



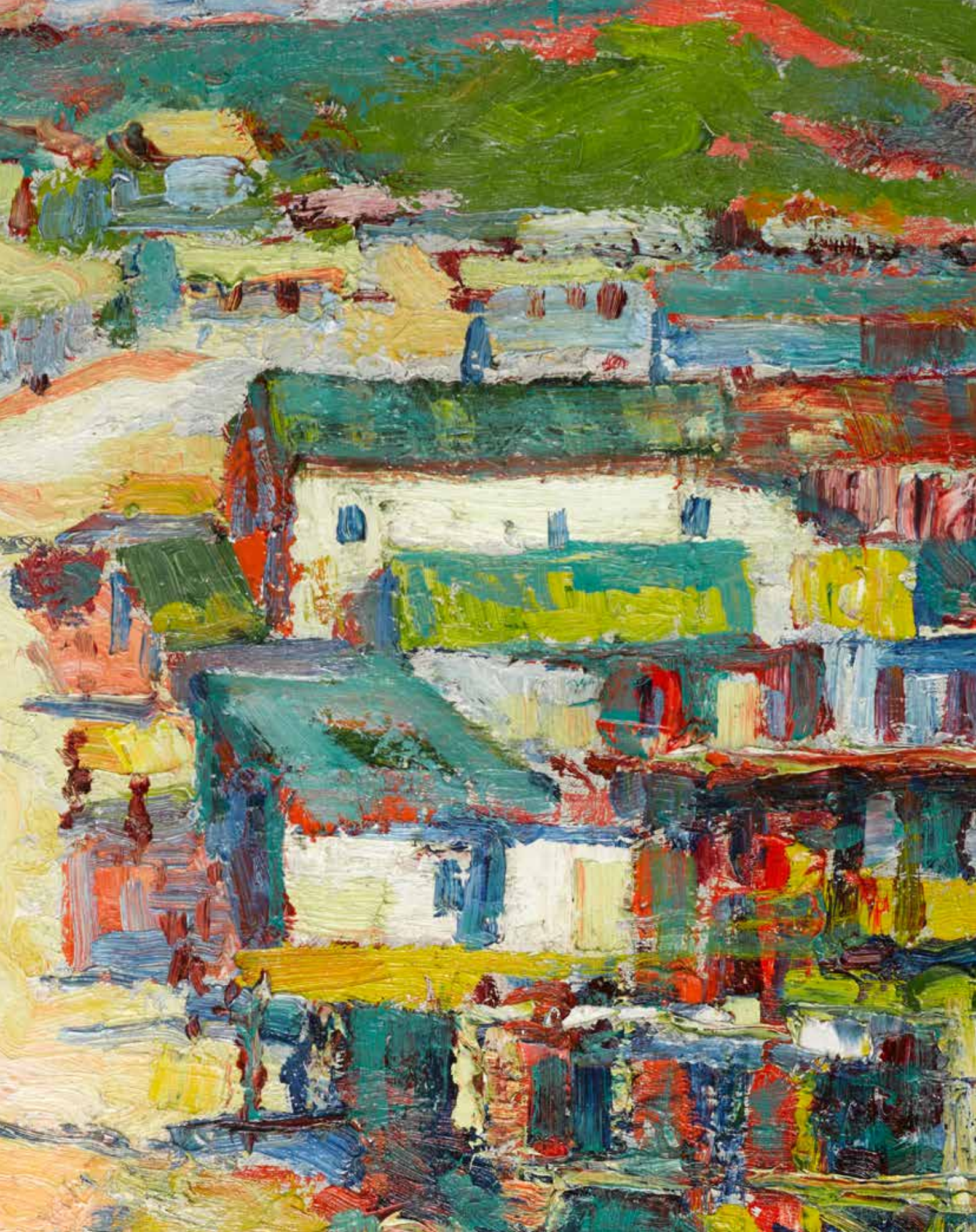
# CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday April 24, 2018

Los Angeles and San Francisco

# Bonhams







# CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday April 24, 2018 at 6pm  
Los Angeles and San Francisco

## BONHAMS

220 San Bruno Avenue  
San Francisco, California 94103

7601 W. Sunset Boulevard  
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Friday April 13,  
12pm to 5pm  
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12pm to 5pm  
Sunday April 15,  
12pm to 5pm

### Los Angeles

Friday April 20,  
12pm to 5pm  
Saturday April 21,  
12pm to 5pm  
Sunday April 22,  
12pm to 5pm

**SALE NUMBER:** 24770

Lots 1 - 183

**CATALOG:** \$35

## BIDS

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Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000

Please see pages 140 to 142 for bidder information including Conditions of Sale, after-sale collection and shipment.

## INQUIRIES

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## ILLUSTRATIONS

Front cover: Lot 66  
Inside front cover: Lot 35  
Opposite page: Lot 23  
Inside back cover: Lot 27  
Back cover: Lot 157

## PROPERTY COLLECTION NOTICE

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.

## Bonhams

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1

1

**PAUL DE LONGPRE (1855-1911)**

Ragged Robin Roses (a study)  
signed, inscribed and dated 'Paul de Longpré / Los Angeles. 1900.'  
(lower right)

watercolor and graphite on paperboard

26 1/8 x 16 3/4in

overall: 34 1/2 x 25in

Painted in 1900

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

**Provenance**

with M. Knoedler & Co., New York, New York.

**Exhibited**

New York, M. Knoedler & Co., *Flowers from California Gardens by Paul de Longpré* [first exhibition of watercolors], December 5 - 31, 1900, no. 42.

**Literature**

M. Knoedler & Co., *Catalogue of the First Exhibition of Water Colors of Flowers from Southern California by Paul de Longpré*, New York, 1900, no. 42.



2

2

**FRANZ ARTHUR BISCHOFF (1864-1929)**

A vine of grapes  
signed 'Franz A Bischoff' (upper right)

watercolor and graphite on paper

22 1/4 x 15 1/4in

overall: 29 x 22in

Painted circa 1900-1910

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

**Provenance**

with Steven Stern Fine Arts, Beverly Hills, California.



3

**PAUL DE LONGPRE (1855-1911)**

A still life with a bumblebee and irises in a glass pitcher  
signed and dated 'Paul de Longpré/-1902-' (lower right)  
watercolor and graphite on paper  
sight 25 3/4 x 12 7/8in  
overall: 36 3/4 x 24in  
Painted in 1902

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

**Provenance**

Private collection, New Jersey.



4

4

**FREDERICK FERDINAND SCHAFER  
(1839-1927)**

Catskill Fall, Catskill Mountains, New York,  
alternatively titled, John Muir's Valley,  
Yosemite

signed 'F. Schafer' (lower left)

oil on canvas

30 x 50in

overall: 42 3/4 x 63in

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

**Provenance**

Private collection, Oakland, California, by  
1970.

Private collection, circa 1970.

with Carlson Gallery, San Francisco, 1983.

Private collection, Venice, California.

Anon. sale, Butterfield & Butterfield, San  
Francisco and Los Angeles, July 31, 1991,  
sale 4579D, lot 2021.

Anon. sale, Butterfield & Butterfield, San  
Francisco and Los Angeles, June 24, 1992,  
sale 4907D, lot 6256.

Anon. sale, John Moran Auctioneers,  
Altadena, June 16, 1998, lot 150A.

with an unidentified San Francisco dealer,  
April 2007.

Anon. sale, The Coeur d'Alene Art Auction,  
Reno, July 26, 2014, lot 257.

The work is recorded as painting no.

FFSd0041 in *Frederick Ferdinand Schafer  
(1839-1927): A Preliminary Catalog of his  
Paintings* by Professor Jerome H. Saltzer.



5

5

**EDWIN DEAKIN (1838-1923)**

Yosemite Encampment

signed and dated 'E. Deakin 1872' (lower  
right)

oil on canvas

24 x 42in

overall: 37 x 55 1/4in

Painted in 1872

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

**Provenance**

Anon. sale, The Coeur d'Alene Art Auction,  
Reno, July 26, 2014, lot 178.





6

**WILLIAM KEITH (1838-1911)**

A Sierra valley landscape  
signed and inscribed 'W. Keith S.F.' (lower left)  
oil on canvas  
16 x 24 1/2in  
overall: 20 x 28 1/2in

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

**Provenance**

with Poulsen Galleries, Pasadena, California.  
Private collection, Salt Lake City, Utah.



7

**THOMAS HILL (1829-1908)**

Grizzly and Wawona (a pair)  
 each signed 'T. Hill' (lower right), *Grizzly* inscribed 'From T. Hill/  
 Wawona/Mariposa Co./Cal.' (on the reverse)  
 oil on unprimed redwood panel  
 each 45 x 9 3/4in  
 each unframed  
 Painted circa 1894

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

**Provenance**

The artist.  
 Isaac M. Thomas (d. 1928), Wilkes-Barre, Pennsylvania, 1894  
 (acquired from the above).  
 Louise Miner Thomas (d. 1962), Wilkes-Barre, Pennsylvania (by family  
 descent).  
 Sarah Alborn Chaffee (by family descent).  
 Private collection, Colorado, 1985 (by family descent).

The works depict *The Grizzly Giant*, and *The Wawona Tunnel Tree*  
 in Mariposa Grove, the largest grove of giant sequoias in Yosemite  
 National Park. Both were discovered and popularized in the mid-19th  
 Century, and were near Thomas Hill's studio. While *The Wawona  
 Tunnel Tree* fell in a 1969 snow storm, *The Grizzly Giant* can still be  
 visited today.



8

**THOMAS HILL (1829-1908)**

Bridal Veil Falls in Yosemite  
signed 'T. Hill' (lower right)

oil on canvas

30 x 24 1/4 in

overall: 39 3/4 x 33 3/4 in

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

**Provenance**

with Peterborough Fine Art, Peterborough, New Hampshire.  
Private collection, Salt Lake City, Utah.



9

9

**EDWIN DEAKIN (1838-1923)**

For Notre Dame, Foggy Morning  
signed, inscribed and dated 'EDWIN DEAKIN/  
PARIS/1878' (lower right), titled (on the  
stretcher bar)

oil on canvas

36 x 18in

overall: 42 1/4 x 24 1/4in

Painted in 1878

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

**Provenance**

Private estate, San Francisco, California.



10

10

**EDWIN DEAKIN (1838-1923)**

Mission Santa Barbara  
signed and dated 'Edwin Deakin/1904' (lower  
right), inscribed and dated 'No. 1/Belle/Dec  
31 1905' (on the reverse)

oil on canvas

30 x 20in

overall: 36 1/4 x 26 3/8in

Painted 1904-1905

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

**Provenance**

Mr. & Mrs. Howard Willoughby, Piedmont,  
California.

Private estate, San Francisco, California.

**Exhibited**

Oakland, Oakland Art Museum, *East Bay  
Collectors' Exhibition*, 1962.

11

**MEYER STRAUS (1831-1905)**

Grazing Cattle  
signed and dated 'M. STRAUS. 188...' (lower  
right)

oil on canvas laid to board

41 x 70in

overall: 47 x 76in

Painted circa 1880-1889

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

**Provenance**

Anon. sale, Butterfield & Butterfield, San  
Francisco and Los Angeles, California  
Paintings & Sculpture, June 24, 1992, sale  
4907D, lot 6280.

Private collection, El Granada, California.



11

12

**WILLIAM ALEXANDER COULTER (1849-1936)**

Ship in rough seas

signed 'W.A. COULTER' (lower right)

oil on canvas

26 1/4 x 42in

overall: 34 1/4 x 50 1/4in

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

**Provenance**

Private estate, New York.

Anon. sale, Bonhams & Butterfields, Los  
Angeles and San Francisco, California and  
Western Paintings & Sculpture, December 11,  
2012, sale 20071, lot 36.

Private collection, San Francisco, California.



12



13

**THOMAS HILL (1829-1908)**

Two Blenheim Cavalier King Charles Spaniels with Flowers

signed 'T. Hill' (lower left)

oil on canvas laid to board

29 x 36in

overall: 36 3/4 x 43 1/2in

Painted *circa* 1867

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

**Provenance**

with Maxwell Galleries, San Francisco, California, *circa* 1966.

with Denenberg Fine Arts, San Francisco, California (as 'Still Life with King Charles Spaniels, in a Park, Paris, 1867').

Private collection, San Francisco, California.

**Exhibited**

San Francisco, Maxwell Galleries, *One Hundred Years of California Painting from 1849*, March 4 - 26, 1966, no. 118 (as 'Flowers and Spaniels').

**Literature**

Maxwell Galleries, *One Hundred Years of California Painting from 1849*, [exh. cat.], Hogan-Kaus Lithograph Co., San Francisco, 1966, n.p., full page black and white illustration.



14

**THEODORE WORES (1859-1939)**

Blossom Time in Saratoga, California  
signed and dated 'Theodore Wores./1909' (lower right), titled and  
inscribed 'by Theodore Wores' (on the stretcher)

oil on canvas

30 x 36in

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

Painted in 1909

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

**Provenance**

Collection of Drs. Ben and A. Jess Shenson, San Francisco, California.

Gift from the above.

Private collection, San Francisco, California.



15

**PERCY GRAY (1869-1952)**

Eucalyptus in Marin County  
signed 'Percy Gray' (lower left)  
watercolor on paperboard  
18 3/4 x 27 3/4in  
overall: 29 3/4 x 38 1/8in

**\$15,000 - 20,000**

**Provenance**

with The North Point Gallery, San Francisco, California.

**Exhibited**

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





16

**ARTHUR FRANK MATHEWS (1860-1945)**

A Northern California landscape

signed and dated 'Arthur F. Mathews. 1934.' (lower right)

oil on canvas laid to panel

*21 3/4 x 26 3/4in*

overall: 28 7/8 x 33 3/16in

Painted in 1934

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



17

17

**THEODORE WORES (1859-1939)**

Mt. Tallac, Lake Tahoe, California  
 signed 'Theodore Wores.' (lower left), titled 'Mt. Taalac [sic]' and  
 inscribed 'by Theodore Wores' (on the reverse)  
 oil on canvas  
 16 1/4 x 12 1/4in  
 overall: 19 3/4 x 15 3/4in

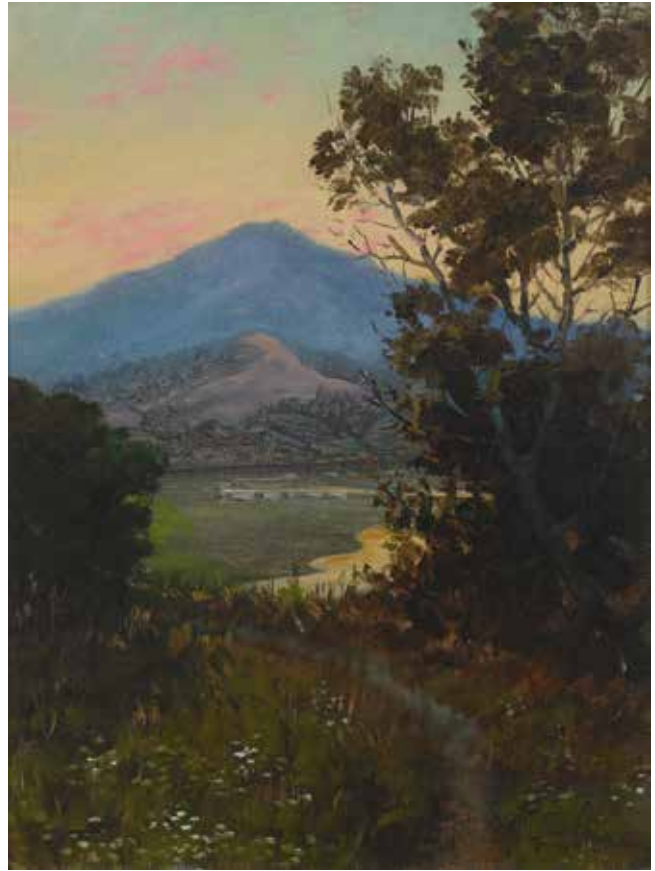
**\$6,000 - 8,000**

**Provenance**

Collection of Drs. Ben and A. Jess Shenson, San Francisco, California.  
 Gift from the above.  
 Private collection, San Francisco, California.

**Exhibition**

San Francisco, California Historical Society, *Californians Collect California Art*, May 1-29, 1970, no. 111.



18

18

**THEODORE WORES (1859-1939)**

Mt. Tamalpais  
 signed 'Theodore Wores' (lower right)  
 oil on canvas  
 16 1/4 x 12 1/4in  
 overall: 19 3/4 x 15 3/4in

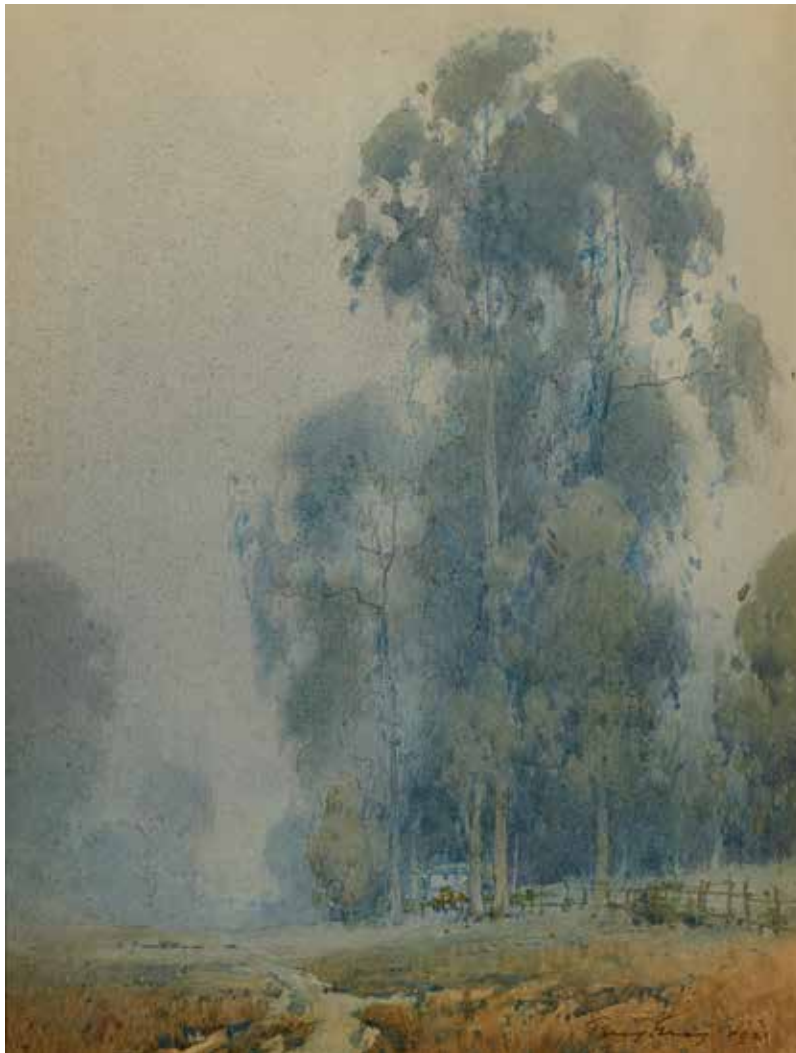
**\$6,000 - 8,000**

**Provenance**

Collection of Drs. Ben and A. Jess Shenson, San Francisco, California.  
 Gift from the above.  
 Private collection, San Francisco, California.

**Exhibition**

San Francisco, California Historical Society, *Californians Collect California Art*, May 1-29, 1970, no. 112.



19

**PERCY GRAY (1869-1952)**

Foggy Dusk

signed and dated 'Percy Gray 1921' (lower right)

watercolor and graphite on paper

16 7/8 x 12in

overall: 24 x 20 1/2in

Painted in 1921

**\$12,000 - 16,000**

**Provenance**

with Adamson-Duvannes Galleries, Los Angeles, California.

**Exhibited**

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.

Irvine, The Irvine Museum, *Mastering the Medium: Works on Paper*, June 19 - September 19, 2013.

Irvine, The Irvine Museum, *The Nature of Water*, January 30 - June 16, 2016.

Irvine, University of California, The Irvine Museum Collection, *Dusk till Dawn*, May 27 - September 28, 2017.



20

20  
**FRANZ ARTHUR BISCHOFF (1864-1929)**  
Hollyhocks  
signed 'Franz A Bischoff' (lower left)  
watercolor on paper  
sheet 22 1/8 x 14 1/4in  
overall: 29 1/2 x 21 1/2in

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



21

21  
**FRANZ ARTHUR BISCHOFF (1864-1929)**  
Wisteria  
estate signature 'Franz A Bischoff' (lower left)  
gouache on green paper  
sheet 29 7/8 x 7 7/8in  
overall: 36 1/2 x 14 1/2in

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

**Provenance**

The artist.  
Bertha (née Greenwald) Bischoff (by family descent).  
Trotter Galleries, Pacific Grove, California (acquired from the above).



22

**FRANZ ARTHUR BISCHOFF (1864-1929)**

An arrangement of pink roses  
signed 'Franz A Bischoff' (lower right)

oil on canvas

20 x 24in

overall: 27 3/4 x 31 3/4in

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

23

**E. CHARLTON FORTUNE (1885-1969)**

Lowstoft Dandy Clippers, St. Ives  
signed 'Fortune' (lower left), titled and dated '1922' (on the stretcher bar)  
oil on canvas  
12 x 16in  
overall: 18 x 22in  
Painted in 1922

**\$120,000 - 160,000**

**Provenance**

Private collection, Florida.

**Exhibition**

San Francisco, Galerie Beaux Arts, October 1927; Oakland, Oakland Art Gallery, Municipal Auditorium, November - December 1927; Sacramento, Crocker Art Gallery, December 1927 - January 1928; Los Angeles, Los Angeles Museum of History, Science and Art, February 1928; Los Angeles, Wilshire Galleries, February - March 1928; Santa Barbara, Art League of Santa Barbara, Casa de la Guerra, March - April 1928; Medford, Oregon, Snedcor Shop, Medford Center Building, April - May 1928; Carmel-by-the-Sea, Carmel Art Association, Seven Arts Building, July 1928; San Diego, Fine Arts Gallery, October 1928; *E. Charlton Fortune Circulation Exhibition*, sponsored by the Western Association of Art Museum Directors [traveling exhibition], no. 25.

E. Charlton Fortune did not get the chance to spend as much time at sea as her contemporary in Monterey, Armin Hansen, but they did share a fascination with the water and the bountiful world that thrived along the Monterey and English coastlines. In 1921, Fortune travelled to the quaint little fishing village of St. Ives, Cornwall, at the extreme southwest tip of England. Here she became enthralled with the daily life along the protected harbor, observing the fishing boats as they ebbed out to sea in the early hours and returned in the afternoons with the day's catch.

In 1922 she wrote from St. Ives to her close friend and fellow painter from California Ethel McAllister Grubb: "I have spent almost a year here, studying the harbor and the people on the quays, not as studies in psychology, although there is material for twenty books here, but as colour and movement. It is too amazing the effects of light and movement. First of all the harbor, when the tide is in, is generally a sheet of melted silver, and all these figures of fishermen, girls, dogs, children and rows of washing [are] all in silhouette against the silver back-ground...Sometimes in the night [the fishermen] return with their catch, and if the tide is out, and the harbor empty, you get down to the sands about nine o'clock and the beauty of it all simply knocks you flat. Hundreds of little carts pulled by little Exmoor ponies run back and forth to the boats."

She continues "The colour of it all is too amazing for words. When we first came here spoke of the grayness of St. Ives. It is like a Claude Monet but never gray. The ponies are red mostly, and occasionally black and very shaggy, the carts have rose-madder wheels. The fishermen wear oilskins and after they have been working in the barking sheds on their sails they are pure terra cotta and venetian red. Along the quay hundreds of girls in blue, red and mauve are packing the herrings in rock salt, all screaming to each other at the tops of their voices, which are coarse and loud and make the [Italian fishermen] at Monterey sound like Orpheus!"

Having studied earlier under the master American Impressionist William Merritt Chase, at the Art Students League in New York and later during a class in Monterey in the summer of 1914, Fortune was well immersed in the pursuit of color and composition. The tightly constructed jumble of homes along the St. Ives harbor front made for a perfect compositional backdrop when balanced with the assorted flotsam and jetsam of fishing life entering and leaving the harbor each day.

In *Lowstoft Dandy Clippers, St. Ives*, the artist gives us a snapshot of the lives of these busy fisherfolk. The colors are brilliant and the movement is fast paced. The geometric shapes of the buildings are almost abstract in their handling. The blue shadows between the rooftops suggest that evening is approaching and the fishermen are in a hurry to get the boats pulled to shore and the catch into cool holds.

Fortune's paintings from her time in St. Ives reveal an artist truly invigorated and inspired by the world around her. They are not just staged bucolic scenes, but reveal an artist at her full poetic capacity. It is no wonder that her paintings have grown in recent years to become some of the most sought-after of all the plein air painters of her time.





24

24

**ARTHUR HILL GILBERT (1894-1970)**

Haystacks

signed 'Arthur Hill Gilbert' (lower left)

oil on canvas

16 x 20in

overall: 23 1/4 x 27 1/4in

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

**Provenance**

Anon. sale, Bonhams and Butterfields, San Francisco and Los Angeles, June 11, 2003, sale 7438D, lot 4220.



25

25

**MARY DENEALE MORGAN (1868-1948)**

Carmel Sand Dunes; Carmel Valley (a group of two)

*Dunes* signed 'M. DeNeale Morgan.' (lower left), inscribed, titled and signed 'No. 5/M. DeNeale Morgan' (on the reverse); *Valley*

signed 'M. DeNeale Morgan' (lower right)

tempera on board; oil on masonite, respectively

12 x 15 3/4in; 12 x 16in, respectively

overall: 20 x 22 3/4in; 17 x 21in, respectively

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

**Provenance**

Private collection, Laguna Beach, California.



25





26

**CLARK HOBART (1868-1948)**

Along the coast, Monterey; Autumn landscape

(a double-sided composition)

signed 'Clark Hobart' (lower right)

oil on canvas

20 x 24in

overall: 27 x 31in

Painted *circa* 1911-1916

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

27

**ARMIN CARL HANSEN (1886-1957)**

Salinas Rodeo

signed 'ARMIN HANSEN N.A.' (lower left)

oil on canvas laid to board

18 x 22in

overall: 28 x 32in

**\$150,000 - 250,000**

**Provenance**

with Josh Hardy Galleries, Pebble Beach, California.

Property of a private collector.

**Literature**

Scott A. Shields, *Armin Hansen: The Artful Voyage*, Oregon:

Pomegranate Communications, Inc., 2015, p. 195, full color

illustration.

Armin Hansen's style is aggressive and confident, reflecting the intrepidity of his subjects. He formally trained in San Francisco and Europe, afterwards working as a crewmember on North Sea trawlers and painting fishing scenes, maritime seascapes, and picturesque villages of the coast. His experience with the resilient and hardworking seafaring community became a repeated theme in his artistic representations.

Hansen made a good living as a painter in the 1920s. Demand for his work was strong and his career seemed solid. However, the stock market crash of 1929 hit Hansen as much as every other American. Not only did his savings disappear, so did his patronage. In late November of that year, he wrote to his Los Angeles dealer Earl Stendahl, "When last I wrote you I was just about broke -- now I am."

In an effort to survive the difficult Depression years, Hansen exhibited as much as he could, took on as many commissions as he was offered (both with portrait as well as mural projects), and painted "everything, anything" to make ends meet. Los Angeles reviewer Arthur Millier noted the broadened array of his work, writing that "Hansen comes ashore, too, and paints or etches a rodeo or the hills back from Monterey. And he has gentle moments when he paints delicate still lifes of glass and tableware."

Hansen had painted rodeo subjects before. He produced his first rodeo compositions in 1913, after a friend took him to a rodeo in Salinas, just East of Monterey. In 1930, he reintroduced the subject in a Los Angeles exhibition, which stood out among his marines and led a reviewer to declare that Hansen had "gone western."

In *Salinas Rodeo*, Hansen exemplifies the same signature characteristics found in his marine scenes, those of masculinity, power and movement. The bronco rider is captured at a precarious gravitational moment. The viewer is fully anticipating that he will be thrown from the horse at any second. The rider of the white horse appears to be in no better of a circumstance. They circle the composition in a balanced manner, all the while being anything but balanced. Hansen's palette captures the dusty soil of the rodeo pen and contrasts marvelously with the colors of the cowboys' shirts, chaps, and ornery horses and the blue sky above.





28

28

**ORRIN A. WHITE (1883-1969)**

Carmel Cypress  
signed 'Orrin A. White' (lower right)  
oil on canvas  
18 x 24in  
overall: 26 x 32in

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

**Provenance**

with Manhattan Galleries Inc., Pasadena,  
California.  
Private collection, Northern California.



29

29

**GEORGE DEMONT OTIS (1879-1962)**

Rockaway Beach  
signed 'GEO. DEMONT OTIS' (lower right),  
signed and titled 'G.D. OTIS' (on the reverse),  
dated '1931' (on the stretcher bar)  
oil on canvas  
24 x 30in  
overall: 29 1/4 x 35 1/4in  
Painted in 1931

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

**Provenance**

Private collection, Salt Lake City, Utah.

**Exhibited**

San Rafael, Marin Civic Center, *Twenty  
Paintings*, Marin County Historical Society,  
May 17 - June 20, 1974.



30

**M. EVELYN MCCORMICK (1869-1948)**

Boats

signed 'M. Evelyn M<sup>c</sup>Cormick' (lower left)

oil on canvas

20 x 24in

overall: 24 1/2 x 28 1/2in

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

**Provenance**

Private collection, Santa Cruz, California.

Private collection, Petaluma, California.

**Exhibited**

Carmel, Carmel Art Association, *Six Early Women Artists: A Diversity of Style*, August 8 - September 3, 1991, no. 93.

**Literature**

Gael Donovan, *Six Early Women Artists: A Diversity of Style*, Carmel, Carmel Art Association, 1991, no. 93, p. 65, full page color illustration. (a copy of the catalogue accompanies the lot)

Nelda Hirsh, *A Bohemian Life: Evelyn McCormick, American Impressionist (1862-1948)*, 2013, p. 122, cover and full page color illustration.



31

**WILLIAM RITSCHER (1864-1949)**

Rockbound Coast

signed 'W. Ritschel' (lower right)

oil on canvas

30 1/4 x 40in

overall: 36 1/4 x 46 1/4in

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



32

**ARMIN CARL HANSEN (1886-1957)**

The Helmsmen

signed 'A. Hansen ANA' (lower left), titled and inscribed 'ARMIN HANSEN' (on the reverse)

oil on canvasboard

18 x 22in

overall: 25 1/4 x 29in

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

**Provenance**

(Possibly) with Stendahl Gallery, Los Angeles, California.

Private collection.



33



34



34

33

**WILLIAM CLAPP (1879-1954)**

A row of trees

signed and dated 'W.H. Clapp 1924' (lower right), titled and inscribed 'By W.H. Clapp' (on the reverse)

oil on board

15 x 18in

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

Painted in 1924

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

**Provenance**

Private collection, Hermosa Beach, California.

34

**WILLIAM CLAPP (1879-1954)**

A lake in spring; A hillside in spring (a group of two)

*Lake* signed and dated 'Clapp 43' (lower left), inscribed 'CL-79' (on the reverse); *Hillside* signed 'Clapp' (lower left), inscribed 'CL-78' (on the reverse)

each oil on masonite

each 7 1/2 x 9in

each overall: 12 x 13 1/2in

Painted circa 1943

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

**Provenance**

with Laky Galleries, Carmel-by-the-Sea, California.

Private collection, Hermosa Beach, California.





35

**SELDEN CONNOR GILE (1877-1947)**

Tiburon

inscribed and dated 'Selden Gile 1926 Belvedere' (on the reverse)

oil on board

16 x 20in

overall: 22 1/2 x 26 3/4in

Painted in 1926

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

**Provenance**

The artist.

Collection of Louis Siegriest, Oakland, California (acquired from the above).

Collection of Paul Andrieu & Barrett H. Willson, San Francisco, California.

Collection of Robert E. Aichele, Sacramento, California, 1992 (acquired from the above).

**Exhibited**

Sacramento, California State University, Sacramento, *The Society of Six, Thirty Paintings of the Six from the Robert Aichele Collection*, April 4 - July 27, 2002.

Belmont, Notre Dame de Namur University, Wiegand Gallery, *The Society of Six: American Masters of Color*, March 11 – April 19, 2003.

Napa, Napa Valley Museum, *Northern Views: California Painting in the Plein Air Tradition*, April 9 - July 19, 2005.



36

**SELDEN CONNOR GILE (1877-1947)**

Small Orange Islands

unsigned

oil and graphite on board

11 3/4 x 14 5/8in

overall: 19 1/4 x 22in

**\$12,000 - 18,000**

**Provenance**

Mrs. Elizabeth C. Hall, Belvedere, California.

Collection of Robert E. Aichele, Sacramento, California, 1980

(acquired from the above).

**Exhibited**

Sacramento, California State University, Sacramento, *The Society of Six, Thirty Paintings of the Six from the Robert Aichele Collection*, April 4 - July 27, 2002.

Belmont, Notre Dame de Namur University, Wiegand Gallery, *The Society of Six: American Masters of Color*, March 11 – April 19, 2003.



37

**SELDEN CONNOR GILE (1877-1947)**

Belvedere bridge

unsigned

oil on board

14 3/4 x 18in

overall: 21 7/8 x 24 7/8in

Painted circa 1928

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

**Provenance**

The artist.

Collection of Louis Siegriest, Oakland, California (acquired from the above).

Charles Campbell Gallery, San Francisco, California (acquired from the above).

Collection of Robert E. Aichele, Sacramento, California (acquired from the above).

**Exhibited**

San Francisco, Charles Campbell Gallery, *Selden Gile (1877-1947): Oils & Watercolors*, May 19 - June 26, 1976.

Sacramento, California State University, Sacramento, *The Society of Six, Thirty Paintings of the Six from the Robert Aichele Collection*, April 4 - July 27, 2002.

Belmont, Notre Dame de Namur University, Wiegand Gallery, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.



38

**SELDEN CONNOR GILE (1877-1947)**

Untitled (Green and Pink Hills)

signed and dated 'SC Gile 32' (lower right), inscribed '#94/EH-84' (on the reverse)

oil on board

11 3/4 x 14 3/4in

overall: 16 x 19in

Painted in 1932

**\$14,000 - 16,000**

**Provenance**

(Probably) Mrs. Elizabeth C. Hall, Tiburon, California.

Private collection, Burlingame, California.

Collection of Mr. & Mrs. Edward M. Saunders.

Private collection, Rancho Mirage, California.

Anon. sale, Bonhams and Butterfields, Los Angeles and San Francisco, California and American Paintings, June 11, 2003, sale 12928, lot 4257.

Private collection, Pacific Grove, California.

**Exhibited**

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes: The Paintings of Selden Connor Gile, A Retrospective Exhibition*, June 9 - July 10, 1983, no. 161.



39

**BERNARD VON EICHMAN (1899-1970)**

Hong Kong Scene

unsigned, titled and inscribed 'painted in Hong Kong' (on the reverse)

watercolor on paper

13 1/2 x 9 11/16in

overall: 22 1/4 x 18 1/4in

Painted *circa* 1922

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

**Provenance**

Collection of Mildred Stazer von Eichman (wife of the artist).

Thence by family descent.

**Literature**

Nancy Boas, *The Society of Six: California Colorists*, Bedford Arts, San Francisco, 1988, p. 118, full page color illustration.



40

**WILLIAM HENRY DETHLEF KOERNER (1878-1938)**

Portrait of a young woman  
signed 'W.H. D. Koerner' (on the reverse)

oil on board

19 7/8 x 16in

overall: 29 1/4 x 25in

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

**Provenance**

Private collection, San Pedro, California.

40



41

**ELANOR COLBURN (1866-1939)**

Little Mary

signed 'Elanor Colburn' (lower right), signed, titled, and inscribed  
'Elanor Colburn/Laguna Beach' (on the reverse)

oil on canvas

25 x 20in

overall: 28 3/8 x 23 1/2in

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

**Provenance**

Private collection, Los Angeles, California.

41

42

**ERNEST C. PEIXOTTO (1869-1940)**

Portrait of a Young Woman with a Fan  
signed 'ERNEST PEIXOTTO' (lower right)

oil on canvas

50 x 40in

overall: 56 1/4 x 46in

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

**Provenance**

Anon. sale, Butterfield and Butterfield, San Francisco and Los Angeles, American Paintings and Sculpture, May 1, 1991, sale 4558H, lot 5074.



42

43

**MARIA DEL CARMEN CALVO (20TH/21ST CENTURY)**

Water Lilies (Shades of Green)

signed 'M del Carmen Calvo' and dated indistinctly (lower left)

oil on canvas

20 x 24in

overall: 30 3/4 x 26 7/8in

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



43

**ALSON SKINNER CLARK (1876-1949)**

In the Cut, Contractors Hill / Marketplace in Prague (double-sided)  
 estate-stamped signature 'Alson Clark' (lower left)  
 oil on canvas  
 37 1/2 x 51 1/2in  
 overall: 49 x 62 1/2in  
 Painted *circa* 1913 and *circa* 1912 (respectively)

**\$100,000 - 150,000****Provenance**

Collection of the artist.  
 Medora Clark, widow of the artist.

**Exhibited**

San Francisco, *Panama-Pacific International Exhibition*, California, 1915, no. 3533.  
 Chicago, The Art Institute of Chicago, *Exhibition of Paintings by Alson Skinner Clark: September 26 - October 15, 1916*, no. 1.  
 Charleston, Gibbes Museum of Art; Pasadena, Pasadena Museum of California Art, *An American Impressionist: The Art and Life of Alson Skinner Clark*, May 27 – August 7, 2005; September 14, 2005 – January 8, 2006 [traveling exhibition].  
 Charlotte, The Mint Museum, *Connecting the World: The Panama Canal at 100*, November 1, 2014 - February 1, 2015.

**Literature**

*Official Catalogue of the Department of Fine Arts, Panama-Pacific International Exposition (With Awards)*, San Francisco, The Wahlgreen Company, 1915, p. 68, 127.  
*Exhibition of Paintings by Alson Skinner Clark: September 26 to October 16, 1916*, Chicago, The Art Institute of Chicago, 1916, p. 1.  
 Jean Stern, *Alson S. Clark*, Los Angeles, 1983, no. 22, p. 101, black and white illustration.  
 Deborah Epstein Solon, *An American Impressionist: The Art and Life of Alson Skinner Clark*, Hudson Hills Press, Pasadena, 2005, pl. 39, p. 76, full page color illustration.

Alson Clark's artistic education and influences stretched across the country and into Europe. Over the course of this artistic journey, painters Frank Duveneck, William Merritt Chase, Alphonse Mucha, and James Abbott McNeill Whistler were amongst his teachers, while artists like Guy Rose and Frederick Frieseke were friends and companions.

The existence and indeed the survival of *In the Cut, Contractors Hill* and the work on the reverse *Marketplace in Prague* are the result of a remarkable set of circumstances. In Paris, Clark befriended yet another artist Francois Simon, a noted Czech etcher. A fruitful artistic exchange began as Simon taught Clark etching while Clark introduced Simon to lithography. With Simon as his guide, Clark made his only visit to Prague in February of 1912. Shortly thereafter Clark and his wife Medora traveled to Dalmatia where Clark produced many paintings. In January of 1913, Clark showed these Dalmatian works at the O'Brien Galleries in New York to great acclaim. Clark's good friend, the writer Henry Kitchell Webster, met Clark at the show and told him of his recent trip to Panama to write about the construction of the canal. Webster suggested that Clark travel to Panama to record this monumental project.

In the spring of 1913, the Clarks journeyed to the Canal Zone, where construction was nearly complete. Clark met with the commander-in-chief of the canal project, Colonel George Washington Goethals, who granted him nearly open access to the construction site, and most importantly the trains which facilitated daily access to any part of the project. Clark worked at a frenetic pace leaving in the morning on the first train with the workers. The intense heat often had Clark returning home for a bath, a change of clothing, a new canvas and a refreshed palette to prepare and refresh him for the rest of the day's

labor. He created numerous paintings and sketches in the brutal heat, endeavoring to capture on canvas the final construction phase of the Canal and its railroad. After only a few weeks of concentrated work, Clark was running out of canvas and paint. The logistical difficulties at the time were such that Clark and his wife traveled back to France to acquire sufficient supplies to complete his work before the canal was complete.

The Canal opened on October 10, 1913 and by November 22 an exhibition of 31 of Clark's Panama paintings opened at the O'Brien Galleries in Chicago. The works captured the public interest in the canal and in Clark's impressive skill as a painter. Clark contacted John Trask, director of the Department of Fine Arts at the upcoming Panama-Pacific International Exposition about his Panama work. Trask offered Clark the honor of a dedicated gallery at the upcoming exposition, an offer only a few other painters, such as Frank Duveneck, James A.M. Whistler, Childe Hassam and John Singer Sargent, were to receive. Clark returned to France to complete some of the larger Panama canvases and add finishing touches to others.

The Clarks barely escaped France as World War I broke out. Their efforts to ship paintings home failed, as freight shipments were abruptly halted, but the couple managed to unstretch Alson's canvases and bring them back to the US as luggage.

Due to the untimely passing of Clark's mother, he missed the 1915 exposition. While the public was enthusiastic about the exposition generally, the critical reception for his paintings was mixed. The display of his Panama Canal paintings did earn him a Bronze Medal. In late September 1916 Clark showed the paintings again at the Art Institute of Chicago. Thereafter the Panama pictures were largely rolled and stored.

*In the Cut, Contractors Hill* demonstrates Clark's powers as an Impressionist painter working to document a historic moment. The landscape is dominated by minty greens interspersed with splashes of pale pinks with lavender shadows and turquoise highlights. Broken short brushwork dominates the sky with broader strokes in the side of the hill. Clark chose to depict the trains and excavators with a limited range of purples. He uses one spot of his brightest white in the shirt of the worker, lower right, to ground the painting in a human scale. The anonymous worker is walking along the tracks which recede into the distance. Parallel tracks to the left emphasize the enormity of the project as the workers on the left center are reduced to small dabs of the brush. The juxtaposition of the grand project with Clark's soft-hued impressionist palette captures the imagination of the contemporary viewer who is hard-pressed to comprehend the sacrifices made to complete one of the modern wonders of the world.



44 (reverse)







45

45

**MARION KAVANAGH WACHTEL (1870-1954)**

Monrovia Canyon  
estate signature 'Marion Kavanagh Wachtel'  
(lower left), with an estate stamp and estate  
inscription (on the stretcher bar)  
oil on canvas  
13 3/4 x 17 3/4in  
overall: 20 5/8 x 24 5/8in

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

**Provenance**

Estate of Elmer & Marion Wachtel, Pasadena,  
California.  
with Kelley Gallery, Pasadena, California.

The work is registered in the Estate of Elmer  
& Marion Wachtel inventory as no. WE-07-  
2011-02.



46

46

**CHARLES DORMON ROBINSON (1847-1933)**

Spring Morning in the Santa Ynez Mountains,  
Santa Barbara County, California  
signed in ligature, inscribed and dated  
'CDormon Robinson S.F. 1919' (lower  
left), titled, signed, and dated 'C. Dormon  
Robinson Pinxit San Francisco Cal'a' (on the  
backing)  
oil on canvas  
24 x 34 1/4in  
overall: 29 1/2 x 39 5/8in  
Painted in 1919

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

**Provenance**

with Gump's Gallery, San Francisco,  
California.  
Henry D. Nichols (b. *circa* 1874) and Ethel  
Lois (née Kellogg) Nichols (b. *circa* 1877),  
Oakland and Piedmont, California (probably  
from the above)  
Herman D. Nichols, Piedmont, California (by  
family descent).  
John William Nichols, Lake Tahoe, San Rafael,  
and Sea Ranch, California (by family descent).  
Private collection, Carson City, Nevada (by  
family descent)  
Anon. sale, Bonhams & Butterfields, San  
Francisco and Los Angeles, California and  
American Paintings, June 8, 2004, sale  
13014, lot 4189.  
Private collection, Montebello, California.

47

**GRANVILLE REDMOND (1871-1935)**

Sunset

signed 'G. Redmond' (lower left)

oil on canvas

8 1/4 x 10in

overall: 14 x 16in

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

**Provenance**

Private collection, Laguna Beach, California.



47

48

**EDGAR PAYNE (1883-1947)**

Trees

signed 'EDGAR PAYNE' (lower right)

oil on artist board

12 x 16in

overall: 18 1/4 x 22 1/4in

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

**Provenance**

Private collection, Laguna Beach, California.

**Exhibited**

Laguna Beach, Laguna Art Museum, *Laguna Beach Impressionism, 1910-1930*, June 21 - September 28, 1997.



48

49

**WILLIAM WENDT (1865-1946)**

Houses Along the Coast

signed 'WILLIAM WENDT' (lower left)

oil on canvas

28 1/8 x 36in

overall: 38 1/4 x 46in

**\$200,000 - 300,000**

**Provenance**

Private collection, Southern California.

**Literature**

Will South, Jean Stern, Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 297, full page color illustration.

William Wendt made several trips to Laguna Beach to sketch and paint while living in the Los Angeles area. He fell in love with the area and sought to buy a second home and studio somewhere along the Laguna coast. It was an idyllic and pristine location for his artistic theme, nature unhindered by urban encroachment. As he explored the coastline for a site to build his new home, one of the attractive locations was around Old Coast Road near Moss Point. As Wendt rounded the curve on Old Coast Road, in 1916, he was struck by the isolation of the area, a few scattered homes and trees near the cove at the water's edge. What certainly captured his attention was the crimson colored setting sun just before its descent below the horizon, leaving streaks of color on the blue water. Above, the teal blue sky was blanketed by this crimson color. The beauty and subtlety of this impressive scene that nature had painted left him with a strong desire to record it. The result was his most famous painting *Old Coast Road*, which set a record for the artist in 2015.

William and his wife, the renowned sculptress Julia Bracken Wendt, settled in Laguna Beach and lived there for the rest of their lives. During those years, William would travel along the coast, painting the sea and at times capturing the seasonal bungalows scattered along the hills above the water from various vantage points. These became some of Wendt's most sought-after paintings. They are iconic scenes that show off Wendt's innate ability to capture light and color and translate the California landscape into pure visual harmony. *Houses along the Coast* is no exception. The viewer's eye is drawn into an iconic "Wendt green" landscape, then up and over the cozy wooden homes to reveal distant Catalina Island and a sparkling sun dappled sea with a sliver of sun along the extreme top edge of the composition.





50

50

**WILLIAM LOUIS OTTE (1871-1957)**

From My Studio Window, Santa Barbara  
signed 'Wm Louis Otte' (lower left), titled,  
signed and inscribed 'William Louis Otte/  
Santa Barbara Calif.' (on the reverse)

oil on canvas

36 x 43in

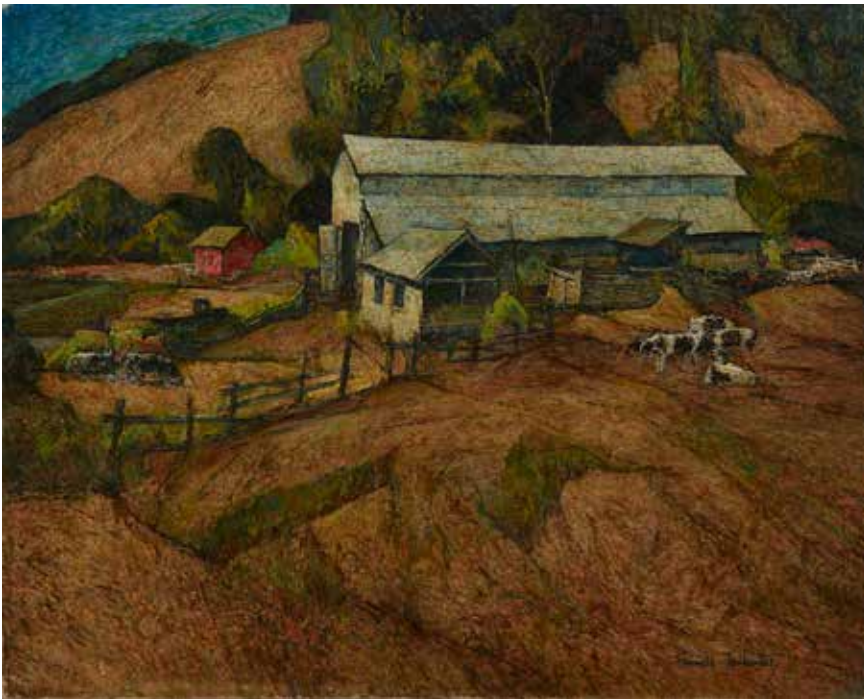
overall: 40 1/4 x 47 1/2in

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

**Provenance**

Private collection, Cleveland, Ohio.

Thence by descent to the present owner,  
Northern California.



51

51

**FRANCIS AUGUSTUS TODHUNTER  
(1884-1963)**

Ignacio Ranch

signed 'Francis Todhunter' (lower right), titled  
and with the artist's stamp (on the stretcher  
bar)

oil on canvas

24 x 30in

unframed

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

**Provenance**

Estate of the artist.

Anon. sale, Butterfield and Butterfield,  
San Francisco and Los Angeles, California  
Paintings, October 4, 1992, lot 53.

**Exhibited**

San Francisco, M.H. de Young Memorial  
Museum, *13th Annual Exhibit, Society of  
Western Artists*, October 23 - November 23,  
1952.



52

**JOHN MARSHALL GAMBLE (1863-1957)**

Poppies and Lupine, Santa Paula  
signed 'John M. Gamble' (lower left), titled,  
signed and inscribed 'JOHN M. GAMBLE/  
SANTA BARBARA' (on the reverse)

oil on canvas

20 x 30in

overall: 26 1/2 x 36 1/2in

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

**Provenance**

with Maxwell Galleries, San Francisco,  
California.

Margaret Fontana Cushman (1878-1964),  
San Francisco and Ross, California, *circa*  
1940.

Thence by family descent to the present  
owner.



53

**MAURICE BRAUN (1877-1941)**

Edge of the Grove

signed 'Maurice Braun-' (lower right), signed  
and titled 'M. Braun' in the artist's hand (on  
the reverse)

oil on canvas

25 x 30in

overall: 30 1/2 x 35 1/2in

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



54

**GRANVILLE REDMOND (1871-1935)**

Poppies along a hillside  
unsigned  
oil on canvas laid to board  
12 x 16in  
overall: 18 1/4 x 22 1/4in

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

**Provenance**

Acquired from Jean Granville Redmond (the artist's son).  
Thence by descent.  
Private trust, San Francisco, California.  
Private collection, Carlsbad, California.



54

55

**ANGEL ESPOY (1879-1963)**

California wildflowers  
signed 'A. Espoy' (lower left)  
oil on canvas  
28 1/8 x 38 1/8in  
overall: 34 1/4 x 44 1/4in

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



55



56  
**CORNELIS BOTKE (1887-1954)**  
Shacks along a coastal inlet  
unsigned  
oil on canvas  
26 1/8 x 30 1/8in  
overall: 30 x 35in  
**\$4,000 - 6,000**

56



57  
**GEORGE DEMONT OTIS (1879-1962)**  
Eucalypti  
signed 'GEO. DEMONT OTIS' (lower right),  
titled (on the stretcher bar)  
oil on canvas  
30 1/4 x 36in  
overall: 37 1/2 x 43 1/2in  
**\$5,000 - 7,000**

57



58

**ELMER WACHTEL (1864-1929)**

Midsummer-Flintridge

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

left), titled on a label (on the stretcher bar)

oil on canvas

18 x 24in

overall: 24 5/8 x 30 1/2in

**\$12,000 - 18,000**

**Provenance**

The artist.

Josephine (née Dayton) Blair (1889-1940),

Minneapolis, Minnesota and Pasadena,

California (purchased from the above).

David Dayton Blair (1921-2000), Los Angeles

and San Diego, California (by family descent).

By family descent to the present owner.

A copy of the monograph, *Elmer Wachtel: A*

*Brief Biography*, by Antony Anderson, Carl

A. Bundy Quill & Press, Los Angeles, 1930,

accompanies the lot.

59

**JOSEPH KLEITSCH (AMERICAN, 1882-1931)**

Evening Light, Laguna

signed and dated 'JOSEPH KLEITSCH/1923-' (lower right), inscribed and titled '1564-' and 'No-11' (on the stretcher bar), stamped 'Joseph Kleitsch' (on the reverse)

oil on canvas

24 x 30in

overall: 30 1/2 x 36 1/2in

Painted in 1923

**\$100,000 - 150,000**

**Provenance**

The artist.

with Stendahl Galleries, Los Angeles, 1925 (as #1564).

Mrs. Edna G. Kleitsch, by family descent from the above.

Eugene T. White, 1953.

Virginia Curtis, by family descent from the above.

Private collection, Laguna Beach, California, 1987.

**Exhibited**

Hollywood, California, Leonard's Gallery, October 1923.

Los Angeles, Ambassador Hotel, Stendahl Art Galleries, Joseph Kleitsch Exhibition, June 15 – July 15, 1926, #16.

Newport Beach, Orange County Museum of Art, *Continuity and Change, Southern California's Evolving Landscape*, July 7 – September 30, 2001.

**Literature**

Patricia Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, The Irvine Museum, 2007, p.130, pl. 108, half page illustration.

In late October, 1923, Kleitsch was motivated to paint several pictures in autumnal colors at twilight – a brief moment when the California sun is dropping behind the rim of the hills. One of these, *Evening Light, Laguna*, is poetically described by art critic Carolyn Walker of the *Herald Examiner* in June 6, 1926: "the twilight lies like a carpet on the country road that leads to the quiet humble country church, whose small steeple lifts itself prayerfully among the trees . . . . A powdery, crystalline light touches the roofs and the tree tops with an unearthly glory in the darkness."

The church in Kleitsch's picture has a very rich history: Built by the Latter Day Saints as a Mormon chapel school house in 1888 at the intersection of El Toro and Laguna Canyon roads, it was later moved in 1893 to Canyon Acres and became Laguna Elementary School. In 1908, Joe and Catherine Yoch (founders of Laguna Beach Hotel) bought the building and moved it to what was then Aliso (now Catalina Street) and was established as Saint Catherine's Catholic Church. This is the building that is depicted in the painting where the cross is apparent. On July 7th, 1931, the building was purchased by Joseph Kleitsch and moved to the corner of Legion and Through Streets to serve as his studio and the Academy of Arts, but due to his premature death in November he was unable to complete his goal.

A large exhibition of Kleitsch's autumnal paintings at Leonard's Gallery in Hollywood, on October 28, 1923, garnered rave reviews from the press. Los Angeles Times critic Antony Anderson remarked "on how well the artist had adapted to the color and light of the West in his California subjects; Kleitsch fell into sunshine of California with a sort of happy abandonment, yielding his impressionable spirit to its seductive charm without a struggle . . . with responsiveness to its meaning to the interpreter." Yet, said Anderson, he came to California not as a landscape artist but a successful painter of portraits and figure pictures. *Evening Light, Laguna*, 1923, was among the pictures Anderson praised at Leonard's Gallery exhibition.

We wish to thank Patricia Trenton, Ph.D. for her kind assistance with cataloguing the lot.





60

60

**ELMER WACHTEL (1864-1929)**

Montecito Valley

signed with the artist's device 'Wachtel' (lower left), inscribed and titled 'No. 19' (on the stretcher bar)

oil on canvas

18 x 30in

overall: 21 1/4 x 33 1/4in

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

61

**JEAN MANNHEIM (1861-1945)**

Figures in an autumn landscape at dusk

signed 'Jean Mannheim' (lower left)

oil on canvas

20 1/8 x 24 1/4in

overall: 27 x 31in

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

**Provenance**

Mr. and Mrs. Jack R. Durland, Jr., Oklahoma City, Oklahoma.

with George Stern Fine Art, Los Angeles, California.



61

62

**ELMER WACHTEL (1864-1929)**

Reflections  
signed with the artist's device 'Wachtel' (lower left), titled (on the stretcher bar)  
oil on canvas  
16 x 12in  
overall: 23 x 19in  
Painted circa 1910

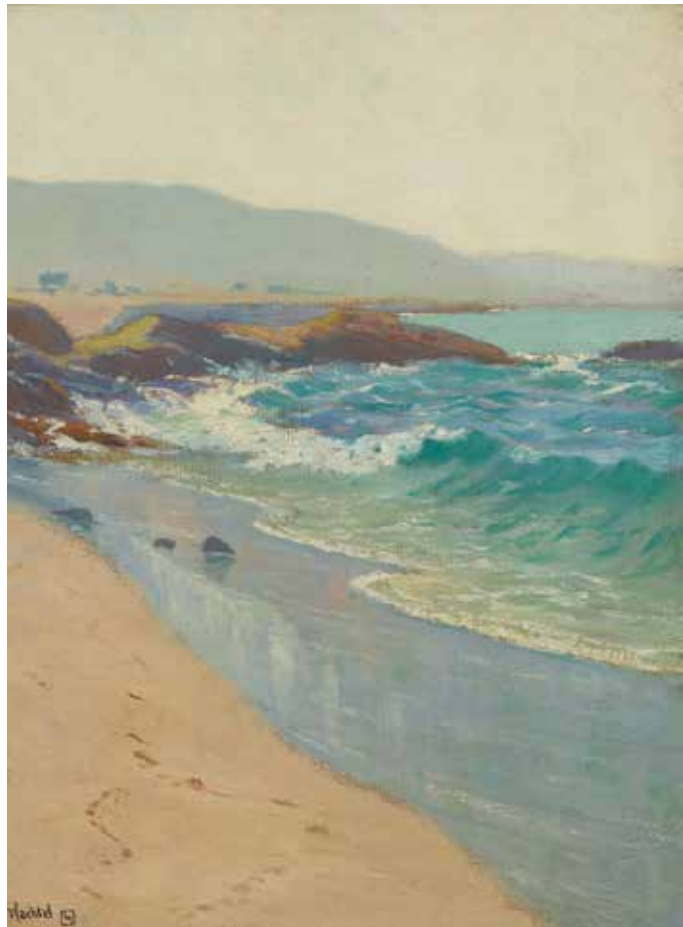
**\$6,000 - 8,000**

**Provenance**

Cindy Storey Smith, Los Angeles, California.  
Joseph L. Moure, Los Angeles, California.  
Ty Brenner, Laguna Beach, California.  
Private collection, Orange County.

**Exhibited**

Laguna Beach, Laguna Beach Museum of Art, *Southern California Impressionism*, December 6, 1984 - February 3, 1985.  
Irvine, The Irvine Museum, February 1 - May 21, 1994.



62

63

**BENJAMIN CHAMBERS BROWN (1865-1942)**

Russian River  
signed 'Benjamin C. Brown' (lower left), titled and inscribed 'Painted by Benjamin C. Brown of Pasadena Cal-/Emerson Knight' (on the reverse)  
oil on canvas laid to card  
5 3/4 x 8 3/4in  
overall: 11 x 14in  
Painted in 1914

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

**Provenance**

with P.J. Bachmann Fine Arts, Los Angeles, California.  
Emerson Knight (1882-1960), San Francisco, California.



63



64

**EDGAR PAYNE (1883-1947)**

Fishing Boats, Brittany  
signed 'EDGAR PAYNE' (lower right)  
gouache and graphite on paperboard  
18 x 21 3/4in  
overall: 30 x 33 3/4in

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





65

**EDGAR PAYNE (1883-1947)**

Choggia Boats (The Venetian Lagoon)

signed 'EDGAR PAYNE' (lower left)

gouache and graphite on paperboard

18 1/8 x 21 3/4in

overall: 30 x 33 3/4in

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

66

**WILLIAM WENDT (1865-1946)**

Creeping Shadows

signed and dated 'WILLIAM WENDT·1928·' (lower left), titled (on the stretcher bar)

oil on canvas

30 x 36in

overall: 40 x 46in

Painted in 1928

**\$150,000 - 250,000**

**Provenance**

with Stendahl Art Galleries, Los Angeles, California.

with Laguna Beach Museum of Art, Laguna Beach, California.

Joseph Brotherton, Los Angeles, California.

with Grand Central Art Galleries, New York.

with Edenhurst Gallery Fine Art, California.

Property of a private collector.

**Literature**

Ruth Westphal, *Plein Air Painters of California: The Southland*, Irvine, 1982, p. 172, half page color illustration.

John Alan Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 140, no. 149.

Will South, Jean Stern, Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 214, half page color illustration.

William Wendt's adoption of an impressionistic style can be dated to 1896-97 when he and his close friend George Garnder Symons were painting together on the Malibu Rancho near Los Angeles. Both men were in the avant-garde of American painters at the time in that they were open to the Impressionist style that had begun in France in the mid-19th century. As it turns out, Southern California was to be a perfect location for translating the bright colors, atmospheric conditions, and shimmering light that were characteristic of the Impressionist style.

Before 1915, Wendt worked with rather tentative, feathery brushstrokes, but thereafter he developed a bold, self-confident and unique style which one critic termed *masculine impressionism*. It melded impressionism with a distinctly modernist flair. He produced landscapes with a distinct broader, bold brush. His clouds could be compared to white boulders. Eugen Neuhaus wrote of Wendt: "He sings of spring in its rich greens and more often of the joyful quality of summer in typical tawny browns, in decorative broad terms."

*Creeping Shadows* illustrates Wendt's unique ability to layer texture and color into a composition that draws the eye deep into the landscape. The eye begins at the bottom and gradually travels deep into the top of the canvas, where shadows and hills make one feel the true distance of the scene. Wendt's brushwork meanders through the valley from side to side. The light looks late in the afternoon and the warmth is palpable. Looking south, light comes from the right, as the sun sets in the West.

Ruth Westphal, author of the best-known book *Plein Air Painters of California*, chose to illustrate this work in her essay on William Wendt. The works chosen for her pair of books on the subject are considered some of the best examples of this genre.

Wendt, now considered a giant among American artists, is often referred to as *The Dean of Southern California*. Wendt painted exactly what he saw in nature with warm colors and outstanding effects of light and shadow. The tranquility, strength and sense of well-being of his work appealed to a wide audience. It had a sober sort of poetry about it, one critic wrote "like in fine, familiar hymns."





67

67

**PAUL LAURITZ (1889-1975)**

End of Winter, High Sierra, California  
signed 'PAUL LAURITZ' (lower left), signed  
and titled 'Paul Lauritz' (on the reverse)  
oil on canvas

16 x 20in

overall: 22 3/4 x 26 3/4in

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

**Provenance**

with George Stern Fine Arts, West Hollywood,  
California.



68

68

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

Little Yosemite  
signed 'ALFRED R. MITCHELL-' (lower  
right), titled and inscribed by the artist's wife  
Dorothea Webster Mitchell (on the reverse)

oil on canvas laid to board

11 x 12in

overall: 17 1/2 x 18 3/8in

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

69

**CLARK HOBART (1868-1948)**

La Honda Hills (Santa Cruz Mountains)  
signed 'CLARK HOBART' (lower right), titled,  
signed and inscribed 'Clark Hobart/San  
Francisco' (on the reverse)

oil on canvas

19 x 24in

overall: 26 1/4 x 31in

Painted circa 1930

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



69

70

**DUNCAN GLEASON (1881-1959)**

California Afternoon  
signed 'Duncan Gleason' (lower right),  
identified on the artist's label (on the reverse)

oil on canvas

16 x 20in

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

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

**Provenance**

Private collection, Arizona.



70



71

**HANSON PUTHUFF (1875-1972)**

Silver Veiled Horizon

signed 'H. Puthuff-' (lower right), inscribed, titled, and signed 'H. PUTHUFF' (on the reverse)

oil on canvas

24 1/4 x 30in

overall: 30 1/2 x 36 1/2in

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



72

**CHARLES REIFFEL (1862-1942)**

The Abandoned Farm

signed 'Charles Reiffel' (lower right), titled, signed and dated 'Charles Reiffel/1939' (on the reverse)

oil on masonite

24 x 30in

overall: 33 1/4 x 39 1/4in

Painted in 1939

**\$12,000 - 16,000**

**Provenance**

with K. Nathan Gallery, La Jolla, California.

Private collection, Portland, Oregon.

Anon. sale, Bonhams and Butterfields, Los Angeles and San Francisco, California & Western Paintings & Sculpture, April 8, 2014, sale 21640, lot 150.

Private collection, San Diego, California.



73

**ORRIN A. WHITE (1883-1969)**

The Mountain Ranch  
signed 'Orrin A. White' (lower right), titled (on the stretcher bar), with a  
label from The Art Institute of Chicago (on the reverse)  
oil on canvas

38 1/4 x 42in

overall: 49 x 53 1/2in

**\$15,000 - 20,000**

**Provenance**

with The Snow Gallery, San Marino, California.  
Private collection, La Canada, California, 1968.  
Private estate, Pasadena, California.

**Exhibited**

San Marino, The Snow Gallery, *Paintings by Orrin A. White*, October  
4 - November 1, 1968.

**Literature**

Janice Lovoos, "The Home Forum" [artist profile], *The Christian  
Science Monitor*, March 26, 1969, p. 12 (black and white illustration).





74

**EDGAR PAYNE (1883-1947)**

A View Through the Trees  
signed 'EDGAR PAYNE' (lower right)

oil on canvas

24 x 27in

overall: 32 1/2 x 35 1/2in

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



75

**WILLIAM WENDT (1865-1946)**

Wash Day at Wendt's Cabin in Trabuco Canyon  
signed 'WILLIAM WENDT.' (lower right)

oil on canvas

30 x 36in

overall: 40 3/4 x 46 3/4in

Painted circa 1925

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

**Provenance**

with Peregrine Galleries, Santa Barbara, California, 1992.  
Private collection, Salt Lake City, Utah.

**Exhibited**

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

**Literature**

John Alan Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 213, no. 876.

Will South, Jean Stern, Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 56, full page color illustration.



76

**CHARLES REIFFEL (1862-1942)**

Late Afternoon Glow

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

oil on canvas  
34 x 37 1/4 in

overall: 39 1/4 x 42 1/4 in

Painted circa 1925

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

**Provenance**

with Edenhurst Gallery Fine Art, Los Angeles, California.

with Masterpiece Gallery, Carmel, California.

Property of a private collector.

**Exhibited**

Los Angeles, Los Angeles County Museum of Art, *Made in California: Art, Image and Identity, 1900-2000*, October 22, 2000 — March 18, 2001.

**Literature**

Stephanie Barron, Sheri Bernstein, Ilene Susan Fort, *Made in California: Art, Image and Identity, 1900-2000*, Los Angeles, 2000, p. 122, plate a.



77

**HANSON PUTHUFF (1875-1972)**

Amethyst and Gold  
signed 'H. Puthuff.' (lower right), inscribed, titled, and signed 'H.  
Puthuff.' (on the reverse)

oil on canvas

18 x 22in

overall: 25 x 29in

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



78

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

Torrey Pines

signed 'ALFRED R. MITCHELL-' (lower right), inscribed, titled and  
signed '#7/ALFRED R. MITCHELL' (on the reverse)

oil on board

16 x 20in

overall: 22 3/4 x 27in

**\$15,000 - 20,000**



79

**WILLIAM WENDT (1865-1946)**

Mountain road

signed 'WILLIAM WENDT.' (lower right)

oil on canvas

24 x 20in

overall: 32 3/4 x 28 3/4in

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

**Provenance**

with Joan Irvine Smith Fine Arts, Inc., Irvine, California.

Private collection, Salt Lake City, Utah.



80

**GUY ROSE (1867-1925)**

Eagle Rock

unsigned, titled in the artist's hand (on the reverse)

oil on board

7 1/2 x 9 1/2 in

overall: 13 3/4 x 15 3/4 in

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

**Provenance**

Descendants of Elmer and Marion Wachtel, Albuquerque, New Mexico.

This rock is prominently situated along the north side of California Highway 138. The City of Eagle Rock takes its name from this famous spot.



81

**MAURICE BRAUN (1877-1941)**

Water Front Buildings

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

oil on canvas

25 x 30in

overall: 30 1/2 x 35 1/2in

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

**Provenance**

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.





82

**MISCHA ASKENAZY (1888-1961)**

Fishermen and their boats along a Venetian canal

signed 'M. ASKENAZY [sic]' (lower right)

oil on canvas

40 x 32in

overall: 50 1/4 x 42in

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



83

83

**JACK WILKINSON SMITH (1873-1949)**

A cacophony of surf and sound  
signed 'Jack Wilkinson Smith.' (lower left)

oil on canvas laid to board

20 x 24in

overall: 25 3/8 x 29 1/4in

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



84

84

**ANNA ALTHEA HILLS (1882-1930)**

A coastal scene  
signed 'A.A. Hills' (lower right)

oil on panel

12 x 16in

overall: 18 1/4 x 22 1/4in

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



85

**EDGAR PAYNE (1883-1947)**

Laguna seascape

signed 'Edgar Payne' and dated indistinctly  
(lower right)

oil on canvas

24 x 28in

overall: 33 1/4 x 37 1/4in

Painted *circa* 1911

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

**Provenance**

with George Stern Fine Arts, West Hollywood,  
California.



86

86

**JACK WILKINSON SMITH (1873-1949)**

The High Sierras - California  
signed 'Jack Wilkinson Smith.' (lower left),  
signed, titled and inscribed 'Jack Wilkinson  
Smith-' (on the reverse)

oil on board

12 x 16in

overall: 19 x 23in

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



87

87

**LELAND S. CURTIS (1897-1989)**

Mount Ritter and Banner Peak at the  
Headwaters of the San Joaquin River  
signed '©LELAND CURTIS' (lower left)

oil on canvas

24 x 30in

overall: 29 1/2 x 35 1/2in

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

**Provenance**

Private collection, Salt Lake City, Utah.



88

**EDGAR PAYNE (1883-1947)**

Rugged Peaks

signed 'EDGAR PAYNE' (lower right)

oil on canvas

28 x 34in

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

Painted *circa* 1930

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

**Provenance**

with Steven Stern Fine Arts, Beverly Hills,  
California.

Private collection, Southern California.



89

**GEORGE KENNEDY BRANDRIFF (1890-1936)**

Tioga Pass

signed 'George K. Brandriff' (lower right)

oil on canvas

30 1/4 x 36in

overall: 38 1/4 x 44 1/4in

**\$14,000 - 18,000**



90

**EDGAR PAYNE (1883-1947)**

Sierra lake (possibly June Lake)  
signed 'EDGAR PAYNE' (lower right)

oil on canvas

16 x 20in

overall: 20 7/8 x 25in

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

**Provenance**

with Arlington Gallery, Santa Barbara, California.  
Private collection, Northern California.



91

91  
**GOTTARDO FIDELE PONZIANO  
 PIAZZONI (1872-1945)**

Distant Cliffs, La Jolla  
 signed in ligature 'GPIAZZONI' (lower left),  
 titled (in a later hand), inscribed and dated  
 'GFP Piazzoni/La Jolla, Cal. 1903' (on the  
 reverse)  
 oil on board  
 6 1/2 x 8 3/4in  
 overall: 12 1/2 x 15in  
 Painted in 1903

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

**Provenance**

The Fieldstone Collection, Newport Beach,  
 California.  
 with The Redfern Gallery, Laguna Beach,  
 California.



92

92  
**XAVIER MARTINEZ (1869-1943)**

The Bridge  
 signed with the artist's cipher 'X' (lower right)  
 oil on canvas laid to board  
 15 7/8 x 4 1/2in  
 overall: 17 1/4 x 6 1/8in

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

**Provenance**

Mr. and Mrs. James Dyer Hahn, Sr., Oakland,  
 California.  
 Private collection, Northern California (by  
 family descent).

The James D. Hahn gallery opened in 1905  
 and was primarily a tailoring establishment  
 which staged exhibitions in the store window.  
 Hahn had a preference for regional artists and  
 in particular works from his own collection.  
 Evidence of the personal relationship between  
 the Hahns and Martinez can be found in the  
 form of his New Year's card monotype mailed  
 in 1908.



93

**ALSON SKINNER CLARK (1876-1949)**

The Big Tree  
signed 'Alson Clark' (lower right), titled and  
signed (on the reverse)  
oil on canvas laid to board  
18 1/2 x 21 7/8in  
overall: 27 x 30 1/4in  
Painted in 1925

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



93

94

**DANA BARTLETT (1882-1957)**

Near the Water's Edge  
unsigned  
oil on canvas  
16 1/2 x 20 3/4in  
overall: 23 3/4 x 28in

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



94



95

95

**WILLIAM LOUIS OTTE (1871-1957)**

An Early Snowfall on the Mountains, Santa Barbara, California  
signed 'William Louis Otte' (lower right), titled, dated, signed, and inscribed '1923/Wm Louis Otte/Santa Barbara Cal' (on the backing)  
pastel on paperboard  
22 x 28in  
overall: 29 1/2 x 35 1/4in  
Executed in 1923

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



96

96

**FRED GRAYSON SAYRE (1879-1939)**

Mt. San Jacinto  
signed 'F. Grayson Sayre' (lower right)  
oil on canvas  
30 x 40 1/2in  
overall: 37 x 47 1/2in

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



97

**THOMAS LORRAINE HUNT (1882-1938)**

A lakeview in winter  
signed 'Thos. L. Hunt' (lower right)

oil on board

29 x 25in

overall: 33 3/4 x 29 1/2in

**\$15,000 - 20,000**

**Provenance**

Private collection, Southern California.



98

98

**ROBERT WILLIAM WOOD (1889-1979)**

Lupine and Owl Clover  
 signed '-Robert Wood-' (lower left), titled and  
 with the artist's stamp (on the reverse)  
 oil on canvas  
 21 x 47in  
 overall: 29 3/4 x 56in

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

**Provenance**

Private collection, Hawthorne, Nevada.  
 Anon. sale, Bonhams and Butterfields, Los  
 Angeles and San Francisco, California and  
 American Paintings & Sculpture, December  
 12, 2005, sale 13316, lot 299.  
 Private collection, Laguna Niguel, California.



99

99

**PAUL LAURITZ (1889-1975)**

California landscape with poppies  
 signed 'PAUL LAURITZ' (lower left)  
 oil on canvas  
 20 1/4 x 24in  
 overall: 23 3/4 x 31 3/4in

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

**Provenance**

with George Stern Fine Arts, West Hollywood,  
 California.



100

**ARTHUR GROVER RIDER (1886-1975)**

Ortega Highway  
signed 'A.G. RIDER' (lower right)  
oil on canvas  
30 x 35in  
overall: 39 x 44in

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

**Provenance**

with The Redfern Gallery, Laguna Beach,  
California.

**Exhibited**

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

**Literature**

William H. Gerdts, Will South, *California  
Impressionism*, New York, 1998, no. 24, p.  
27, full page color illustration.  
Jean Stern, Harvey L. Jones, Janet Blake,  
*Selections from the Irvine Museum*, Irvine,  
2009, p. 56, full page color illustration.



101

101  
**CARL SAMMONS (1883-1968)**  
Santa Barbara Mission  
signed 'CARL SAMMONS' (lower left)  
oil on canvasboard  
12 x 16in  
overall: 19 1/4 x 23 1/4in

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



102

102  
**ARTHUR GROVER RIDER (1886-1975)**  
Flower market, Cuernavaca  
signed 'A.G. RIDER' (lower right)  
oil on board  
12 x 14in  
overall: 16 3/4 x 18 3/4in

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

**Provenance**  
with George Stern Fine Arts, West Hollywood,  
California.

103

**EMIL JEAN KOSA, JR. (1903-1968)**

Camogli #2 (Portofino, Italy)  
signed 'Emil J Kosa Jr' (lower right), titled and  
signed 'Emil J Kosa Jr' (on the stretcher bar)  
oil on canvas  
23 3/4 x 31 3/4in  
overall: 29 3/4 x 37 3/4in

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

**Provenance**

Private collection, San Pedro, California.



103

104

**EMIL JEAN KOSA, JR. (1903-1968)**

North of Palm Springs  
signed 'Emil J Kosa Jr' (lower left), titled and  
signed 'Emil J Kosa Jr' (on the reverse)  
oil on masonite  
26 x 36in  
overall: 33 1/2 x 43 1/4in

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

**Provenance**

Private collection, California.  
Anon. sale, Christie's, Los Angeles, California,  
Western and American Paintings, Drawings  
and Sculpture, April 27, 2005, sale 1507, lot  
102.  
Private collection (acquired from the above).  
Anon. sale, Christie's, New York, Fine  
American Paintings, Drawings and Sculpture,  
March 5, 2009, sale 2142, lot 101.  
Private collection, Laguna Niguel, California.



104



105

**MAURICE BRAUN (1877-1941)**

Grey skies

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

oil on canvas

20 x 24in

overall: 27 1/2 x 31 1/2in

**\$15,000 - 20,000**

**Provenance**

Private collection, Beverly Hills, California.





106

**MAURICE BRAUN (1877-1941)**

Coast Line

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

oil on canvas

25 x 30in

overall: 30 1/2 x 35 1/2in

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

**Provenance**

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.



107

107

**CONRAD BUFF (1886-1975)**

The Matterhorn  
estate signature 'CONRAD BUFF' (lower  
right), estate stamp (on the reverse)  
oil on board  
30 x 21in  
overall: 32 x 22 7/8in

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

**Provenance**

Estate of the artist.  
Private collection, San Pedro, California.



108

108

**CONRAD BUFF (1886-1975)**

Desert Cactus  
estate signature 'CONRAD BUFF' (lower  
right), estate stamp (on the reverse)  
oil on board  
24 x 32in  
overall: 26 1/8 x 36 1/8in

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

**Provenance**

Estate of the artist.  
Private collection, San Pedro, California.

109

**PAUL GRIMM (1891-1974)**

Smoke Tree Grove

signed 'PAUL GRIMM' (lower right), signed, titled and dated 'PAUL GRIMM-1938' (on the reverse)

oil on canvas

25 x 36in

overall: 32 x 42 3/4in

Painted in 1938

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

**Exhibited**

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

Irvine, The Irvine Museum, *Selections from the Irvine Museum* [touring exhibition], 2010-2011.



109

110

**PAUL GRIMM (1891-1974)**

Tree Harmony

signed 'PAUL GRIMM' (lower right), signed

and titled 'PAUL GRIMM' (on the reverse)

oil on canvas board

20 x 16in

overall: 27 x 23 1/4in

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



110



111

111

**MARY DENEALE MORGAN (1868-1948)**

Near Palm Canyon  
signed 'M. DeNeale Morgan' (lower right), also  
signed and titled 'M DeNeale Morgan' (on the  
stretcher bar)

oil on canvas

25 1/8 x 30 1/4in

overall: 32 1/4 x 37 1/4in

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

**Provenance**

Private collection, Oakland, California.

Anon. sale, Bonhams and Butterfields, Los

Angeles and San Francisco, California and

American Paintings, June 8, 2004, sale

13014, lot 4353.

Private collection, Pacific Grove, California.



112

112

**CHARLES A. FRIES (1854-1940)**

Cabin in the Cuyamacas

signed 'C.A. Fries' (lower right), inscribed and  
titled '#1133' with the artist's pricing key (on  
the reverse)

oil on canvas

10 x 14in

overall: 16 x 19 1/2in

Painted in 1924

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

**Literature**

Benjamin F. Dixon, ed., *Too Late: The Picture  
and the Artist, A Tribute to the Dean, From the  
Archives of Artist Charles A. Fries and author  
Addie Davis Fries, His Wife*, San Diego: Don  
Diego's Libreria, 1969, p. 90.

113

**CHARLES REIFFEL (1862-1942)**

Landscape with House, Trees and Stream

signed 'Charles Reiffel' (lower right)

oil on canvas

24 x 28in

overall: 33 x 37in

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



113

114

**CONRAD BUFF (1886-1975)**

Cumulus Clouds over the Desert; Desert

Mesa (a double-sided composition)

signed 'CONRAD BUFF' (lower right)

oil on board

24 x 36in

overall: 32 x 44in

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

**Provenance**

Estate of the artist.



114



115

115

**PAUL GRIMM (1891-1974)**

Desert Willow  
signed 'PAUL GRIMM' (lower left), titled,  
inscribed and signed 'PAUL GRIMM' (on the  
reverse)

oil on masonite

20 x 30in

overall: 26 3/4 x 37in

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



116

116

**PAUL GRIMM (1891-1974)**

Restful Symphony  
signed 'PAUL GRIMM' (lower right), signed,  
titled and dated 'PAUL GRIMM-1947' (on the  
reverse)

oil on canvas

28 x 36in

overall: 34 1/8 x 42 1/4in

Painted in 1947

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

117

**PAUL GRIMM (1891-1974)**

Cumulus over Desert  
signed 'Paul Grimm' (lower left), titled and  
signed 'PAUL GRIMM' (on the reverse), dated  
'FEB-63' (on the stretcher bar)  
oil on canvas  
30 x 40in  
unframed  
Painted in 1963

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



117

118

**EMIL JEAN KOSA, JR. (1903-1968)**

A view into the valley  
signed 'Emil J Kosa Jr' (lower left)  
oil on canvas  
20 1/8 x 24 1/8in  
overall: 26 3/4 x 30 3/4in

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



118



119

119

**SAM HYDE HARRIS (1889-1977)**

Yesterday

estate signature 'Sam Hyde HARRIS' (lower left), estate stamp twice (on the reverse)

oil on artist board

12 x 16in

overall: 18 1/4 x 22 1/4in

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

**Provenance**

Estate of the artist.

Private collection, Carlsbad, California.

**Literature**

Maurine St. Gaudens, *Sam Hyde Harris, 1889-1977: A Retrospective*, Atglen: Schiffer Publishing Ltd., 2007, p. 45, half page color illustration.



120

120

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

Spring; Green Pastures (a pair)

each signed 'ALFRED R. MITCHELL.' (lower left); *Spring* titled, signed and inscribed 'ALFRED R. MITCHELL/SAN DIEGO CAL.' (on the reverse); *Pastures* titled and signed 'ALFRED R. MITCHELL' (on the reverse)

each oil on board

each 8 x 10in

overall: 14 x 16in; 14 x 15 3/4in, respectively

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

**Provenance**

with George Stern Fine Arts, West Hollywood, California.



120

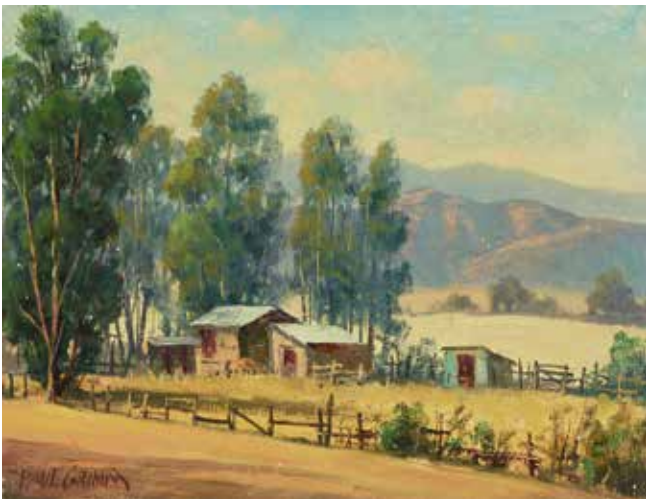




121



122



122



122

121

**JESSIE ARMS BOTKE (1883-1971)**

Near Morro Bay  
 signed 'JESSIE ARMS BOTKE' (lower right), titled and signed 'Jessie Arms Botke' (on the reverse)  
 oil on artist board  
 12 x 16in  
 overall: 16 5/8 x 20 3/4in

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

**Provenance**

with William A. Karges Fine Art, Carmel, California.

122

**PAUL GRIMM (1891-1974)**

Landscapes with barns (a group of four)  
 two signed 'PAUL GRIMM' (lower left or lower right), two signed 'P. GRIMM' (lower left)  
 three oil on board, one oil on canvas laid to board  
 each 9 x 12in  
 each unframed

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



122



123

123

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

On the Desert  
signed 'ALFRED R. MITCHELL.' (lower left),  
signed and titled 'ALFRED R. MITCHELL.' (on  
the reverse)

oil on board

16 x 20in

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

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



124

124

**PAUL GRIMM (1891-1974)**

Road to the Ranch  
signed 'PAUL GRIMM' (lower right), titled on a  
label (affixed to the reverse)

oil on canvasboard

18 x 24in

overall: 24 1/2 x 30 3/4in

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



125

**SI CHEN YUAN (1911-1974)**

Trees on a Hillside

signed 'S.C. YUAN' (lower right)

oil on canvas

24 x 30in

overall: 25 1/4 x 31 1/8in

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

**Provenance**

The artist.

Private collection, Sherman Oaks, California  
(acquired from the artist).

Private collection, Calabasas, California (by  
family descent).



126

126

**SI CHEN YUAN (1911-1974)**

Point Lobos  
unsigned, titled (on the reverse)  
oil on canvas laid to panel  
14 3/4 x 30in  
overall: 16 x 31in

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

**Provenance**

The artist.  
Private collection, Sherman Oaks, California  
(acquired from the artist).  
Private collection, Calabasas, California (by  
family descent).



127

127

**SI CHEN YUAN (1911-1974)**

Mountain Whitney  
signed 'S.C. YUAN' (lower right), titled (on the  
stretcher bar)  
oil on canvas  
24 x 30in  
overall: 25 1/4 x 31 1/4in

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

**Provenance**

The artist.  
Private collection, Sherman Oaks, California  
(acquired from the artist).  
Private collection, Calabasas, California (by  
family descent).

128

**SI CHEN YUAN (1911-1974)**

An urban scene with figures  
signed 'S.C. YUAN' (upper right)

oil on canvas

24 x 36in

overall: 25 x 37in

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

**Provenance**

The artist.

Private collection, Sherman Oaks, California  
(acquired from the artist).

Private collection, Calabasas, California (by  
family descent).



128

129

**MAURICE BRAUN (1877-1941)**

Still Life with Red Roses

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

oil on canvas

24 x 20in

overall: 33 1/2 x 29 3/4in

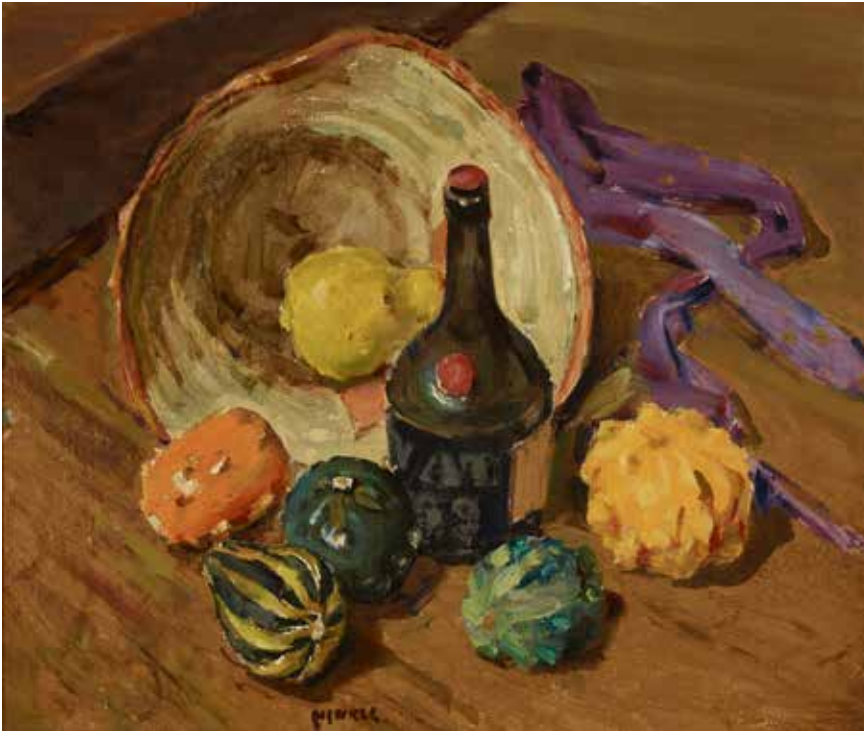
**\$4,000 - 6,000**

**Provenance**

with George Stern Fine Arts, West Hollywood,  
California.



129



130  
**CLARENCE HINKLE (1880-1960)**  
Still Life with Ribbon  
signed 'HINKLE.' (lower center)  
oil on board  
20 x 24in  
overall: 27 1/4 x 31 1/2in

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

**Provenance**  
Private collection, San Pedro, California.

130



131  
**EDITH WHITE (1855-1946)**  
Red roses  
signed and dated 'Edith White 1899' (lower left)  
oil on canvas  
18 1/8 x 22 1/4in  
overall: 24 1/8 x 28 1/4in  
Painted in 1899

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

131

132

**DENNIS M. DOHENY (BORN 1956)**

Whaler's Cove

signed and dated 'Dennis M Doheny 1999'  
(lower right), signed, dated, titled and  
inscribed 'D M Doheny 1999' (on the reverse)  
oil on masonite

16 x 20in

overall: 23 x 27in

Painted in 1999

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

**Provenance**

with William A. Karges Fine Art, Los Angeles,  
California.

From the collection of Mrs. Anita Doheny.



132

133

**DENNIS M. DOHENY (BORN 1956)**

Evening Reflections (Lake Los Carneros)

signed and dated 'Dennis M Doheny 1999'  
(lower right), signed, dated, titled and  
inscribed 'D M Doheny 1999' (on the reverse)  
oil on masonite

12 x 16in

overall: 16 1/8 x 20 1/8in

Painted in 1999

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

**Provenance**

with William A. Karges Fine Art, Los Angeles,  
California.

From the collection of Mrs. Anita Doheny.



133



134

**DAVID CHAPPLE (BORN 1947)**

Near Santa Barbara  
signed 'David Chapple' (lower right), titled (on  
the reverse)  
oil on canvas laid to masonite  
24 x 30in  
overall: 33 1/2 x 39 1/2in

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

134



135

**DENNIS M. DOHENY (BORN 1956)**

Fisherman  
signed and dated 'Dennis M Doheny © 1981'  
(lower right)  
oil on canvas  
22 x 28in  
overall: 28 1/2 x 34 1/2in  
Painted in 1981

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

**Provenance**

From the collection of Mrs. Anita Doheny.

135

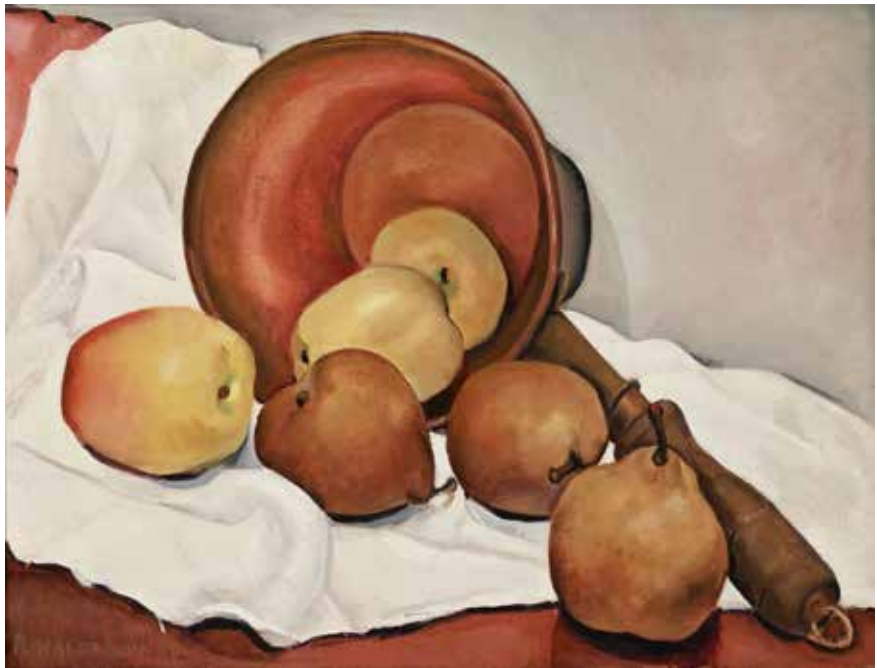


136

**RINALDO CUNEO (1877-1939)**

Still life with Anjou pears, apples and copper pot  
signed 'RINALDO CUNEO.' (lower left)  
oil on canvas  
16 1/2 x 22in  
overall: 23 1/4 x 28 1/2in

\$5,000 - 7,000



136

137

**RINALDO CUNEO (1877-1939)**

The Wine Bottle  
signed 'RINALDO CUNEO.' (lower right)  
oil on canvas  
25 1/4 x 23in  
overall: 32 1/2 x 30in

\$3,000 - 5,000

**Provenance**

with William A. Karges Fine Art, Laguna Beach, California.  
Private collection, Northern California.

**Exhibited**

San Francisco, California Palace of the Legion of Honor, 1932.



137



138

138

**ELLIOT BOUTON TORREY (1867-1949)**

Oil Derricks, Southern California  
signed 'Elliot Torrey' (lower right)

oil on canvas

20 x 24in

overall: 28 1/4 x 32 1/4in

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

**Provenance**

Anon. sale, Butterfield and Butterfield, Los Angeles and San Francisco, American & California Paintings and Sculpture, June 11, 1997, sale 6558D, lot 2772.  
Private collection, Salt Lake City, Utah.



139

139

**DAN LUTZ (1906-1978)**

Revival Church

signed and dated indistinctly 'DAN LUTZ' (lower left), signed and titled 'DAN LUTZ' with a period label (on the stretcher bar)

oil on canvas

40 x 30in

overall: 44 1/4 x 34 1/8in

Painted *circa* 1958

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

**Provenance**

with Dalzell Hatfield Galleries, Los Angeles, California.

with George Stern Fine Arts, West Hollywood, California.

140

**MISCHA ASKENAZY (1888-1961)**

The Rehearsal  
signed 'M. ASKENAZY-' (lower left), with a  
sketch of a reclining woman (on the reverse)  
pastel and conte crayon on paperboard  
36 1/4 x 29 1/4in  
overall: 39 3/4 x 32 1/4in

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

**Provenance**

with DeRu's Fine Arts, Bellflower, California.  
Property of a private collector.



140

141

**ROSS DICKINSON (1903-1977)**

Juan-les-Pins  
signed 'Ross Dickinson' (lower left)  
oil and acrylic on masonite  
46 3/8 x 16 3/4in  
overall: 48 3/4 x 18 1/2in

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

Juan-les-Pins is a coastal town just southwest  
of Antibes along the Mediterranean coast.

**Provenance**

Private collection, Davis, California.



141



142

**CHARLES REIFFEL (1862-1942)**

Acidulous and Credulous, alternatively titled, The Gossips

signed 'Charles Reiffel' (lower right)

oil on masonite

30 x 24in

overall: 35 1/2 x 29 1/2in

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

**Provenance**

San Diego Press Club, San Diego, California, 1936.

with William A. Karges Fine Art, Beverly Hills, California.

Property of a private collector.

**Exhibited**

San Diego, Fine Arts Gallery of San Diego, Eighth Annual Southern California Art Exhibition, 1934.

**Literature**

Martin E. Petersen, *Success at Mid-Life: Charles Reiffel, 1862-1942, San Diego Artist*, The Journal of San Diego History, San Diego Historical Society Quarterly, Winter 1985, Vol. 31, no. 1.



143

**JESSIE ARMS BOTKE (1883-1971)**

Egrets

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

oil on canvas laid to board

40 x 34in

overall: 49 1/2 x 43 1/2in

Painted circa 1930

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

**Provenance**

Private collection, Los Angeles, California, 1932.  
Grand Central Art Galleries, New York, New York.  
Richard York Gallery, New York, New York, 1996.  
Private collection, Connecticut.



144

144

**MILLARD OWEN SHEETS (1907-1989)**

A Hawaiian scene with fishermen  
signed 'Millard Sheets' (lower left)  
watercolor, ballpoint pen, and graphite on  
paper

sheet 22 1/4 x 30in

overall: 34 x 42in

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

**Provenance**

with George Stern Fine Arts, West Hollywood,  
California.

Private collection, San Pedro, California.



145

145

**DAVID HOWARD HITCHCOCK (1861-1943)**

Landscape with a young woman on a path  
signed and dated '...HOWARD HITCHCOCK  
1919' (lower right)

oil on canvas laid to board

12 x 16in

overall: 17 1/2 x 21 1/2in

Painted in 1919

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

**Provenance**

Private collection, Hilo, Hawaii.

Private collection, Pacific Northwest (by family  
descent).



146

**PHIL DIKE (1906-1990)**

Drying chili peppers, North San Diego  
signed 'Phil Dike' (lower right), initialed and  
signed 'P.D./DIKE' (on the stretcher bar)

oil on canvas

18 1/4 x 22in

overall: 21 3/4 x 25 3/4in

Painted in 1935

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

**Provenance**

Private collection, Los Angeles, California.



147

147

**FILASTRO MOTTOLA (1915-2008)**

Children Playing, Laguna Beach, California  
signed 'Mottola' (lower right), signed, titled  
and inscribed '©Filastro Mottola' (on the  
reverse)

oil on masonite

10 x 12in

overall: 17 3/4 x 19 1/2in

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

A copy of the book *The Art & Life of Fil  
Mottola* by David O'Hoy, accompanies the lot.



148

148

**DUNCAN GLEASON (1881-1959)**

The Brigantine *Porpoise*

signed 'Duncan Gleason' (lower right),  
identified on the artist's label (on the reverse)

oil on canvas

25 x 30in

overall: 33 x 38in

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

**Provenance**

Private collection, Morgan Hill, California.  
Anon. sale, John Moran Auctioneers,  
Altadena, California & American Fine Art,  
October 23, 2007, lot 97.



149

**ROGER KUNTZ (1926-1975)**

Nude at the piano  
signed 'Kuntz' (lower right)  
oil on canvas  
24 x 30in  
overall: 30 1/4 x 36 1/4in

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



149

150

**DREW LANG (20TH/21ST CENTURY)**

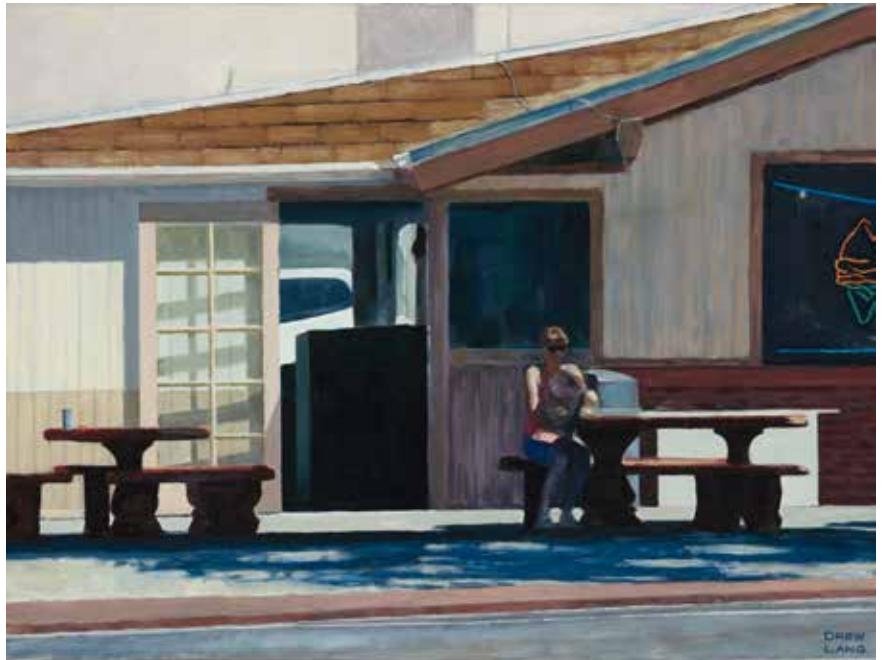
Cessy's  
signed 'DREW LANG' (lower right)  
oil on canvas  
18 x 24in  
overall: 23 x 29in

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

**Exhibited**

Del Mar, Southern California Exposition, 2017.

The work depicts Cessy's Taco Shop in Carlsbad, California.



150



151

151

**REX BRANDT (1914-2000)**

Big Race

signed, titled and dated 'Rex Brandt/5-10-64'

(lower right, on the prow)

watercolor and graphite on paper

sheet 19 1/2 x 29 1/2in

overall: 26 3/8 x 36 1/2in

Painted in 1964

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



152

152

**JAMES MARCH PHILLIPS (1913-1981)**

Golden Gate View

signed 'JAMES MARCH PHILLIPS' (lower

left), titled on the mat (lower left)

watercolor and graphite on paper

12 1/2 x 23 3/8in

overall: 19 3/4 x 30 1/2in

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

**Provenance**

with Maxwell Galleries, San Francisco,  
California.

William Galbraith Chaffee Sr., 1973 (gift  
from the Pacific Telephone Company, San  
Francisco).

Private collection, Colorado, 1985 (by family  
descent).



153

**MILLARD OWEN SHEETS (1907-1989)**

Enchanted Island

signed and dated 'Millard Sheets 1978' (lower left)

acrylic on canvas

28 x 36in

overall: 36 x 44in

Painted in 1978

**\$15,000 - 25,000**

**Provenance**

with Kennedy Galleries, New York, New York, prior to 1989.

Anon. sale, Bonhams & Butterfields, Los Angeles and San Francisco, California and American Paintings & Sculpture, December 12, 2005, sale 13316, lot 351.

Private collection, Northern California.

**Exhibited**

New York, Kennedy Galleries, *Millard Sheets, Recent Paintings*, October 6 - 21, 1978, no. 35.



154

**MILLARD OWEN SHEETS (1907-1989)**

A coastal scene  
signed and dated 'Millard Sheets 1979' (lower right)  
acrylic on canvas  
29 x 40in  
overall: 31 x 42in  
Painted in 1979

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



155

**MILLARD OWEN SHEETS (1907-1989)**

Monterey Pines

signed and dated 'Millard Sheets 1977' (lower right)

watercolor on paper

21 1/2 x 30in

overall: 32 x 40in

Painted in 1977

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



156

**BIRGER SANDZÉN (1871-1954)**

Field Patterns

signed 'Birger Sandzen' (lower left)

oil on canvas

29 x 36in

overall: 32 1/2 x 40in

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

**Provenance**

Private collection, Vienna, Austria.



157

**BIRGER SANDZÉN (1871-1954)**

New Moon, McPherson County, Kansas  
signed 'Birger Sandzen' (lower right), titled, signed, inscribed and  
dated 'Birger Sandzen/Lindsborg, Kans./1929' (on the reverse)  
oil on board

14 x 18in

overall: 21 x 25in

Painted in 1929

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

**Provenance**

with David Cook Galleries, Denver, Colorado.  
Private collection, Southern California.



158

**MAYNARD DIXON (1875-1946)**

Daybreak

signed and dated 'MAYNARD DIXON -07' (lower left)

oil on canvas laid to board

16 x 30in

overall: 21 3/8 x 35 1/4in

Painted in 1907

**\$12,000 - 18,000**

**Provenance**

Mr. and Mrs. James Dyer Hahn, Sr., Oakland, California.  
Private collection, Northern California (by family descent).

The James D. Hahn gallery opened in 1905 and was primarily a tailoring establishment which staged exhibitions in the store window. Hahn had a preference for regional artists and in particular works from his own collection.





159

**MAYNARD DIXON (1875-1946)**

A view of Mount Carmel, Utah  
signed and dated 'Maynard Dixon/1944' (lower left)  
watercolor and graphite on paper

sheet 8 1/2 x 11 3/8 in

overall: 14 1/4 x 16 7/8 in

Painted in 1944

**\$12,000 - 18,000**

**Provenance**

Private collection, California.

Gift from the above.

Thence by descent.

Private collection, San Francisco, California.



160

160

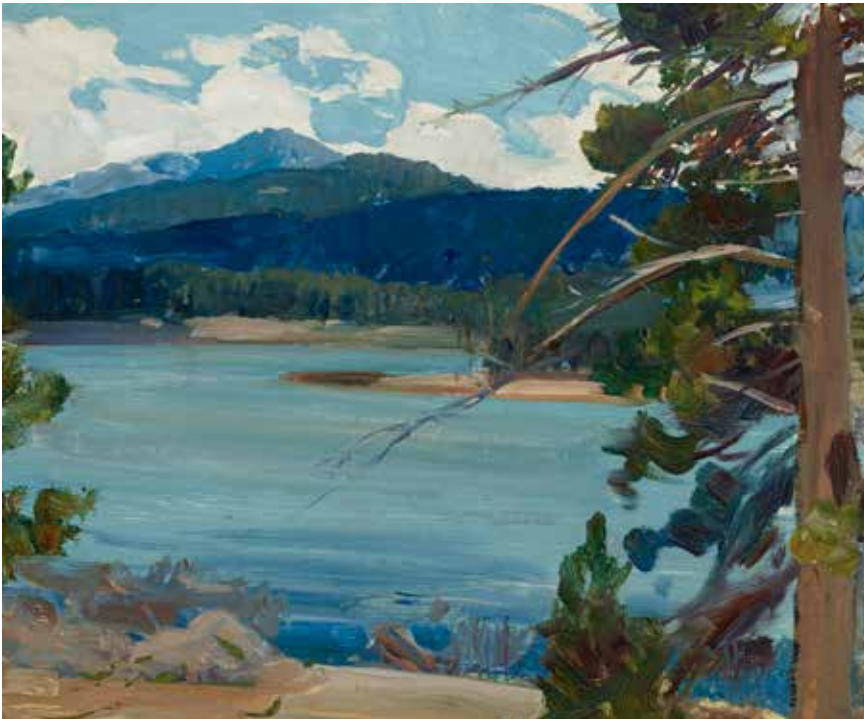
**BERT GEER PHILLIPS (1868-1956)**

A winter landscape  
signed 'B. Phillips' (lower right)  
oil on panel  
4 1/4 x 5 7/8in  
overall: 7 7/8 x 9 1/4in

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

**Provenance**

Private estate, San Jose, California.  
Private collection, Santa Cruz, California.



161

161

**FRANK TENNEY JOHNSON (1874-1939)**

Wyoming Landscape, Yellowstone  
unsigned, identified on the estate label (on the  
reverse)  
oil on board  
12 x 14 1/2in  
overall: 17 7/8 x 20 1/4in

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

**Provenance**

Dr. John Richard Hilsabeck, Rancho Mirage,  
California.

**Exhibited**

Cody, Buffalo Bill Historical Center,  
*Rendezvous to Roundup: The First One  
Hundred Years of Art in Wyoming*, April 16 -  
October 12, 1990.

**Literature**

Sarah E. Boehme, *Rendezvous to Roundup:  
The First 100 Years of Art in Wyoming*, Cody,  
Buffalo Bill Historical Center, 1990, pl. 44,  
pg. 42, half page color illustration.

A label of authentication is affixed to the  
reverse, signed by William P. Krehm (1901-  
1968). Krehm was tasked by the artist's  
widow to authenticate paintings from Frank  
Tenney Johnson's studio following his  
untimely death in Alhambra, California.



162

162

**SYDNEY LAURENCE (1865-1940)**

Boats at sunset

signed 'Sydney Laurence' (lower left)

oil on masonite

12 x 16in

overall: 17 1/2 x 21 1/2in

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

**Provenance**

Private collection, Carmel, California.

163

**SYDNEY LAURENCE (1865-1940)**

The crest of the tide

signed 'Sydney Laurence' (lower right) and

titled, signed, and inscribed '[...] Washington Hotel, Seattle' (on the reverse of the frame)

oil on masonite

6 x 7 3/4in

overall: 9 3/4 x 11 3/4in

**\$2,000 - 3,000**

**Provenance**

Private collection, Carmel, California.



163



164

164

**FRANCIS JOHN MCCOMAS (1875-1938)**

Indian village  
signed, dated and dedicated 'Francis  
McComas 1910 to Xavier Martinez' (lower left)  
watercolor on paper  
19 1/2 x 25in  
overall: 25 x 30 1/4in  
Painted in 1910

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

**Provenance**

Mr. and Mrs. James Dyer Hahn, Sr., Oakland,  
California.  
Private collection, Northern California (by  
family descent).

The James D. Hahn gallery opened in 1905  
and was primarily a tailoring establishment  
which staged exhibitions in the store window.  
Hahn had a preference for regional artists and  
in particular works from his own collection.

The present work dates to Francis  
McComas's period in the Southwest, before  
settling in Carmel in 1912. In 1909 and 1910,  
he traveled through New Mexico and Arizona  
where he sketched pueblo villages and  
canyons.



165

165

**CADY WELLS (1904-1954)**

Barranca, alternatively titled, Taos Mountain  
unsigned  
watercolor and graphite on paper laid to  
board  
sheet 22 3/4 x 30 7/8in  
overall: 31 x 38 1/2in  
Painted in 1934

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

**Provenance**

Mr. Mason B. Wells, San Francisco, California  
(brother of the artist and executor of the  
artist's estate).  
Private collection, Northern California.

**Exhibited**

San Francisco, California Palace of the Legion  
of Honor; Santa Fe, Museum of New Mexico,  
*Cady Wells Memorial Retrospective Exhibition*,  
1956-1957 [traveling exhibition].  
Albuquerque, University Art Museum,  
University of New Mexico; Fort Worth, Amon  
Carter Museum, Salt Lake City, Utah Museum  
of Fine Arts, *Cady Wells, A Retrospective  
Exhibition*, 1967-1968 [traveling exhibition].



166

**NICOLAI FECHIN (1881-1955)**

Portrait of a Balinese girl  
signed 'N. Fechin' in Cyrillic (lower right)

charcoal on paper

sheet 16 5/8 x 12 3/4 in

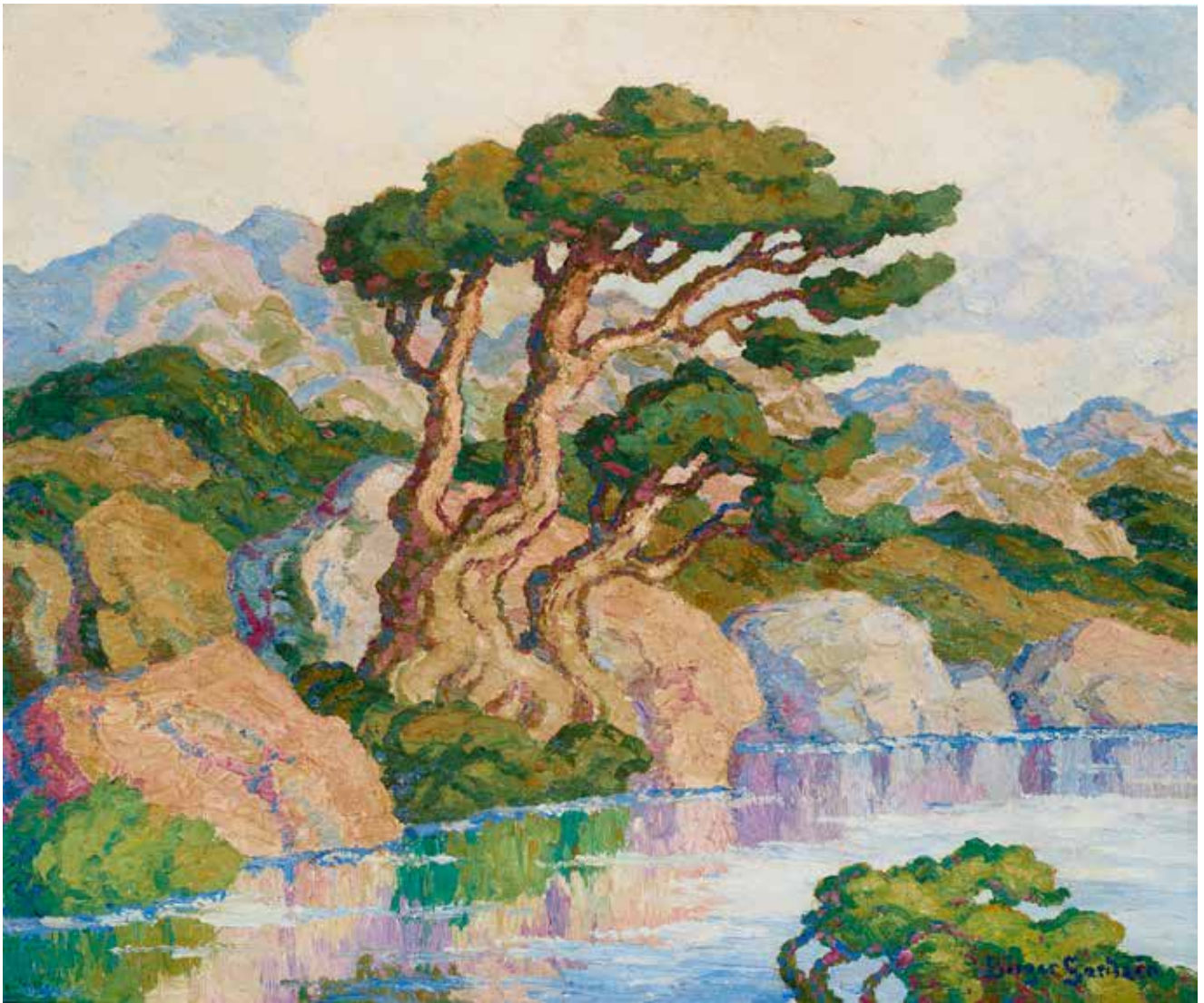
overall: 22 3/4 x 18 3/4 in

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

**Provenance**

Anon. sale, Sotheby's, New York, Russian Art,  
April 21, 2005, sale 8079, lot 356 (as 'Portrait  
of a girl').

Property of a private collector.



167

**BIRGER SANDZÉN (1871-1954)**

Mountain Lake, Rocky Mountain National Park  
signed 'Birger Sandzen' (lower right) and titled and dated '1944' (on  
the reverse)

oil on panel

25 x 30in

overall: 35 x 40in

Painted in 1944

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

**Provenance**

Private collection, Southern California.



168

**FRANK PAUL SAUERWEIN (1871-1910)**

San Juan Capistrano Mission

signed and dated 'F.P. Sauerwein/1902' (lower left)

oil on canvas laid to board

24 x 30in

overall: 33 1/2 x 39 1/2in

Painted in 1902

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

**Provenance**

Private collection, Salt Lake City, Utah.



169  
**MARION KAVANAUGH WACHTEL (1870-1954)**  
 Walpi  
 signed with the artist's device 'Marion Kavanaugh' (lower right), with a pencil sketch (on the reverse)  
 watercolor and graphite on paper  
*sheet* 16 1/8 x 20 1/8in  
 overall: 24 5/8 x 28 3/4in  
 Painted *circa* 1903

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

*Provenance*  
 Anon. sale, The Coeur d'Alene Art Auction, Reno, July 24, 2010, lot 298.  
 Private collection, San Pedro, California.

169



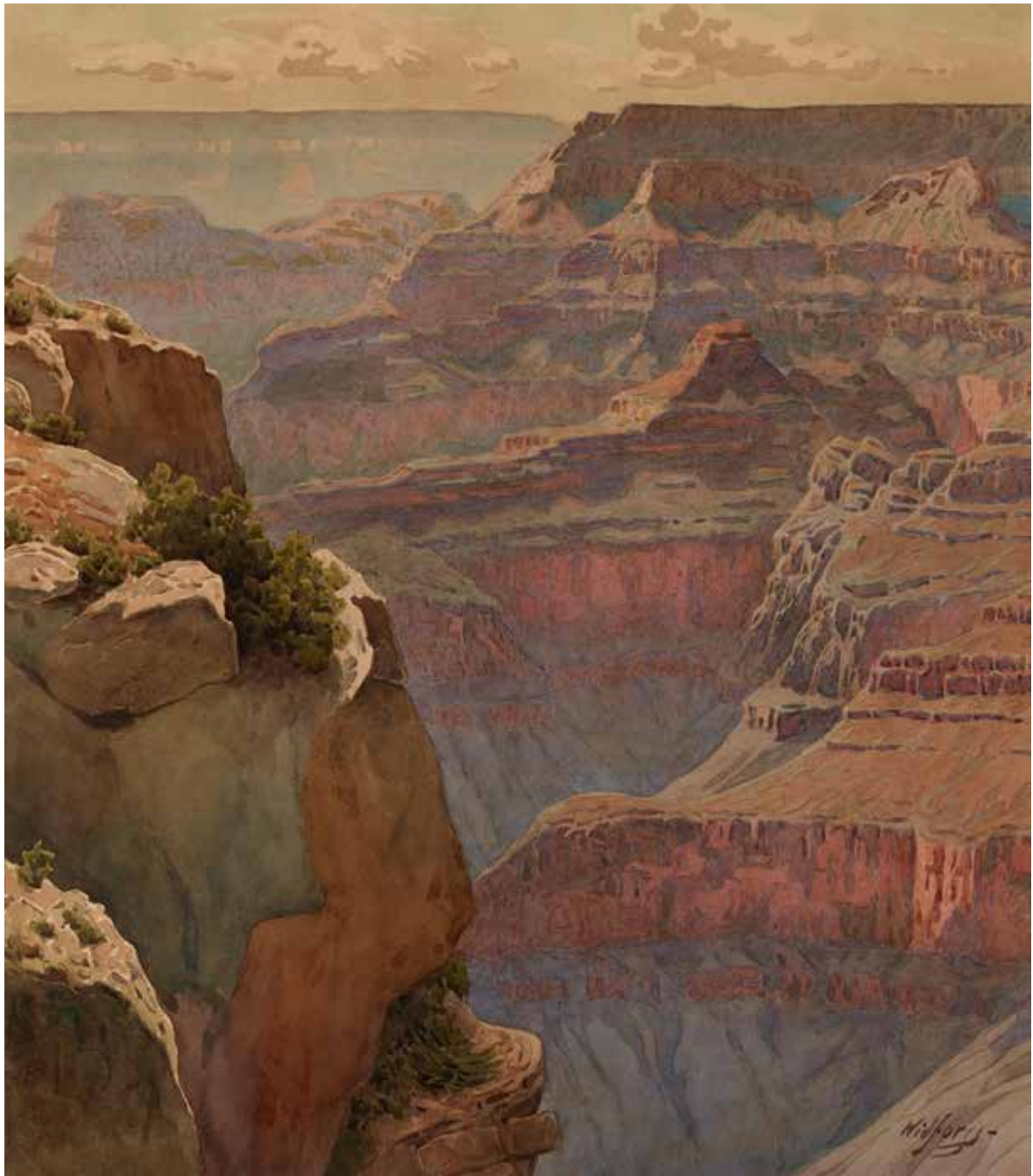
170  
**SELDEN CONNOR GILE (1877-1947)**  
 Southwest Pueblo Scene  
 signed and dated 'SC Gile 31' (lower center)  
 watercolor and graphite on paper  
*sheet* 18 1/4 x 21 1/8in  
 overall: 23 x 27 1/4in  
 Painted in 1931

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

*Provenance*  
 Estate of the artist.  
 Elizabeth C. Hall, Belvedere, California.  
 Private collection, San Pedro, California.

170





171

**GUNNAR WIDFORSS (1879-1934)**

View of Hopi Point on the west rise of the  
Grand Canyon

signed 'Widforss-' (lower right)  
watercolor and graphite on paper  
sheet 15 15/16 x 14in  
overall: 26 x 23 1/2in

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



172

**HENRY HERMAN CROSS (1837-1918)**

A portrait of Bird Chief, Arapaho Tribe

unsigned, inscribed 'Chief Bird. Arapaho' (upper left)

oil on canvas

29 x 25in

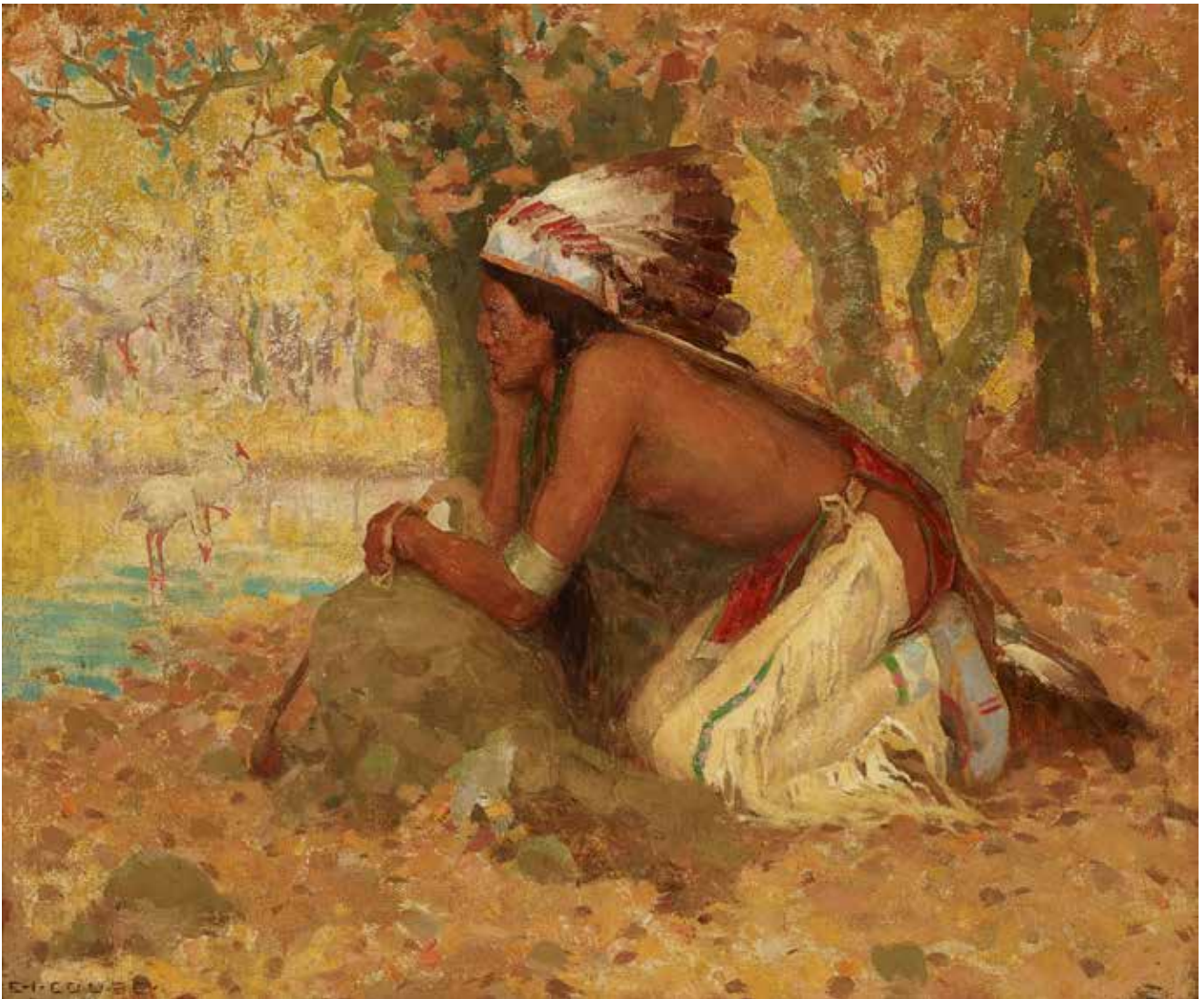
overall: 33 1/2 x 29 1/2in

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

**Provenance**

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

With Biltmore Galleries, Rancho Santa Fe, California.



173

**EANGER IRVING COUSE (1866-1936)**

Golden Autumn

signed 'E-I-Couse' (lower left)

oil on canvas

20 1/4 x 24in

overall: 29 1/4 x 33 1/4in

Painted in 1908

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

**Provenance**

The artist.

Charles Willis Ward, Detroit, Michigan, 1908 (purchased from the artist).

The artist (as partial payment for San Juan Pottery).

Mr. Steiger, Springfield, Massachusetts, 1913.

Don McKinney, Oakland, California, circa 1971

With William Karges Fine Art, Carmel, California.

Property from the George Gund III Trust, San Francisco, California.

We wish to thank Virginia Couse Leavitt, the artist's granddaughter, for her kind assistance with cataloging the lot.



174

**JOHN MOYERS (BORN 1958)**

Late into the Night

signed and dated 'John Moyers © 99 CA' (lower left), titled on the artist's label (on the crossbrace)

oil on canvas

30 x 40in

overall: 39 x 48 3/4in

Painted in 1999

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



175

**HARRY CURIEUX ADAMSON (1916-2012)**

Winter Quarters, Red Breasted Geese  
signed 'Harry Curieux Adamson-' (lower left)  
oil on canvas

24 x 36in

overall: 34 3/4 x 47in

Painted in 1965

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

**Provenance**

From the Collection of Mrs. Anita Doheny.

**Exhibited**

Oakland, Oakland Museum of California, Natural Sciences  
Department, *Wild Wings: The Waterfowl Art of Harry Curieux  
Adamson*, November 9, 2002 - March 30, 2003.



176

**EDITH BARRETTO STEVENS PARSONS  
(1878-1956)**

Duck baby (A fountain sculpture)  
signed, inscribed indistinctly, and foundry  
marked 'E. BARRETTO PARSONS/.../  
ROMAN...'  
(on the base)  
bronze with brown and verdigris patina  
*height 41 1/4in*

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



177

177

**MARK ROSSI (BORN 1951)**

Deer, White-tail Fawn, Male (*Odocoileus virginianus*)

signed 'M. Rossi' within the cast (on the base), inscribed '7/22' (on the underside)

bronze with green patina

22 x 21 x 7in

Edition of 24

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

178

**MARK ROSSI (BORN 1951)**

Raccoon, Standing (*Procyon lotor*)

signed and numbered 'M. Rossi 3/30' (on the underside)

bronze with green patina

17 x 20 x 7in

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



178



179

**EDWARD FRAUGHTON (BORN 1939)**

The Last Farewell

signed, numbered and dated 'Edward J. Fraughton 4/15 ©1975' (on the edge of the base)

bronze

Height: 37 1/2in

**\$15,000 - 25,000**

**Provenance**

Property from the Barker Family Trust,  
Northern California.





180

**EDWARD FRAUGHTON (BORN 1939)**

The Cowboy

signed, numbered and dated 'Edward J. Fraughton 7/30 ©1988' (on edge of the far narrow end of the base)

bronze on marble and wood base

Height: 28in (excluding marble and wood base)

\$7,000 - 10,000

**Provenance**

Property from the Barker Family Trust, Northern California.

180

181

**EDWARD FRAUGHTON (BORN 1939)**

The Taste of Honey

signed, numbered and dated 'Edward J. Fraughton 20/30 ©1992' (on the narrow edge of the bronze base)

bronze with marble and wood base

Height: 12in (excluding marble and wood base)

\$3,000 - 5,000

**Provenance**

Property from the Barker Family Trust, Northern California.



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**CLARK EVERICE BRONSON (BORN 1939)**

The Big Boys

signed, inscribed, numbered and dated 'Clark Bronson NAWA 11/75 ©1984' (on the edge of the base)

bronze

Height: 18in

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

**Provenance**

Property from the Barker Family Trust, Northern California.



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**EDWARD FRAUGHTON (BORN 1939)**

A Signal

signed, numbered and dated 'Edward J. Fraughton 22/50 ©1985' (on the corner of the bronze base)

bronze on marble and wood base

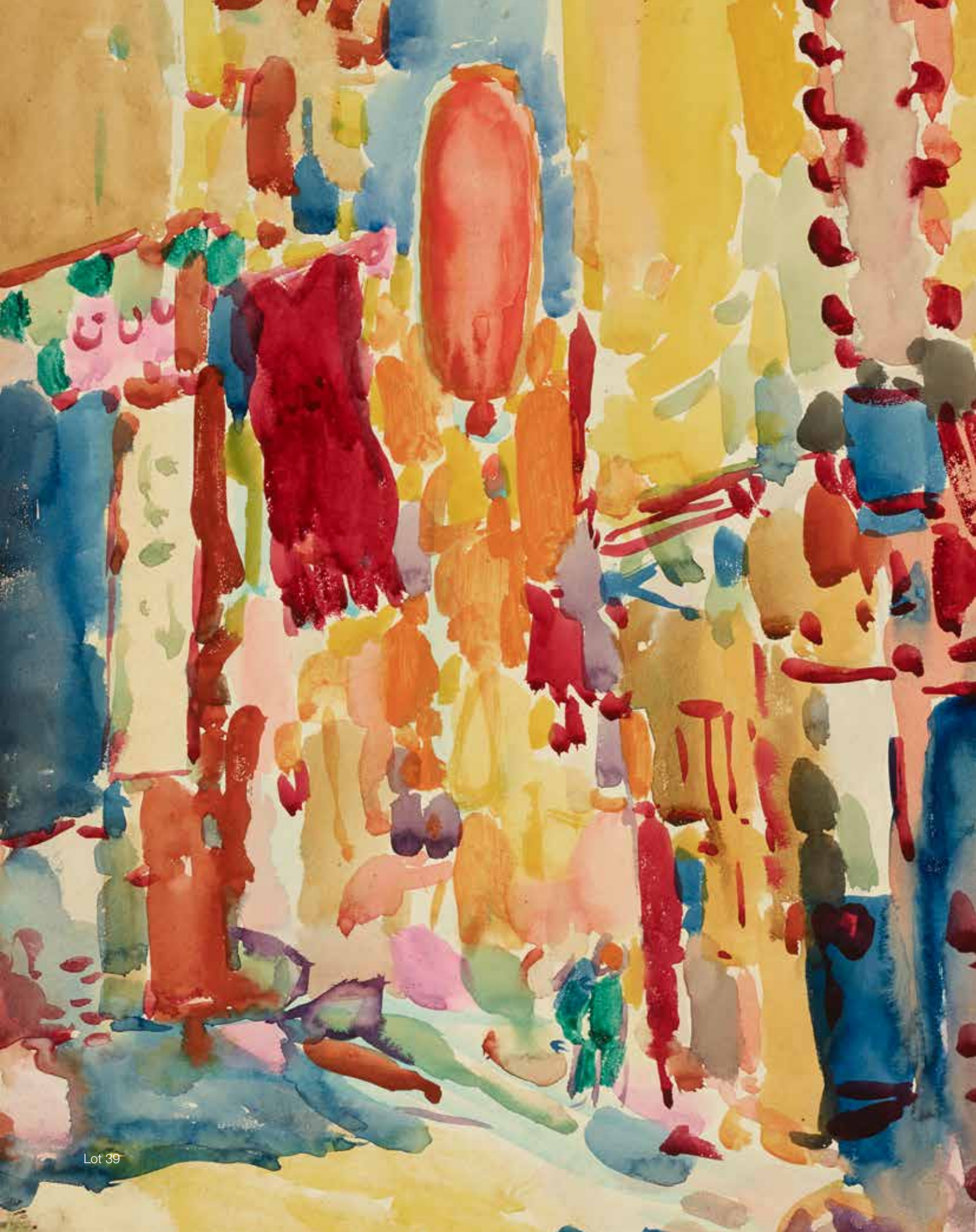
Height: 27in (excluding marble and wood base)

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

**Provenance**

Property from the Barker Family Trust, Northern California.

**END OF SALE**



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**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](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the 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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, 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.

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

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

### AUCTION ESTIMATES

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

- Attend one of our Auction 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](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## 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](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

### 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](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. 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](http://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](http://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/24770](http://www.bonhams.com/24770) 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

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



# 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](http://www.bonhams.com), please contact Client Services.

**If successful**

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

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

Bonhams Client Services Department  
 7601 W. Sunset Blvd  
 Los Angeles, California 90046  
 Tel +1 (323) 850 7500  
 Fax +1 (323) 850 6090  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: California and Western Paintings & Sculpture		Sale date: Tuesday April 24, 2018	
Sale no. 24770		Sale venue: Los Angeles	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 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: _____





**Bonhams**

220 San Bruno Avenue  
San Francisco California 94103

7601 W. Sunset Boulevard  
Los Angeles, California 90046

+1 323 850 7500  
+1 323 850 6090 (fax)

