G.R. -' (on the reverse)
 oil on board

8 x 10in

overall: 11 5/8 x 13 1/2in

Painted in 1918

\$10,000 - 15,000

Provenance

Private collection, Washington.



71 (verso)



72

WILLIAM WENDT (1865-1946)

The red barn
signed '-William Wendt-' (lower right)
oil on canvas
25 1/4 x 30in
overall: 36 1/4 x 41 1/4in

\$50,000 - 70,000

Provenance

Private collection, Colorado.

Literature

Will South, Jean Stern, Janet Blake and Jean Patterson,
In Nature's Temple, The Life and Art of William Wendt, Irvine,
2008, p. 279, color illustration.



73

EDGAR PAYNE (1883-1947)

Eucalyptus

signed 'Edgar Payne' (lower right)

oil on canvas

24 x 28in

overall: 29 1/2 x 33 1/2in

Painted *circa* 1921

\$40,000 - 60,000

Provenance

with Josh Hardy Galleries, Carmel and Pebble Beach, California.

with Steven Stern Fine Arts, Beverly Hills, California.

Private collection, Beverly Hills, California.



74

MISCHA ASKENAZY (1888-1961)

The Rehearsal (Dancers Resting)

signed 'M-Askenazy-' (lower left)

oil on canvas

40 x 32in

overall: 48 3/4 x 40 3/4in

Painted in 1938

\$15,000 - 20,000

Provenance

Private collection, Beverly Hills, California.

With DeVille Galleries, Los Angeles and Grand Central Art Galleries, Inc.,
New York.

Literature

DeVile Galleries, *Mischa Askenazy: 1884/88 - 1961, Paintings*,

DeVile Galleries, 1990, cover illustration.



75

JESSIE ARMS BOTKE (1883-1971)

Beau Brummels

signed and dated indistinctly 'Jessie Arms Botke / 192[.]' (lower right),
inscribed 'Beau Brummels / Jessie Arms Botke' (on the reverse)

oil and gold leaf on linen mounted to panel

34 x 40in

overall: 43 x 49in

\$40,000 - 60,000

Exhibited

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

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006,
p. 76, illustrated in color.



76

WILLIAM WENDT (1865-1946)

Autumn landscape

signed and dated 'William Wendt. 1914' (lower left)

Oil on canvas

18 1/4 x 30 1/4in

overall: 25 1/2 x 37 1/2in

Painted in 1914

\$20,000 - 30,000

Provenance

Property from the Estate of Sylvia McLaughlin, Berkeley, California.

Mrs. McLaughlin was a noted environmentalist. She founded the non-profit organization, Save the Bay, in 1961, responsible in large part for stopping the filling and pollution of the San Francisco Bay. McLaughlin Eastshore State Park, a wildlife refuge extending along the East Bay from the Bay Bridge to Richmond, was dedicated in her honor in 2012.

She grew up in Denver, Colorado, where her father, George E. Cranmer, was director of Parks and Improvements for the City of Denver. He was responsible for the building of Winter Park ski area (still owned by the city of Denver), Red Rocks theater, and many other improvements. Cranmer Park is named after him.

Her husband, Donald McLaughlin, was a professor of mining engineering and later CEO of Homestake Mining in San Francisco, as well as a regent of the University of California. McLaughlin Hall at UC Berkeley and McLaughlin Way at UC Santa Cruz are named after him.



77

FRANZ A. BISCHOFF (1864-1929)

View of the Arroyo Seco
signed 'Franz A Bischoff' (lower right)
oil on canvas
30 x 40in
overall: 37 1/2 x 47 1/2in

\$30,000 - 50,000

Provenance

Private collection, Nevada.



78

JOHN MARSHALL GAMBLE (1863-1957)

Wild Mustard and Radish

signed 'John M. Gamble' (lower left), titled, signed and inscribed

'John M. Gamble / Santa Barbara / Cal' (on the reverse)

oil on canvas

12 x 18in

overall: 18 3/8 x 24 1/2in

\$20,000 - 30,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Private collection, Beverly Hills, California.



79

GRANVILLE REDMOND (1871-1935)

Rolling fields of poppies on a hazy day
signed 'Granville Redmond -' (lower right)

oil on canvas

16 x 20in

overall: 23 x 27in

\$50,000 - 70,000

Provenance

Private collection, Southern California.



80

80
EDWARD J. FINLEY TIMMONS
(1882-1960)
Bells of San Juan Capistrano
signed, dated and inscribed 'Edw. J. F.
Timmons '27 / Calif.' (lower right)
oil on canvas affixed to masonite
25 x 30 1/4in
overall: 31 1/2 x 36 1/2in
Painted in 1927.

\$4,000 - 6,000



81

81
PAUL LAURITZ (1889-1975)
Still life with pink and yellow flowers
signed 'Paul Lauritz' (lower right)
oil on canvas
20 x 22in
overall: 24 1/2 x 26 1/2in

\$4,000 - 6,000

Provenance
Private collection, Southern California.



82

ARTHUR GROVER RIDER (1886-1975)

Flowers, Capistrano Mission
signed 'A.G. Rider' (lower left)
oil on canvas
28 1/2 x 24 1/4 in
overall: 37 1/2 x 33 in

\$20,000 - 30,000

Provenance

Paul and Kathleen Bagley, Princeton, New Jersey.

Exhibited

Laguna Beach, Laguna Art Museum, *California Historical Artists III: Arthur Rider* - Donna Schuster, June 5, 1987 - July 23, 1987.
Irvine, The Irvine Museum, *Romance of the Bells*, traveling exhibition, 2004-2005.
Irvine, The Irvine Museum, *Then & Now: 100 Years of Plein Air Painting*, May 17 - October 2, 2014.

Literature

Jean Stern, *Romance of the Bells: The California Missions in Art*, Irvine, 1995, p. 121, illustrated in color.



83

ALFRED R. MITCHELL (1888-1972)

Happy Valley

signed 'Alfred R Mitchell-' (lower left), titled, signed and inscribed

'Alfred R. Mitchell / San Diego Cal.' (on the reverse)

oil on artist board

13 x 16 1/4in

overall: 19 5/8 x 22 3/4in

\$10,000 - 15,000

Provenance

Private collection, Beverly Hills, California.



84

WILLIAM WENDT (1865-1946)

The Vista

signed and dated 'William Wendt 1930' (lower right), and titled (on the stretcher bar)

oil on canvas

25 x 30in

overall: 33 1/4 x 38 1/2in

Painted in 1930

\$40,000 - 60,000

Provenance

Stendahl Galleries, Los Angeles, California.

Private collection, Los Angeles, California.

Private collection, Laguna Beach, California.

Private collection, Beverly Hills, California.

Exhibited

Los Angeles, Stendahl Art Galleries, Ambassador Hotel, Exhibition of Paintings by William Wendt, A.N.A., March 1931, #7.

Literature

Los Angeles Times, Los Angeles, Wendt's Vision Gains Freedom, March 8, 1931.

John Alan Walker, Documents on the Life and Art of William Wendt 1865-1946, Big Pine, 1992, p. 201, listed as no. 788.

Will South, In Nature's Temple, The Life and Art of William Wendt, Irvine, 2008, p. 211, full page color illustration.



85

JACK WILKINSON SMITH (1873-1949)

Sierra Scene

signed 'Jack Wilkinson Smith' (lower left)

oil on canvas

30 x 40in

overall: 36 1/2 x 46 1/2in

\$30,000 - 50,000

Provenance

Private collection, Los Angeles, California.

Thence by descent.

Private collection, Los Altos, California.



86

EDGAR PAYNE (1883-1947)

The Eiger at Grindelwald
signed 'Edgar Payne' (lower right) and titled
'The Eiger at Grindelwald [sic]' (on the reverse)
oil on canvas
28 x 34in
overall: 37 x 43in

\$40,000 - 60,000

Provenance

With Goldfield Galleries, West Hollywood, California.

Exhibited

Los Angeles, Goldfield Galleries, *Edgar Payne, 1882-1947*,
February 10 - March 14, 1987.

Literature

Los Angeles, Goldfield Galleries, *Edgar Payne, 1882-1947*,
February 10 - March 14, 1987, cat. no. 50.



87

FRANK CUPRIEN (1871-1948)

Oh, Radiant Sea
signed 'F.W. Cuprien' (lower right) and titled and monogrammed
(on the reverse)
oil on canvas
36 x 50in
overall: 50 x 64in

\$10,000 - 15,000

Provenance

Private collection, Santa Barbara, California.



88

JACK WILKINSON SMITH (1873-1949)

Rocks and Surf

signed 'Jack Smith' (lower right)

oil on canvas

23 x 31 1/4in

overall: 31 5/8 x 39 5/8in

\$30,000 - 50,000

Exhibited

Laguna Beach, Laguna Beach Museum of Art, *Laguna Legacy*,
April 3 – May 25, 1981.

Irvine, The Irvine Museum, *Masters of Light*, Touring Exhibition,
September 25, 2002 – January 2004.

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, *Sunlight & Shadow: The Tradition of Plein
Air Painting*, June 2 – September 24, 2015.



89

MAURICE BRAUN (1877-1941)

Simply Majestic

signed 'Maurice Braun-' (lower right)

oil on canvas

16 1/4 x 20 1/4in

overall: 23 1/2 x 27 1/2in

\$10,000 - 15,000



90

WILLIAM WENDT (1865-1946)

California Hills

signed 'William Wendt.' (lower left)

oil on canvas

25 x 30in

overall: 35 1/4 x 40 1/2in

\$30,000 - 50,000

Provenance

The Redfern Gallery, Laguna Beach, California.



91

ALFRED R. MITCHELL (1888-1972)

Downtown San Diego

signed 'Alfred R. Mitchell.' (lower left),

inscribed 'Alfred R. Mitchell' and 'San Diego' (on the reverse)

oil on artist board

16 x 20in

overall: 24 x 28in

\$12,000 - 16,000

Provenance

The Kevin J. Kinsella Collection, La Jolla, California.



92

SAM HYDE HARRIS (1889-1977)

Backwater

estate-stamped 'Sam Hyde Harris' (lower left),

titled and signed 'Sam Hyde Harris' (on the stretcher bar)

oil on canvas

25 x 30in

overall: 34 1/4 x 39 3/8in

\$25,000 - 35,000

Provenance

The Kevin J. Kinsella Collection, La Jolla, California.



93

93

ALSON SKINNER CLARK (1876-1949)

Old Mission Door, St. Gabriel
signed 'Alson Clark.' (lower left), titled
(on the reverse)
oil on canvas affixed to board
18 x 22in
overall: 20 1/2 x 24 1/2in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



94

94

CHANNEL PICKERING TOWNSLEY (1867-1921)

Mission San Juan Capistrano
signed and dated 'Townsley 1916' (lower left)
oil on canvas
32 x 40 1/8in
overall: 38 x 45 7/8in
Painted in 1916

\$6,000 - 8,000

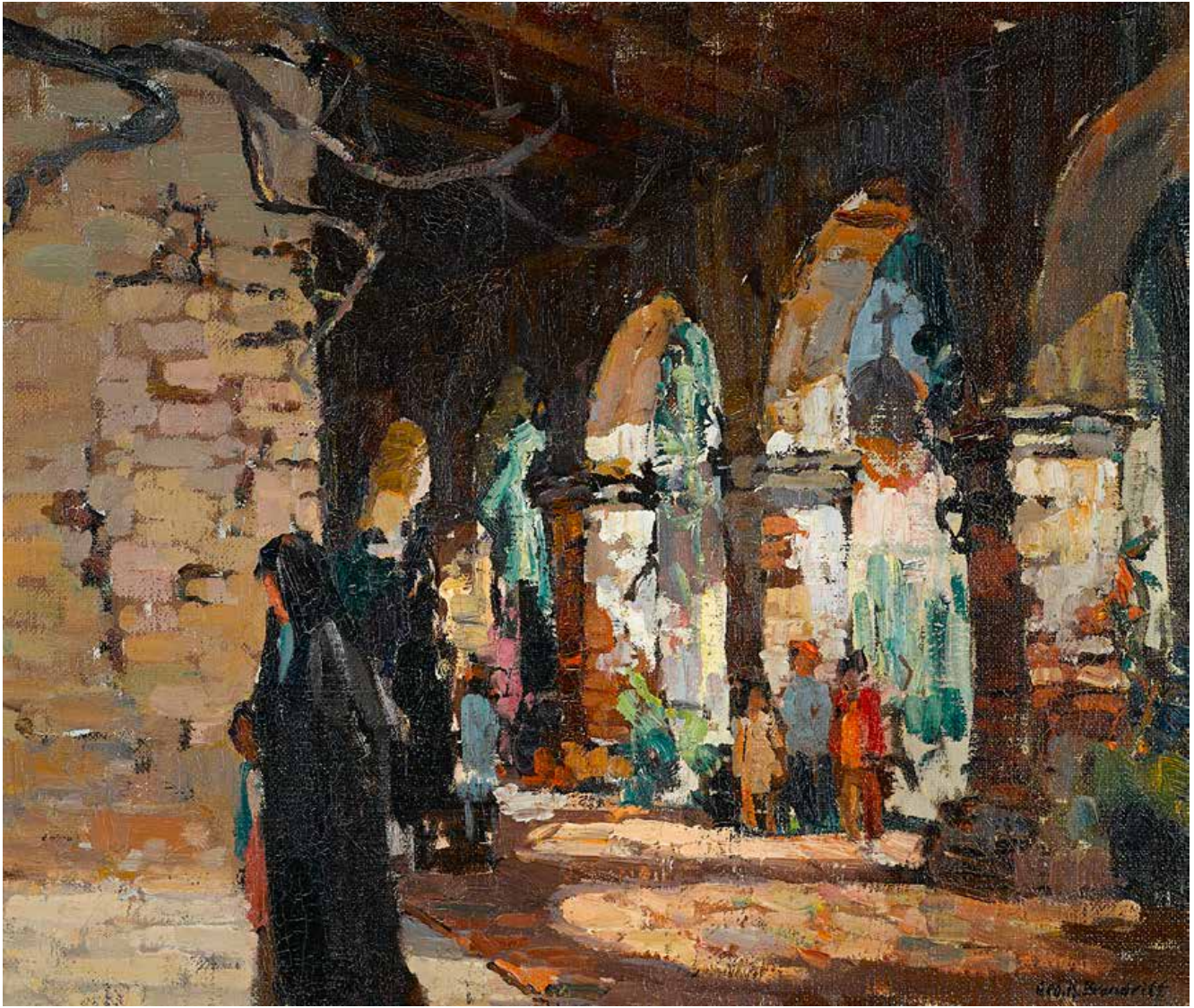
Exhibited

Los Angeles, Los Angeles County Museum of Art, *Made in California: 1900-2000*, October 22, 2000 - March 18, 2001.
Irvine, The Irvine Museum, *Romance of the Bells*, traveling exhibition, 2004-2005.
Irvine, The Irvine Museum, *All Things Bright & Beautiful*, Paintings from The Irvine Museum, traveling exhibition, 2008 - 2009.
Irvine, The Irvine Museum, *California Impressionism*, traveling exhibition 2012-2015.

Literature

Jean Stern, *Romance of the Bells: The California Missions in Art*, Irvine, 1995, p. 80, illustrated in color.

William H. Gerds, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, 1998, p.124, illustrated in color.



95

GEORGE KENNEDY BRANDRIFF (1890-1936)

Capistrano Mission

signed 'Geo. K. Brandriff' (lower right), titled on labels
(affixed to the reverse)

oil on canvas

20 x 24in

overall: 30 1/2 x 34 1/4in

\$8,000 - 12,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

With William Karges Fine Art, Carmel, California.

Private collection, Beverly Hills, California.



96

SAM HYDE HARRIS (1889-1977)

Laguna Memory

signed 'Sam Hyde Harris' (lower left)

oil on canvas

25 1/4 x 30 1/8in

overall: 29 1/8 x 34 1/8in

\$10,000 - 15,000



97

WILLIAM WENDT (1865-1946)

Autumn landscape with eucalyptus
signed 'William Wendt.' (lower right)

oil on canvas

18 x 30in

overall: 23 3/4 x 35 3/4in

\$15,000 - 20,000

Provenance

Private collection, Colorado.



98

MAURICE BRAUN (1877-1941)

A Winter's Day (After the Thaw)

signed 'Maurice Braun -' (lower right)

oil on canvas

25 x 30in

overall: 32 x 37in

\$10,000 - 15,000

Provenance

Private collection, Southern California.



99

THOMAS LORRAINE HUNT (1882-1938)

Houses in a winter landscape
signed 'Thos. L. Hunt' (lower right)
oil on board
20 x 24in
overall: 28 x 32in

\$15,000 - 20,000

Provenance

Private collection, Southern California.



100

100

JACK WILKINSON SMITH (1873-1949)

Scattered sunlight in the trees
signed 'Jack Wilkinson Smith' (lower left)
oil on canvas board
17 1/2 x 21 1/4in
overall: 27 x 31in

\$5,000 - 7,000

Provenance

Private collection, Central Coast, California.



101

101

JOHN FROST (1890-1937)

Mystic morning
inscribed 'by John Frost' (on the reverse)
oil on board
20 x 24in
overall: 27 1/2 x 31 3/4in

\$4,000 - 6,000

Provenance

Private collection, Woodland Hills, California.
Private collection, Central Coast, California.

Literature

Phil Kovinick, John Frost, *A Quiet Mystery*,
Irvine, 2013, p. 211, illustrated in color.



102

EDGAR PAYNE (1883-1947)

Mountains of Granite, Sierras

signed 'Edgar Payne' (lower right), titled (on the stretcher)

oil on canvas

20 x 24in

overall: 29 1/4 x 33in

\$25,000 - 35,000



103

EDGAR PAYNE (1883-1947)

Canyon De Chelly

signed 'Edgar Payne' (lower right)

oil on canvas affixed to board

15 3/4 x 19 1/2in

overall: 22 x 25 1/2in

\$25,000 - 35,000

Provenance

Collection of the Artist.

Jean C. Harman (1897-1981), Los Angeles, California

(acquired from the above).

Private collection, Northern California (by descent from the above).



104

BIRGER SANDZÉN (1871-1954)

Dry Creek

signed and dated 'Birger Sandzén 1913' (lower right)

oil on canvas

16 x 24in

overall: 23 1/4 x 31 1/4in

Painted in 1913

\$25,000 - 35,000

Sandzen completed a black and white lithograph of this work, with the same title, in 1916 and measuring 12 x 18 inches. An example of this work can be found on page 94 in Emory Lindquist's 1993 book on the artist titled *Birger Sandzen, An Illustrated Biography*.



105
WILLIAM LEES JUDSON (1842-1928)
El Pinero Road
signed 'W L Judson' (lower right),
titled on a label (on the reverse)
oil on canvas
20 x 30in
overall: 27 1/2 x 37 1/2in

\$4,000 - 6,000

105



106
PAUL GRIMM (1891-1974)
Sycamore Symphony
signed 'Paul Grimm' (lower left), titled,
signed and dated 'Paul Grimm - 1946'
(on the reverse)
oil on canvas
30 x 24in
overall: 39 x 33in
Painted in 1946

\$4,000 - 6,000

106

107

HANSON PUTHUFF (1875-1972)

Late Season Snow

signed 'H Puthuff.' (lower right)

oil on masonite

11 7/8 x 15 7/8in

overall: 19 x 23in

\$6,000 - 8,000

Provenance

Private collection, Beverly Hills, California.



107

108

MAURICE BRAUN (1877-1941)

Hazy day

signed 'Maurice Braun-' (lower right)

oil on board

7 x 9in

overall: 11 1/8 x 13 1/8in

\$4,000 - 6,000

Provenance

Private collection, Escondido, California.



108



109

PAUL GRIMM (1891-1974)

Cumulus over Desert

signed 'Paul Grimm' (lower left), signed, titled and dated 'Paul Grimm/ Feb - 63' (on the reverse)

oil on canvas

30 x 40in

unframed

Painted in 1963

\$4,000 - 6,000

109



110

PAUL GRIMM (1891-1974)

Autumn Symphony

signed 'Paul Grimm' (lower left), signed, titled, dedicated, and stamped 'Paul Grimm' (on the reverse)

oil on canvas

26 x 40in

unframed

\$4,000 - 6,000

110

111

JOHN WILLIAM HILTON (1904-1983)

Song of the Smoke Trees

signed 'John W. Hilton' (lower right)

oil on masonite

24 x 48in

overall: 30 5/8 x 54 5/8in

\$4,000 - 6,000

Exhibited

Irvine, The Irvine Museum, *California Legacy Exhibition*, May 28 – October 1, 2005.



111

112

PAUL GRIMM (1891-1974)

Winter Desert; Road to Nowhere

(a group of two)

signed 'Paul Grimm' (lower left and lower right, respectively)

both oil on board

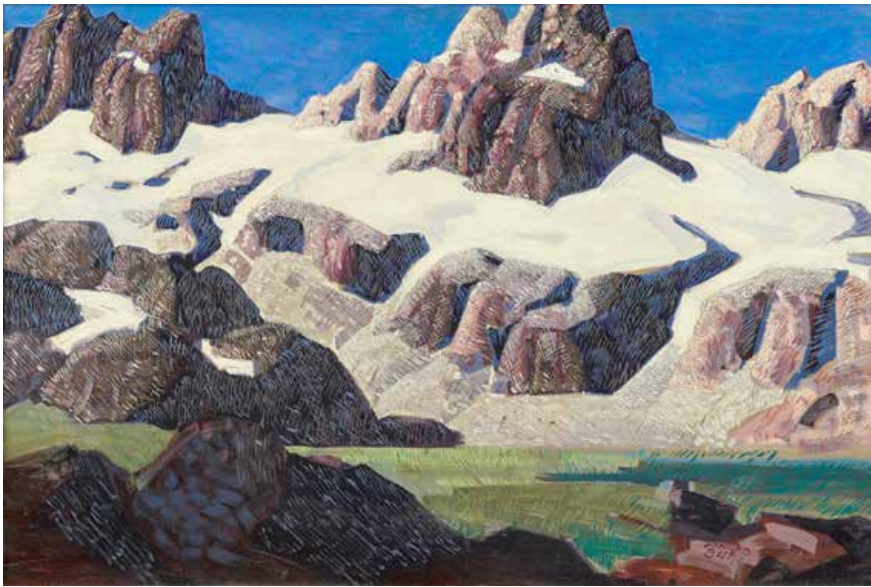
both 12 1/8 x 16in

unframed

\$4,000 - 6,000



112



113

113

CONRAD BUFF (1886-1975)

Grand Tetons
signed 'Conrad Buff' (lower right)
oil on masonite
23 3/4 x 36in
overall: 31 x 43in

\$5,000 - 7,000

Provenance

Private collection, Southern California.
Thence by descent.

There is an oil study of mountains
on the reverse.



114

114

CONRAD BUFF (1886-1975)

Early snow (deer and Aspen)
signed 'Conrad Buff' (lower right)
oil on masonite
29 1/2 x 23 3/4in
overall: 36 3/4 x 31in

\$4,000 - 6,000

Provenance

Estate of the artist.
Private collection, Southern California.
Thence by descent.

A signed letter by Conrad Buff III dated
September 15, 1974, which attests that
this painting is by his father, is affixed
to the reverse.

115

CONRAD BUFF (1886-1975)

Sunset Landscape
oil on particle board
15 1/2 x 23 1/2in
overall: 22 x 30in

\$4,000 - 6,000

Provenance

Private collection, Beverly Hills, California.



115

116

CONRAD BUFF (1886-1975)

Blooming cactus flowers
signed 'Conrad Buff' (lower right)
oil on masonite
15 x 12 1/4in
overall: 22 x 19in

\$3,000 - 5,000

Provenance

Private collection, Southern California.
Thence by descent.



116



117

SYDNEY LAURENCE (1865-1940)

The Brush Fire

signed 'Sydney Laurence' (lower right), titled (on the stretcher bar)

oil on canvas

16 1/4 x 20in

overall: 20 3/4 x 24 5/8in

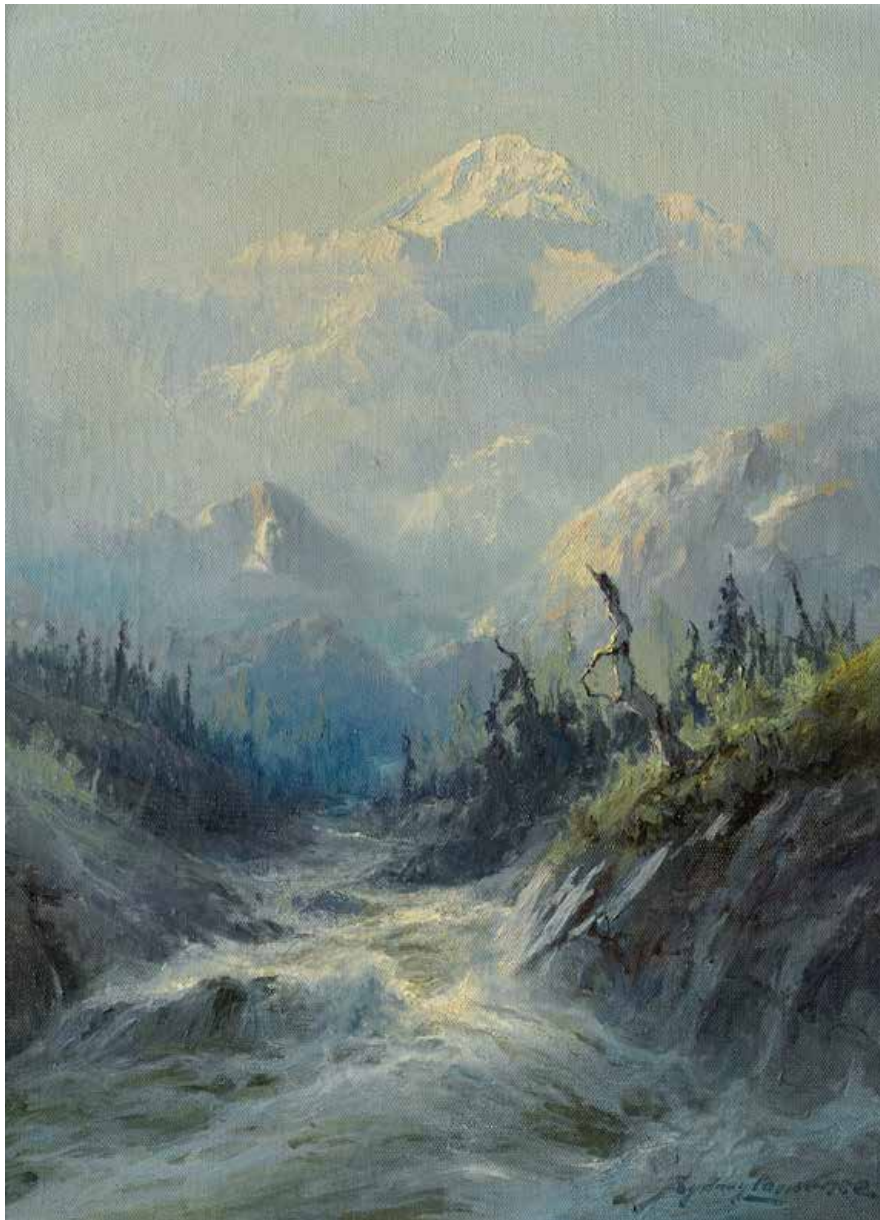
\$12,000 - 18,000

Provenance

Belle Simpson, The Nugget Shop, Juneau, Alaska.

Thence by descent.

Private collection, Northern California.



118

SYDNEY LAURENCE (1865-1940)

Mount McKinley, Alaska

signed 'Sydney Laurence' (lower right), titled and dated on a label
(affixed to the reverse)

oil on canvas

20 x 14 1/2 in

overall: 25 1/2 x 20 in

Painted in 1924

\$15,000 - 25,000

Provenance

Belle Simpson, The Nugget Shop, Juneau, Alaska.

Thence by descent.

Private collection, Northern California.



119

119

EUSTACE PAUL ZIEGLER (1881-1969)

Mt. Rainier over Nisqually Glacier
signed 'Ziegler' (lower right) and titled,
signed and inscribed '5514 White Bldg.'
(on the reverse)

oil on board

10 x 8in

overall: 11 1/2 x 9 1/2in

\$5,000 - 7,000

Provenance

Private collection, Sacramento, California.

The artist's studio in Seattle was at 5514
White Building.



120

120

DUNCAN GLEASON (1881-1959)

USS Constitution

signed 'Duncan Gleason' (lower right)

oil on canvas

30 1/4 x 25 1/4in

overall: 35 1/4 x 30in

\$8,000 - 12,000

Provenance

Private collection, Connecticut.



121



122

121

JOSEPH DE YONG (1894-1975)

Encampment at twilight
 signed and dated 'Joe de Yong 1923' (lower right)
 oil on canvas
 14 x 21in
 overall: 21 x 28in
 Painted in 1923

\$8,000 - 12,000

Provenance

Private collection, Tucson, Arizona.

122

LON MEGARGEE (1883-1960)

Wandering Navajo (triptych)
 signed 'Lon Megargee' (center panel, lower right)
 oil on canvas
 18 x 48in (three panels together)
 overall: 24 3/4 x 55 1/2in

\$8,000 - 12,000

Provenance

Private collection, Encino, California.



123

FRANK MCCARTHY (1924-2002)

The Rehearsal

signed and dated 'McCarthy CA ©1990' (lower left), titled,
inscribed and dated '©1990 by Frank McCarthy' (on the reverse)

oil on canvas

24 x 40in

overall: 34 x 50in

Painted in 1990

\$30,000 - 50,000

Provenance

Property from a Private Collection, California.

Exhibited

Moscow, Berlin; Hubbard Museum of the American West,
The Hubbard Art Award for Excellence Tour,
November 14 to December 15, 1990.

Literature

Hubbard Museum of the American West,
The Hubbard Art Award for Excellence, 1990.



124

ROY ANDERSEN (BORN 1930)

Pony Thunder

signed 'Roy Andersen-' (lower left)

oil on canvas

32 x 48in

overall: 44 x 60in

Painted in 2010

\$30,000 - 50,000

Provenance

The Kevin J. Kinsella Collection, La Jolla, California.

According to Roy Andersen, "Medicine Raven and his two Crow braves have recaptured the ponies that were lifted by the Piegans. Among them is his favorite, a little bald-faced sorrel he calls 'the deer.' Now they must run them out of harm's way."



125

125

ALFREDO RODRIGUEZ (BORN 1954)

Down from the High Country
signed and dated 'A. Rodriguez © 80'
(lower right)
oil on canvas
24 x 36in
overall: 32 x 44 1/4in
Painted in 1980

\$6,000 - 8,000

Provenance

Private collection, Southern California.



126

126

PAUL GRIMM (1891-1974)

Home by the Stream; Palm Springs Hacienda
(a group of two)
both signed 'Paul Grimm' (lower left)
Home oil on paper affixed to board; *Hacienda*
oil on canvasboard
both 12 x 16in
unframed

\$4,000 - 6,000

Literature

Hacienda

Joan Irvine Smith, *A California Woman's Story*,
Irvine, 2006, p. 86, illustrated in color.



127

OLAF CARL WIEGHORST (1899-1988)

Horse Corral

signed 'O. Wieghorst' along with artist's device (lower left)
and copyright insignia (lower right) and titled and signed
(on the stretcher bar)

oil on canvas

20 x 24in

overall: 29 x 33in

Painted *circa* 1958

\$15,000 - 20,000

Provenance

Private collection, Glendale, California.

Two hardcover books on the art of Olaf Wieghorst accompany this lot.

One is signed by the artist and written by William Reed.

The other is by James Drye.



128

ROY ANDERSEN (BORN 1930)

A Sound Not the Wind
signed 'Roy Andersen- CA' (lower right), titled on a label
(affixed to the backing)

oil on canvas

30 x 40in

overall: 40 1/2 x 50 1/2in

\$15,000 - 25,000

Provenance

O'Brien's Art Emporium Inc., Scottsdale, Arizona

Property from the Estate of Dick and Gloria Wagner, Phoenix, Arizona



129

FRANK MCCARTHY (1924-2002)

The Marauders

signed and dated 'McCarthy CA ©1990' (lower right), titled,
inscribed and dated '©1990 by Frank McCarthy' (on the reverse)

oil on canvas

36 x 28in

overall: 45 3/4 x 37 1/2in

Painted in 1990

\$30,000 - 50,000

Provenance

Property from a Private Collection, California.



130

ED MELL (BORN 1942)

Jack Knife

signed 'Ed Mell' (lower right), signed and dated '© Ed Mell 1985'
(on the reverse)

oil on canvas

60 x 48in

overall: 61 1/4 x 49 1/2in

Painted in 1985

\$25,000 - 45,000

Provenance

Private collection, Southern California.

Exhibited

Scottsdale, Scottsdale Center for the Arts, *Beyond the Visible Terrain: The Art of Ed Mell*, October 25, 1996 - February 9, 1997.

Literature

Donald J. Hagerty, *Beyond the Visible Terrain: The Art of Ed Mell*.
Flagstaff, Ariz: Northland Pub, 1996. p. 73, illustrated full page color.

This work was the inspiration for several sculpture versions of the same image – a dynamic rider on a bucking horse. Two monumental works were completed in 1993. The first, at over eight feet in height, was completed for the City of Scottsdale's public art program and currently stands at the intersection of Marshall Way and Main Street. The second, at four and a half feet in height, was completed in an edition of twelve. Smaller editions were subsequently cast at 24 and 11 inches. Of the subject, the artist explains that "the angularity accelerates the power and energy of the rider and horse, more than accurate depiction."



131

ED MELL (BORN 1942)

Sunset Vishnu Temple
signed 'Ed Mell' (lower right)

oil on canvas

40 x 72in

overall: 41 x 73 1/2in

Painted in 1987

\$25,000 - 45,000

Provenance

Private collection, Southern California.

Literature

Donald J. Hagerty, *Beyond the Visible Terrain: The Art of Ed Mell*.
Flagstaff, Ariz: Northland Pub, 1996. p. 118, illustrated full page color.

This painting was used for the annual poster commemorating the Grand Canyon Music Festival, 1987. Paintings by Ed Mell are featured on the festival's posters each year.



132

132

RAY SWANSON (1937-2004)

Husking Blue Corn

signed 'Ray Swanson CA ©' (lower right) and
titled and signed (on the reverse)

oil on board

36 x 24in

overall: 46 x 34in

\$5,000 - 7,000

Provenance

Private collection, Arizona.



133

133

RAY SWANSON (1937-2004)

Navajo in Rug Dress

signed and dated 'Ray Swanson CA NWR ©
88' (lower right) and titled, signed and dated
(on the reverse)

oil on board

24 x 18in

overall: 31 x 25in

Painted in 1988

\$4,000 - 6,000

Provenance

Private collection, Arizona.

134

RAY SWANSON (1937-2004)

Her Favorite Doll
signed 'Ray Swanson CA ©' (lower left) and
titled, signed and dated (on the reverse)
oil on canvas
24 x 18in
overall: 35 x 28in
Painted in 2002

\$4,000 - 6,000

Provenance

Private collection, Arizona.



134

135

EANGER IRVING COUSE (1866-1936)

Portrait of a young woman
signed 'E.I. Couse.' (lower right)
oil on canvas
16 x 13in
overall: 23 3/4 x 20 3/4in

\$4,000 - 6,000

Provenance

Charles M. Russell Benefit Auction,
March 23, 1990, Lot 211.
Private collection, Seattle, Washington.



135



136

136

CHARLES MARION RUSSELL (1864-1926)

Indian Doll

paint and wool fabric on modeled plaster
with black wire armature

7 1/2 x 2 3/4 x 2 3/4in

\$5,000 - 7,000

Provenance

The artist.

Collection of Reverend Granville G. Bennett,
gift of the above, circa 1910s.

Private collection, Virginia, by descent.

The present work is numbered CR.NE.812
in the online catalogue raisonné of the artist's
work at www.russellraisonne.com.



137

137

MARK ROSSI (BORN 1951)

Jackrabbit, *Lepus californicus* Pose #3,

Up on Hind Legs; Jackrabbit,

Lepus alleni Pose #5, Grooming

the first signed and numbered 'M. Rossi

12/27' (on the foot), the second signed

'M. Rossi' (on the foot)

bronze with green patina

22 x 9 x 5in; 17 1/2 x 9 x 9in

Both of an edition of 27

\$5,000 - 7,000

Provenance

Private collection, Oregon.

**ALEXANDER STIRLING CALDER
(1870-1945)**

An American Stoic (Portrait of Najinyankte) signed 'Calder' within the cast (on the belt), also signed and dated 'A. Stirling Calder Copyrighted 1912' (on the base reverse), foundry-stamped 'GORHAM FOUNDERS Q 306 #6' (on the base lower right) bronze with dark brown patina
28 x 9 1/2 x 6 1/4in
Executed in 1912

\$12,000 - 18,000

Provenance

Estate of the Honorable G. Ellsworth Gale Jr., East Greenwich, Rhode Island.
Thence by family descent to a private collection, California.

Original signed correspondence detailing the context for the work between the artist's wife Nanette Lederer Calder, her son Alexander Calder, and Mr. Robert J. Hill, Chief Designer for The Gorham Company, Bronze Division, Providence, Rhode Island, accompanies the lot.

Alexander Stirling Calder first moved west for health reasons with his wife and two children in 1905 before settling in Pasadena between 1906 and 1910. During his time here, he visited the Huntington Land and Improvement Company-owned Oneonta Park, which Nanette Calder describes in her letter as 'an exhibition area of different types of Indians plying their kind of work.' Two Sioux Native Americans that he met there – Najinyankte and Kills an Enemy – served as the inspiration for his Native American sculptures which were exhibited at the National Academy of Design during and after his respite in Southern California.

In 1912, The Gorham Company selected A.S. Calder's *The American Stoic* for on-order casting through their Bronze Division.

¹ Two other known Gorham castings of the same title reside in the permanent collections of the Amon Carter Museum in Fort Worth, Texas and the Rhode Island Museum of Art in Providence, Rhode Island. ²

¹Totten, Mary Lynn (2006). Portraying the Native American in Bronze: Alexander Stirling Calder's *An American Stoic* (Master's thesis). Retrieved from TCU Digital Repository.

² Ibid.





139



139 (verso)



140

139

MAURICE LOGAN (1886-1977)

Cabin in the woods; Train shack
(double-sided)
signed and dedicated 'Maurice Logan'
(lower right), unsigned (on the reverse)
watercolor and graphite on paper
15 7/16 x 22 1/2in
overall: 22 3/8 x 22 1/4in

\$4,000 - 6,000

Provenance

With Courvoisier Galleries,
San Francisco, California.

140

PHIL DIKE (1906-1990)

Mirror of Pleasure
signed 'Phil Dike' (lower right) and titled
on a fragment of an old backing board
(affixed to the matting)
watercolor and gouache on paper
23 x 35 1/2in
overall: 33 x 46in

\$5,000 - 7,000

Provenance

Private collection, Santa Fe, New Mexico.



141

EMIL JEAN KOSA, JR. (1903-1968)

Sidewalk sermon

signed 'Emil Kosa Jr' (lower left)

watercolor and graphite on paper

15 x 22in

overall: 25 x 32in

\$6,000 - 8,000

Exhibited

New York, Macbeth Galleries, *Emil J. Kosa Jr. Oils and Water Colors*,
December 2 - 28, 1946, no. 12.

Literature

Macbeth Galleries, *Emil J. Kosa Jr. Oils and Water Colors*, 1946,
listed in checklist.



142

142

EMIL JEAN KOSA, JR. (1903-1968)

Sherwood Lake

signed 'Emil J Kosa Jr.' (lower left), titled,

inscribed and signed 'Emil Kosa Jr.'

(on the reverse)

watercolor and graphite on Arches paper

14 1/8 x 21 1/8in

overall: 25 x 32 1/2in

\$2,000 - 4,000



143

143

EMIL JEAN KOSA, JR. (1903-1968)

Tall grass and shacks

signed 'E. Kosa Jr.' (lower right)

watercolor and graphite on paper

15 1/4 x 22 1/4in

overall: 26 x 32 3/4in

\$2,000 - 4,000

144▲

JOHN STEUART CURRY (1897-1946)

Night Flower
signed with initials and dated 'JSC 1930'
(lower right)
oil on canvas
15 x 20in
overall: 24 x 29 in
Painted in 1930

\$5,000 - 7,000

Provenance

Estate of the artist.
Wunderlich & Co., Inc., Chicago, Illinois.
Private collection, New York,
acquired from the above.

The night flower is of the plant species, *Oenothera biennis*, and is also known as common evening primrose, evening star or sun drop. The species is native to eastern and central North America.



144

145

RINALDO CUNEO (1877-1939)

View of a grove
signed 'Rinaldo Cuneo' (lower right)
oil with tooling on canvas
20 x 24in
overall: 25 1/4 x 29 1/4in

\$2,000 - 4,000

Provenance

Private collection, Northern California.



145



146

146

HELEN ROUSSEAU (1895-1992)

Fish Cannery
signed faintly 'HRousseau' (lower right)
oil on canvas
24 x 30in
overall: 28 x 33 3/4in

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California.
Private collection, Piedmont, California.

Exhibited

Laguna Beach Art Association.



147

147

FILASTRO MOTTOLA (1915-2008)

View toward Bird Rock
signed 'Mottola' (lower left),
signed and titled (on the reverse)
oil on masonite
10 x 12in
overall: 18 x 20in

\$4,000 - 6,000

Provenance

Estate of the artist.

Literature

David O'Hoy, *The Art & Life of Fil Mottola*,
Dana Headlands Publishing, 2015, p. 84,
illustrated in color.

148

ROGER KUNTZ (1926-1975)

Newport boat yard
signed 'Kuntz' (lower right)
oil on canvas
28 x 38in
overall: 32 3/4 x 42 3/4in

\$8,000 - 12,000

Provenance

With Galleria Beretich, Claremont, California.
Collection of Robert Ehrlich, Laguna Beach,
California.



148

149

ROGER KUNTZ (1926-1975)

Reclining Figure
signed 'Kuntz' (lower left),
titled (on the reverse)
oil on canvas
30 x 40in
overall: 31 x 41 1/4in

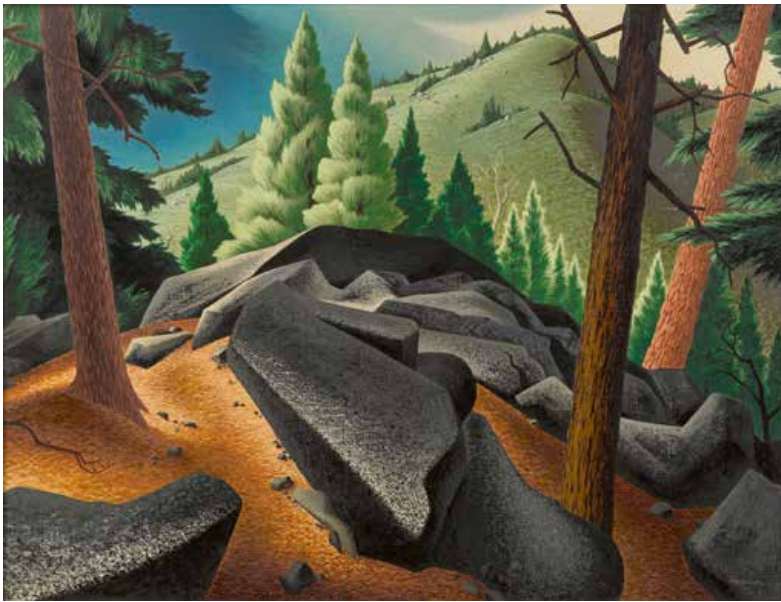
\$4,000 - 6,000

Provenance:

Property from the Estate of Molly and
Leon Lyon, Newport Beach, California.
Private collection, California.



149



150

150

**FRIEDOLIN EDWARD KESSLER
(1913-1995)**

High Sierra
signed and dated 'Friedolin Kessler 1949'
(lower right)
oil on canvas
30 x 40in
overall: 36 x 45 3/4in
Painted in 1949

\$4,000 - 6,000

Provenance

Collection of the Artist.
Private collection, Northern California
(gift from the above).



151

151

**FRIEDOLIN EDWARD KESSLER
(1913-1995)**

Charles
signed 'Friedolin Kessler' (lower right)
oil on masonite
28 x 23in
overall: 29 x 24 1/4in

\$4,000 - 6,000

Provenance

Collection of the Artist.
Private collection, Northern California
(gift from the above).

Exhibition

Oakland Art Gallery, Oakland, California, n.d.

152

**STANTON MACDONALD-WRIGHT
(1890-1973)**

Still Life

signed and dated 'S. Wright '47' (lower left)

oil on canvas

26 x 16in

overall: 32 x 22in

Painted in 1947

\$5,000 - 7,000

Provenance

Collection of Jan Stussy.

Trigg Ison Fine Art, West Hollywood,
California.

Acquired from the above by the present
owner in 2002.



152

153

MABEL ALVAREZ (1891-1985)

Three figures on a balcony

estate-stamped 'M. Alvarez' (lower right)

and signed (on the reverse) and dated '1955'

(on a label)

oil on canvas board

20 x 16in

overall: 26 1/2 x 22 1/4in

\$4,000 - 6,000

Provenance

Estate of the Artist.

Private collection, Los Angeles, California.

Private collection, Northern California.



153



154

154

TERRY DELAPP (BORN 1934)

White Barn and Mustard
signed with artist's device 'TDL' (lower right),
titled (on the overlap)
acrylic on canvas
36 x 36in
overall: 40 x 40in

\$5,000 - 7,000



155

155

TERRY DELAPP (BORN 1934)

Orange Lilies
signed with artist's device 'TDL' (lower right),
titled (on the overlap)
acrylic on canvas
26 x 26in
overall: 30 x 30in

\$4,000 - 6,000

156

**PERSIS GOODALE THURSTON TAYLOR
(1821-1906)**

Shell Ginger, Hawaii
signed and dated 'P.G. Taylor 1884'
(lower right)
oil on tin
14 x 10in
overall: 24 x 21in
Painted in 1884

\$5,000 - 7,000



156

157

SHIRLEY MARIE RUSSELL (1886-1985),

Hibiscus Floral, Hawaii
signed 'Shirley Russell' (lower left) and
numbered '#418' and signed (on the reverse)
oil on canvas
36 x 36in
overall: 43 1/4 x 43 1/4in

\$4,000 - 6,000



157



158

LLOYD SEXTON, JR. (1912-1990)

Kona Coffee Plantation along the Kailua-Kona Coast,
Big Island, Hawaii

signed and dated 'Lloyd Sexton '70' (lower left)

oil on canvas

20 x 28in

overall: 26 1/4 x 34 1/4in

Painted in 1970

\$20,000 - 30,000



159

LLOYD SEXTON, JR. (1912-1990)

Makapuu Point, Oahu, Hawaii

signed and dated 'Lloyd Sexton 78 ©' (lower right)

oil on canvas

16 x 24in

overall: 23 1/4 x 31 1/4in

Painted in 1978

\$15,000 - 20,000



160

JULES TAVERNIER (1844-1889)

Kilauea at night

signed, dated and inscribed 'Jules Tavernier 1887. H.I.' (lower right)

oil on canvas

20 x 36in

overall: 27 x 43in

Painted in 1887

\$30,000 - 50,000

Provenance

Private collection, Hawaii.

As Alfred Harrison writes in *Jules Tavernier: Artist and Adventurer*, Tavernier completed several paintings of Kilauea based on photographs and descriptions before he even left for the Islands. It is no surprise that not long after Tavernier arrived in Honolulu in 1884 he traveled to the big island to paint Kilauea. Kilauea is on the southeast shore of Hawaii and is the most active of the five volcanoes on the island.



161

WILLIAM TWIGG-SMITH (1883-1950),

Hilo Sampens near Old Suisan Fish Market in Hilo, Hawaii

signed 'W. Twigg-Smith' (lower right)

oil on canvas board

9 x 12 1/2in

overall: 16 1/2 x 20in

Painted circa 1925

\$4,000 - 6,000

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This sale previews in multiple cities. Please note the property will be available for collection at our Los Angeles gallery at the time of the auction. Local, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. All Northern California buyer property will be shipped to our San Francisco gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

CONDITIONS OF SALE

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

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

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

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

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

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close

of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

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 shall be selected in accordance with the Rules of the

CONDITIONS OF SALE - CONTINUED

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/23478 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via

common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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.

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BONHAMS *

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(415) 861 7500
(415) 861 8951 fax

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(323) 850 7500
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BONHAMS *

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* 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: Monday November 21, 2016	
Sale no. 23478		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*

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: _____



An oil painting of a canyon landscape. The scene is dominated by towering, reddish-brown rock walls that rise steeply from a river valley. The sky is a vibrant blue with soft, white clouds. In the foreground, a river flows through the valley, and a group of riders on horseback is seen crossing a sandy bank. The brushwork is visible, giving the scene a textured, painterly quality.

B 1793

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