



# Bonhams

## California and Western Paintings & Sculpture

Including the Collection of John H. Garzoli

Los Angeles and San Francisco | November 19, 2018













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Including the Collection of John H. Garzoli

Los Angeles and San Francisco | Monday November 19, 2018

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## BONHAMS

220 San Bruno Avenue  
San Francisco, California 94103

7601 W. Sunset Boulevard  
Los Angeles, California 90046  
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## PREVIEW

### San Francisco

Friday November 9  
12pm to 5pm  
Saturday November 10  
12pm to 5pm  
Sunday November 11  
12pm to 5pm

### Los Angeles

Friday November 16  
12pm to 5pm  
Saturday November 17  
12pm to 5pm  
Sunday November 18  
12pm to 5pm

**SALE NUMBER:** 24772

Lots 1 - 159

**CATALOG:** \$35

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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 136 to 138 for bidder information including Conditions of Sale, after-sale collection and shipment.

## INQUIRIES

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## ILLUSTRATIONS

Front cover: Lot 16  
Inside front cover: Lot 19  
Opposite: Lot 95  
Inside back cover: Lot 131  
Back cover: Lot 75

## 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.

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## Bonhams

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San Francisco, California 94103  
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1  
**WILLIAM ALEXANDER COULTER  
(1849-1936)**

Niagara Falls, Prospect Point  
signed 'W.A. COULTER' (lower right)  
oil on canvas  
19 1/2 x 23 3/4in  
overall: 28 x 32in

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



2  
**WILLIAM ALEXANDER COULTER  
(1849-1936)**

Clipper under a moonlit sky  
signed 'W.A. Coulter' (lower right)  
oil on canvas  
24 x 18in  
overall: 28 x 22in

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

**Provenance**  
Private collection, Beverly Hills, California.

3

**WILLIAM KEITH (1838-1911)**

A view of Mount Tamalpais  
signed and inscribed 'W. Keith/S.F.'  
(lower right)  
oil on canvas  
18 1/2 x 24in  
overall: 30 1/2 x 36in

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



4

**THOMAS HILL (1829-1908)**

Along a riverbank  
signed 'T. Hill' (lower right)  
oil on board  
11 1/2 x 17 1/2in  
overall: 17 x 23in

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

**Provenance**

Private collection, Pennsylvania.

An inscription on the backing board reads:  
An original oil by Thomas Hill, J.E. Williamson,  
Administrator, Estate of Thomas Hill.





5

**THEODORE WORES (1859-1939)**

Prune blossom time in Saratoga  
signed, dated and titled 'Theodore Wores  
1937' (on the stretcher)

oil on canvas

16 x 20in

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

Painted in 1937

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

**Provenance**

with Spanierman Gallery, New York, New York.



6

**HERMANN HERZOG (1832-1932)**

A view of the South Farallon Islands  
signed 'H. Herzog' (lower left), inscribed  
'Faralone [sic] Island with Lighthouse near  
San Francisco' (on the stretcher bar)

oil on canvas

18 x 24in

overall: 22 x 28in

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

**Provenance**

with Chapellier Galleries, New York, New York.  
Private collection, Northern California.





7

**HERMANN HERZOG (1832-1932)**

Roaring alpine waterfall  
signed 'H. Herzog' (lower right)

oil on canvas

52 x 41 1/2 in

overall: 70 x 59 in

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





8

**PERCY GRAY (1869-1952)**

A road through the oaks  
signed and dated 'Percy Gray 1923' (lower right)

watercolor on paper

14 1/2 x 18in

overall: 21 x 25in

Painted in 1923

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

**Provenance**

Montgomery Gallery, San Francisco, California.

Private collection, Beverly Hills, California.





9

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

Cliff Dwellings

signed 'Francis McComas' (lower right)

watercolor and graphite on paper

21 x 27in

overall: 26 x 32in

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

**Provenance**

with Vickery, Atkins & Torrey, San Francisco, California.

Private collection, Los Altos, California.





10

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

Figures in a field

signed 'Arthur F. Mathews' (lower left)

oil on board

12 1/4 x 9 1/2in

overall: 20 1/2 x 18in

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



11

**LUCIA MATHEWS (1870-1955)**

Monterey Bay

signed and dated 'Mrs. r.S. Arthur F. Mathews. 1940.' (lower right)

watercolor and graphite on paper

19 3/4 x 23 3/4in

overall: 26 x 30in

Painted in 1940

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





12

**JOSEPH RAPHAEL (1869-1950)**

White and Blue Hyacinths  
signed 'JOE RAPHAEL' (lower right), inscribed  
and titled 'TEMPERA ⑨' (on the reverse)  
tempera, ink, and graphite on paper affixed  
to board

21 1/2 x 29 3/8in

overall: 24 3/8 x 32 1/4in

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

**Provenance**

The artist.

Thence by descent to the present owner,  
Northern California.



13

**WILL SPARKS (1862-1937)**

Adobe

signed 'Will Sparks' (lower left)

oil on canvas

20 1/4 x 23in

overall: 25 3/8 x 28 1/2in

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

14

**PERCY GRAY (1869-1952)**

The old oak tree  
signed 'Percy Gray (lower left)  
watercolor on paper  
16 x 20in  
overall: 25 x 29in

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

**Provenance**

Private collection, Beverly Hills, California.



15

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

Village in the sky  
signed 'Francis McComas' (lower right)  
watercolor on paper  
9 3/4 x 11 3/4in  
overall: 18 x 20in

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

**Provenance**

Private collection, Beverly Hills, California.





# THE JOHN H. GARZOLI COLLECTION

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John H. Garzoli

John H. Garzoli, owned and operated his eponymous gallery in San Rafael for 30 years and in San Francisco before that. He read deeply and broadly about art in directions that would surprise those only casually acquainted with the core genres of his practice - American and often specifically California art. He was the quintessential collector and entrepreneur.

John was 100% Swiss-Italian and a fifth-generation native San Franciscan, whose family was a part of California history long before the Gold Rush. Growing up in North Beach, he was a familiar sight around the City, where

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he was on a first-name basis with many of the great jazz musicians, the “Beat” poets, street artists, the fishermen along the waterfront, the Chinese merchants and tong members, as well as the street urchins and topless dancers. He frequented the libraries, bookstores, museums and art galleries, coming to know firsthand the amazing diversity and cultural riches of San Francisco. After enlisting in the Marines at 18 and serving two tours in Vietnam, he attended and graduated from USF and began his art career in earnest, first working out of his flat on Masonic Avenue and finally opening his gallery in San Rafael in the 1980s.

John was a true Renaissance Man, comfortable with the rich and famous as well as the down-to-earth art enthusiasts who found their way to his gallery. His knowledge of art and artists was encyclopedic, a resource he honed and augmented by continuous study. Thousands of works of art passed through his hands to find homes throughout this country and abroad, and in the process, he became known as one of the most respected and knowledgeable experts in the field. Over time the Garzoli label on the back of the works he sold added its own cachet and elevated those artworks to another level of value and acceptance. Museums, as well as universities, researchers and auction houses sought out his opinion. John rediscovered and promoted dozens of little-known California and American artists, bringing them into prominence, increasing their value, and ensuring their place in history.

While John could be outrageously outspoken, his opinions were sincerely held and spoken from the heart and he did not hesitate to back up his conviction in a quality artwork. John put his wealth and his reputation on the line every day of his life, taking personal and financial risks inconceivable to most of his contemporaries. His definition of success was never about the money but always about the art and the integrity of his work. Bonhams is proud and delighted to offer the following 48 lots from his estate.



**WILLIAM HAHN (1829-1887)**

The Return Trip from Glacier Point  
 signed, inscribed and dated 'Wm Hahn/San Francisco/1874'  
 (lower right)  
 oil on canvas  
 34 1/2 x 26 1/2in  
 overall: 49 x 42in  
 Painted in 1874

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

**Provenance**

The artist.  
 Thence by family descent until 1969.  
 Jack's Antiques, Berkeley, California.  
 John H. Garzoli, San Rafael, California until *circa* 1970.  
 Anthony R. White, Hillsborough, California.  
 Maxwell Galleries, San Francisco, California, until *circa* 1982.  
 Shaklee Corporation Collection, San Diego, California.  
 Leonard Green Collection, Los Angeles, California.  
 Private collection, San Rafael, California.

**Exhibited**

Oakland, The Oakland Museum, *William Hahn, Genre Painter 1829-1887*, June 15 - August 29, 1976.

**Literature**

Marjorie Dakin Arkelian, *William Hahn, Genre Painter 1829-1887*, Oakland, Oakland Museum, 1976, fig. 17, p. 27, illustrated.

Amy Scott, ed., *Art of An American Icon: Yosemite*, University of California Press, 2006, page 50, illustrated.

Carl Wilhelm Hahn — called 'Theodor' by his family — was born in 1829 in Ebersbach, a village in Saxony, Germany. At age 15, Hahn began his artistic training full-time at the Roy Academy of Art in Dresden. Over the next five years, under the tutelage of Ludwig Richter, Hahn acquired a faculty with figure and animal painting. Hahn would go on to spend seven years in the studio of the portrait and historical painter Julius Hubner. It was under Hubner that Hahn made a name for himself winning prizes in 1849 and 1851. After 1854, Hahn was active in both Dresden and Dusseldorf. Prevailing artistic trends in the region moved away from overly sentimentalized genre treatments towards more natural or realistic depictions — this remained influential on Hahn throughout his career. Due to the nature of Dusseldorf's artist community, there is little doubt that Hahn met American artists beginning in the 1850s as both academic and independent artists mingled in the city and a number of Americans came to study in Germany. By 1869, William Keith and William Hahn were on friendly terms and the two artists shared a studio in Boston beginning in 1871. The other studio inhabitants were Virgil Williams, John Ross Key and Thomas Hill.

In 1872, William Keith returned to California and his traveling companion was William Hahn. Their timing was fortuitous as there was an explosion of wealth in California at the time and artistic patronage made many of the artists quite prosperous. Hahn rapidly settled into the San Francisco artistic milieu joining the Art Association, the Graphic Club and the Bohemian Club. His social obligations did not hinder his production and he was described at indefatigable. The San Francisco Examiner on November 10, 1874 published of the three Yosemite paintings and their creator: 'W. Hahn

has put his shoulder to the wheel manfully, and... shows that we have an artist among us who could hold his own in any European Gallery.'

In the classic mode of a formally trained genre painter, a white horse often features prominently to anchor a composition, and indeed Hahn does this in the other two pictures in the series. In this case, Hahn uses the white garments of the woman at center right to anchor the composition. Starting with the woman at lower right, Hahn utilizes a serpentine progression of riders, which draws one's eyes up the picture plane — after one has stopped for refreshing visual drink of the center of the composition. The artist's viewpoint is essentially that of the viewer as if another member of the party is just a moment ahead looking back. Hahn's use of light also reflects his formal training, the foreground is in shadow folding in the viewer while the upper two-thirds of the painting is washed in the bright Sierra sunlight despite the crowding trees on the trail.

The present lot is one of series of paintings representing the mounting interest in Yosemite as a tourist destination. The center panel, *The View from Glacier Point*, is owned by the California Historical Society in San Francisco. *The Trip to Glacier Point* is privately owned. In *The Return Trip from Glacier Point* we see the same elegantly attired party on horses and mules as featured in the other two paintings. Two of the intrepid travelers are stopping in the shade to water the horses and themselves while the rest of the party descends to the flat area. Built as a horse toll trail in 1872 by James McCauley, it was initially known as the Four Mile Trail.

This trio of paintings is considered by many to be amongst Hahn's most significant, and certainly most famous works.







17

**MAURITZ FREDERIK HENDRIK DE HAAS (1832-1895)**

After the Gale, Boone Island Light House, Maine

signed 'M F H de Haas. NA' (lower left)

oil on canvas

34 x 50in

overall: 47 x 62in

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



18

**RAYMOND DABB YELLAND (1848-1900)**

San Francisco Bay from Fort Point

unsigned

oil on canvas

31 x 49in

overall: 43 x 61in

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



19

**THOMAS HILL (1829-1908)**

Yosemite Valley from Inspiration Point  
signed and dated 'T. Hill 1888' (lower right)  
oil on canvas  
43 x 53 1/2in  
overall: 58 x 69 1/4in  
Painted in 1888

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

**Provenance**

Hammer Galleries, New York City, New York.  
Sale, Christie's, New York, Important American Paintings, Drawings  
& Sculpture, May 26, 1999, lot 117 [as 'Gates of Yosemite'].

In 1861, Thomas Hill travelled West to San Francisco after years of painting in the mountains of New England. He brought with him the Hudson River School tradition of painting highly detailed compositions in praise of nature and its immenseness. He initially set up shop as a portrait and animal painter to pay the bills. In 1865 he made his first trip to Yosemite accompanied by fellow artists William Keith and Virgil Williams and with the photographer Carleton Watkins.

Yosemite must have made quite an impression on the artist, for soon thereafter Hill built a studio in the valley from which he painted for several subsequent summers. He painted numerous works of the area, from small sketches to large detailed and complicated extensive landscapes. His majestic scenes of the valley, especially those as seen from Inspiration Point were soon exhibited in New York, Boston and Chicago. One of the Yosemite scenes that Hill exhibited was described by the Boston Evening Transcript on November 18, 1871, as "a success and the grandest one Mr. Hill has achieved." Further praise was bestowed upon the painting when it was shown at the

Palette Club in New York. The critic for Watson's Art Journal declared: 'If it be true that Art, like Christianity and Civilization, has for its mission to bring us back to Nature and so to God,--then indeed is Thomas Hill...the apostle of Truth, in whose capacious brain the majestic forms and subtle effects of Nature have come to rest; and in this [Yosemite scene] he has given us the incarnation of his ideas, with all the power freshness and grandeur of nature.'

Bringing these amazing scenes to a national audience brought Hill fame and fortune. Soon after, his paintings were selling upwards of \$10,000, as a visit to Hill's studio became a popular tourist destination in the valley by the 1880's. Along with Albert Bierstadt, Thomas Moran and William Keith amongst others, these depictions of America and the wonders to be found in far off wild locations were a part of the catalyst for Western expansion in the second half of the 19th Century. They have become synonymous with early California painting and its rich history.







20  
**WILLIAM MASON (ACTIVE 1808-1844)**  
A still life with cognac, pitcher, a wedge of cheese and biscuits signed with initials and dated 'W.M. July 4, 1840' (lower left)  
oil on canvas  
15 x 22in  
overall: 21 x 28in  
Painted in 1840

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



21  
**VICTOR DUBREUIL (1846-1946)**  
Still life with champagne, cigars, and a pack of playing cards signed 'V. Dubreuil' (upper right)  
oil on canvas  
12 x 10in  
overall: 23 x 21in

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



22

**HENRY RASCHEN (1854-1937)**

Still Life with Seashells

signed, dated and inscribed 'H. Raschen 1884/Fort Ross'  
(lower right)

oil on canvas

20 x 30in

overall: 29 x 39in

Painted in 1884

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

**Exhibited**

San Francisco, The Palette Club, 1884.

Oakland, Oakland Art Museum, On loan, 1975.

San Francisco, Montgomery Gallery, *The American Still Life Tradition 1855-1985*, May 29 - July 6, 1985.

Sacramento, Crocker Art Museum, *Bountiful Harvest: 19th Century California Still Life Painting*, 1991.

Oakland, Oakland Museum, *19th Century California Still Life Painting*, January 25 - April 19, 1992.

**Literature**

Janice Tolhurst Driesbach, *Bountiful Harvest: 19th Century California Still Life Painting*, Sacramento, Crocker Art Museum, 1991, illustrated.





23

**WILLIAM SMITH JEWETT (1812-1873)**

Yosemite

inscribed 'Wm. S. Jewett's last picture painted 1872  
for Clara F. Jewett' in a later hand (on the reverse)

oil on canvas

42 x 30 1/2 in

overall: 49 x 37 in

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

**Provenance**

Estate of the artist.

Estate of Clara F. Jewett, from the above.

Thence by family descent, Connecticut.

Sale, Shannon's Fine Art Auctioneers, Greenwich, Fine American  
and European Paintings, October 29, 2009, lot 114.



24

**THOMAS HILL (1829-1908)**

Half Dome, Yosemite  
signed and dated 'T. Hill 1869' (lower right)

oil on canvas

20 x 30in

overall: 29 x 39in

Painted in 1869

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

**Provenance**

Sale, Northeast Auctions, Portsmouth, March 28, 2010, lot 822.





25

**WILLIAM HAHN (1829-1887)**

Three Boys, City Scene

unsigned

oil on canvas

30 1/2 x 22 1/2in

overall: 35 x 28in

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

**Exhibited**

Oakland, The Oakland Museum, *William Hahn, Genre Painter 1829-1887*, June 15 - August 29, 1976.

**Literature**

Marjorie Dakin Arkelian, *William Hahn, Genre Painter 1829-1887*, Oakland, Oakland Museum, 1976, fig. 33, p. 37, illustrated.



26

**GEORGE HENRY HALL (1825-1913)**

Spanish Women

signed and dated 'G.H. Hall' '62 (lower right)

oil on canvas

15 x 11in

overall: 23 x 18in

Painted in 1862

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

27

**GRACE CARPENTER HUDSON (1865-1937)**

Lu's Baby

signed 'G. Hudson' (lower left) and signed and numbered '68' (on the reverse)

oil on canvas

10 x 8in

overall: 14 x 11in

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

**Literature**

Searles R. Boynton, *The Painter Lady Grace*

*Carpenter Hudson*, Eureka, 1978, no. 68, p. 159.



28

**ROBERT FREDERICK BLUM (1857-1903)**

Opium Den, San Francisco, Chinatown

signed 'R. Blum' (lower right)

watercolor on paper

11 1/4 x 8 1/4in

overall: 17 1/2 x 14 1/2in

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

**Provenance**

Alexander Wilson Drake (1843-1916), New York, New York.

with Berry-Hill Galleries, Inc., New York, New York.

A.W. Drake was an artist, collector, and a former art director at Century Magazine and Scribner's Magazine.







29

**ARTHUR PUTNAM (1873-1930)**

Tiger Love

signed in ligature 'APutnam' and stamped with foundry mark  
'ROMAN BRONZE WORKS N-Y-' (on the base)

bronze with dark brown patina

*6in high*

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



30

**ARTHUR PUTNAM (1873-1930)**

Puma and Deer, or Puma Carrying Deer  
signed in ligature 'APutnam' and stamped with foundry mark  
'ROMAN BRONZE WORKS N-Y-' (on the base)  
bronze with dark brown patina  
11 1/2 high  
Executed circa 1912

\$20,000 - 30,000

**Literature**

Julie Helen Heyneman, *Arthur Putnam, Sculptor*, San Francisco,  
Johnck & Seeger, 1932, p. 165 (full page illustration, different cast  
pictured).





31

**THOMAS HILL (1829-1908)**

Canoe Party Landing, Alaska

signed 'T. Hill' (lower right)

watercolor on paper

12 x 18 1/4in

overall: 21 x 27in

Painted circa 1887

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

**Provenance**

Robert Schoelkopf Gallery, New York, New York.

Wortsman-Rowe Gallery, San Francisco, California.

Braarud Fine Art, La Conner, Washington.

**Exhibited**

Cincinnati Art Museum, Cincinnati, Ohio, no date.

Oakland, The Oakland Museum, *Thomas Hill: The Grand View*,  
September 9, 1980 - June 1, 1981.

This work is listed as no. 74 in the *Catalogue of the Paintings  
and Sketches of the late Thomas Hill*, by Robert R. Hill 1910.

In 1887, the naturalist John Muir asked the artist to accompany him to Alaska and paint a series of works in and around the Muir Glacier. Hill jumped at the opportunity, eager to leave behind his job as interim director of the California School of Fine Arts in San Francisco and a rocky marriage. Together Hill and Muir embarked on a cruise to Alaska, which introduced Hill along the way to new landscapes in the Pacific Northwest and Canada.



32

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

Taos pueblo

signed and dated 'S. Gile '27' (lower right)

watercolor on paper

15 x 17in

overall: 21 x 22in

Painted in 1927

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

**Provenance**

with George Stern Fine Arts, Los Angeles, California.

Private collection, Pacific Palisades, California.

Anon. sale, Butterfields, San Francisco and Los Angeles, Dec. 13,

2000, sale 7209D, lot 3260.





33

**EMIL CARLSEN (1848-1932)**

Connecticut Hills (Canaan Mountains)  
signed and dated 'Emil Carlsen 1907' (lower right)  
oil on canvas  
14 x 20in  
overall: 20 x 26in  
Painted in 1907

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

**Provenance**

Grand Central Art Galleries, Inc., New York City, New York.  
Schweitzer Gallery, New York City, New York.  
W.I.M. Fine Art, Oakland California.  
Garzoli Gallery, San Rafael, 1990.  
Jennifer Knoll, San Rafael, California, 1997.  
Garzoli Gallery, San Rafael, 2009.

The present work is included in the Emil Carlsen Archives and can be accessed at <http://emilcarlsen.org/>.

About 1905, Emil Carlsen built a home and studio in Falls Village, Connecticut, while maintaining a residence in Manhattan. This followed several years living in San Francisco where, at the request of Mary Curtis Richardson, Carlsen succeeded Virgil Williams as director of the School of Design. He shared a studio on Montgomery Street with Arthur Mathews, a close friend whom he had met in Paris. He was an active member of the Bohemian Club during his four years in San Francisco.

34

**JOSEPH RAPHAEL (1869-1950)**

Belgian Market

signed 'Jos Raphael' (lower right)

oil on board

7 3/4 x 9 5/8in

overall: 13 x 15in

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



35

**ELMER LIVINGSTON MACRAE (1875-1953)**

Northwest Wind, New Bedford

signed 'E.L. MacRae' (lower right)

oil on canvas

24 1/4 x 32in

overall: 34 x 42in

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

**Provenance**

Milch Gallery, New York, New York.

Estate of the artist.

Thomas Colville, Guilford, Connecticut.

John Garzoli, San Rafael, California.

Collection of Paul Andrieu & Barrett

H. Willson, San Francisco, California.

Garzoli Gallery, San Rafael, California.

C. Sutton Titus.

Private collection, San Rafael, California.







36

**EDWARD HOWARD SUYDAM (1885-1940)**

Negro Tenements, New Orleans; Valley of the South River, Waynesboro, Virginia (a group of two)

*Tenements* identified (on the reverse); *Virginia* signed 'E.H. Suydam' (lower left) both graphite on paper

10 x 14in; 11 1/2 x 14 1/2in

overall: 19 x 22 3/4in; 19 x 23 1/4in

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

**Literature**

Charles Caldwell Dobie, San Francisco:

*A Pageant*, New York,

D. Appleton-Century Co., 1933; *Waynesboro*

Appleton Century

Crofts Collection of E.H. Suydam drawings.



36



37

**RAYMOND DABB YELLAND (1848-1900)**

Fort Point, California

signed and dated 'Fort Point, Cal. Oct. 31st, 1877' (lower right)

graphite with white highlight on paper

9 3/4 x 13 3/4in

overall: 19 x 23in

Drawn in 1877

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

37

38

**CHARLES S. GRAHAM (1852-1911)**

The St. Clair River and Lake  
signed 'C. Graham' (center left)  
watercolor and gouache on artist board  
11 x 17in  
overall: 21 x 27  
Painted circa 1888

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

**Literature**

Harper's Weekly, April 28, 1888, Volume XXXII,  
no. 1636, p. 305.

The present work was reproduced as a  
full-page engraving with numbered vignettes  
(clockwise from the top) titled 'The St. Clair  
River and Flats,' 'Catamaran Boat for Shooting  
Club,' 'Looking over the Flats,' 'The Ship  
Canal,' and 'Star Island.'



39

**JULIAN RIX (1850-1903)**

Old Corn Mill at Pineville, Cumberland  
Mountains  
signed 'Julian Rix' (lower left), titled and  
inscribed 'HMA Jan 7 /85' (on the reverse)  
oil (en grisaille) on artist board  
20 x 16in  
overall: 27 x 22in

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

**Provenance**

The Pelham Estate of Helen Leale Harper,  
Jr. of Harper's Publishing.







40



41

40  
**JOSEPH DWIGHT STRONG (1852-1899)**

Along the Russian River, California  
signed and dated 'Strong '89' (lower right)  
oil on canvas  
20 x 36in  
overall: 25 x 41in  
Painted in 1889

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

41  
**ALICE BROWN CHITTENDEN (1859-1944)**

Roses  
signed and dated 'Alice B. Chittenden 1887' (lower center)  
oil on panel  
13 3/4 x 24in  
overall: 22 x 32in  
Painted in 1887

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

42

**CHARLES HAROLD DAVIS (1856-1933)**

In Golden Light  
signed 'C.H. Davis' (lower left) and titled on  
the stretcher bar  
oil on canvas  
25 x 30in  
overall: 31 x 36in

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

**Exhibited**

New York, New York, The Macbeth Gallery,  
*Exhibition of paintings by Charles H. Davis,  
N.A., Frederick C. Frieseke, N.A., and Richard  
E. Miller, N.A.*, February 2 – 21, 1920.  
Washington, D.C., The Corcoran Gallery of  
Art, 1921.  
Philadelphia, Pennsylvania, Pennsylvania  
Academy of the Fine Arts, 1921.



43

**ARTHUR BOWEN DAVIES (1862-1928)**

Lake Tahoe; Emerald Bay, Lake Tahoe;  
Cathedral Peak, Tuolumne Meadows,  
Yosemite, California; Live Oaks, Monterey,  
California (a group of four)  
each unsigned, titled and inscribed  
(on the reverse)  
each oil on panel  
sizes to 5 1/2 x 9 1/4in  
overall: sizes to 11 1/8 x 15in  
Painted in 1905

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

**Provenance**

*Lake Tahoe, Live Oaks and Cathedral Peak*  
The collection of Donelson Farquhar Hoopes  
(1932-2006), Steuben, Maine.  
Estate of the above.  
Sale, James D. Julia, Samoset, Fine Art,  
Antiques & Asian, August 22 - 24, 2006,  
lots 119, 120 and 121.

*Emerald Bay*

with Knoedler & Co., New York, New York,  
after 1973.







44  
**ROBERT ALEXANDER GRAHAM**  
**(1873-1946)**  
Morrison, Colorado  
signed 'Robt. A. Graham' (lower right)  
and titled (on the reverse)  
oil on canvas  
25 x 30in  
overall: 32 x 37in

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



45  
**ROBERT ALEXANDER GRAHAM**  
**(1873-1946)**  
Mt. Rainier  
signed 'Robt. A. Graham' (lower right)  
oil on canvas  
25 x 30in  
overall: 30 x 35in

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

46

**CHARLES HAROLD DAVIS (1856-1933)**

Edge of Grey Wood  
signed 'C.H. Davis' (lower left)  
oil on canvas  
25 x 30in  
overall: 33 x 38in

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

**Exhibited**

New York, New York, Grand Central Galleries,  
1933.

New York, New York, Macbeth Gallery,  
*Charles Harold Davis Memorial Exhibit*,  
March 27 – April 16, 1934.

Andover, Massachusetts, Addison Gallery  
of American Art, *Charles Harold Davis  
Memorial Exhibit*, June 1934.

Mystic, Connecticut, The Mystic Art  
Association, *Charles Harold Davis Memorial  
Exhibit*, July 1934.



47

**ROWENA FISCHER MEEKS ABDY  
(1887-1945)**

An old waterside lane along San Francisco  
Bay (Hunters Point)  
signed 'Rowena Meeks Abdy' (lower left),  
signed again and titled (on the reverse)  
watercolor on paper  
16 x 20in  
overall: 23 x 26in

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

**Provenance**

Cathedral School for Boys, San Francisco,  
California.

**Exhibited**

Third Annual State-Wide Exhibition, no date  
(label verso)







48

**ESTELLA M. LOOMIS (1870-1953)**

Mt. Lassen Erupting  
signed an dated 'E.M. Loomis 1914'  
(lower left)  
oil on canvas  
35 x 40in  
overall: 45 x 49in  
Painted in 1914

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

**Provenance**

Benjamin Franklin Loomis, the artist's husband.  
Gift from the above to the Fine Arts Museums of San Francisco, 1921.

**Exhibited**

Oakland, Oakland Museum, 1960.

Benjamin Franklin Loomis was an important American photographer. His photographs documented the eruption of Mt. Lassen from the time the volcano began erupting in 1914. These pictures can be seen today at the Loomis Museum in Lassen National Park in the Northern California. Estella M. Loomis, his wife, painted this historical painting after one of her husband's famous photographs.



49

**JOHN RANDOLPH STITES (1836-1888)**

Arctic Pastime  
signed 'J. R. Stites' (lower left)  
oil on canvas  
25 x 30in  
overall: 30 x 35in

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

This painting may have been influenced by a passage from Elisha Kent Kane's 1868 book, *Arctic Explorations*. In it she writes 'An adjacent slope of ice covered rock, with an angle of 45 degrees, was so warm and covered with hair as to suggest the idea that they [polar bears] had fun amusing themselves by sliding down it on their haunches, a performance by the way, in which I afterwards sought myself.' (Page 278, Volume 1) A handwritten note with this passage is affixed to the reverse.

50

**ANNE MILLAY BREMER (1868-1923)**

An old monastery garden  
signed 'A.M. Bremer' (lower left)  
oil on canvas  
16 x 12in  
overall: 23 x 19in

\$2,000 - 3,000



51

**MARGARET BELL BRUTON (1894-1983)**

Water Tower, Alameda  
signed 'Margaret Bruton' (lower right)  
oil on board  
12 x 16in  
overall: 16 x 20in

\$2,000 - 4,000







52  
**DELIA F. SHULL (1880-1930)**  
Taos Woman  
signed 'Della Shull' (lower right)  
oil on canvas  
36 x 28in  
overall: 41 x 33in

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



53  
**HERMAN G. STRUCK (1887-1954)**  
At Rest, China Camp  
signed 'Struck' (lower right)  
oil on board  
18 x 24in  
overall: 28 x 33in

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

54

**JADE FON (1911-1983)**

Art Class, Oakland Estuary  
signed 'JADE FON A.W.S.' (lower left)  
watercolor on paper  
15 x 22in  
overall: 23 3/4 x 30 5/8in

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



55

**JADE FON (1911-1983)**

Capitola Wharf  
signed 'JADE FON A.W.S.' (lower right)  
watercolor and graphite on paper  
22 1/8 x 30in  
unframed

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







56



57

56

**JOHN LANGLEY HOWARD (1902-1999)**

Of Time and Place  
signed with the artist's monogram 'JLH'  
(lower right)  
oil on board  
24 x 48in  
overall: 32 x 55in

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

**Provenance**

The artist.  
Mr. and Mrs. Louis Lalanne, San Francisco,  
California.

**Exhibited**

Oakland, Oakland Museum of California,  
Howard Family Exhibition, 1986.  
Oakland, Oakland Museum of California, *The  
Howards: First Family of Bay Area Modernism*,  
May 14 - August 7, 1988.  
San Francisco, de Young Memorial Museum,  
*John Langley Howard: A Life in Art*, February  
22 - May 19, 1991, no. 7.

**Literature**

Stacey Moss, ed., *The Howards: First Family  
of Bay Area Modernism*, Oakland, Oakland  
Museum, 1988, p. 60, 78, 116.

57

**GRIGORY GLUCKMANN (1898-1973)**

Les femmes  
signed and dated 'Gluckmann 1936'  
(lower right)  
brush wash on paper  
14 1/4 x 21 1/2in  
overall: 29 x 36in  
Painted in 1936

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

**Provenance**

Dalzell Hatfield Gallery, Los Angeles,  
California.  
Papillon Gallery, Los Angeles, California.



58

**FREDERICK WILLIAM MACMONNIES (1863-1937)**

Young Faun with Heron  
signed, inscribed and dated 'Frederick MacMonnies/Copyright  
1894 Paris 1890' with foundry mark 'E. Gruet Jeune Fondateur Paris'  
(on the base)  
bronze with dark brown patina  
27 1/4in high  
Modeled in 1890

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

**Literature**

Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Houston, Texas, 1989, pp. 126-7, 192, another example illustrated.  
Mary Smart and E. Adina Gordon, *A Flight with Fame: The Life and Art of Frederick MacMonnies (1863-1937) with a Catalogue Raisonné of the Artist's Works*, Madison, Connecticut, 1996, no. 23, pp. 85, 91-2, 99, 106, 149, 150, 288, another example illustrated.





59

**GUTZON BORGLUM (1867-1941)**

John Ruskin  
signed and dated 'Gutzon Borglum 1903' with  
foundry stamp 'GORHAM CO.'  
(on the base)  
bronze with green and dark brown patina  
15in high  
Executed in 1903

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

**Provenance**

Estate of Samuel Holt, San Francisco, California.  
Sale, Sotheby Parke-Bernet & Co.,  
Los Angeles, Fine Nineteenth and Twentieth Century  
European and American Paintings, March 13, 1979.

**Exhibited**

Philadelphia, Pennsylvania Academy of the Fine  
Arts, 1904 (another cast).  
St. Louis, Missouri, The Louisiana Purchase Exposition,  
April 30 - December 1, 1904 (another cast).  
Chicago, Illinois, The Art Institute of Chicago, 1905  
(another cast).  
New York, New York, Metropolitan Museum of Art,  
*The 75th Anniversary of Paintings & Sculptures by 75  
Artists Associated with the Art Students League of  
New York*, March 16 - April 29, 1951 (another cast).  
Stanford, Cantor Arts Center, *Rodin and America,  
Influence and Adaptation, 1876 - 1936*, 2011  
(another cast).

**Literature**

The Art Students League of New York, *The  
Metropolitan Museum of Art presents the 75th  
Anniversary Exhibition of Painting and Sculpture by  
75 Artists Associated with the Art Students League  
of New York* [exh. cat.], New York, The League,  
1951 (another cast illustrated).  
Lucy D. Rosenfeld, *A Century of American  
Sculpture, The Roman Bronze Works Foundry*,  
Atglen, Schiffer Publications, 2002, p. 42 (another  
cast illustrated).

Between 1893 and 1895, Borglum traveled to  
England and took up residence in London until his  
return to the United States in 1902. It was during  
this period that he had the occasion to meet the  
aging John Ruskin (1819-1900) and described him  
as "the most marvelous, magnificent, unappreciated  
genius the world has ever known."<sup>1</sup>

<sup>1</sup> Albert TenEyck Gardner, *American Sculpture:  
A Catalogue of the Collection of the Metropolitan  
Museum of Art*, New York, 1965, p. 102 (another  
cast illustrated).



60

**WILLIAM ORDWAY PARTRIDGE  
(1861-1930)**

Seated Figure  
signed and dated 'Copy 1911/Partridge' with  
foundry mark 'S. KLABER & CO. FOUNDERS N.Y.'  
(on the base)  
bronze with dark brown patina  
10 1/4in high

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



61



62

61  
**BENIAMINO BENVENUTO BUFANO (1898-1970)**

Mole  
 signed and numbered 'Bufano 18/24'  
 (along the edge)  
 bronze with a light brown patina  
 4in high

\$3,000 - 5,000

**Provenance**

Private collection, El Cerrito, California.  
 Sale, Butterfields, San Francisco, Prints, Paintings &  
 Photographs, April 23, 2002,  
 sale 7327K, lot 6095 (as 'Pig').

62  
**A GROUP OF 29 VOLUMES ON CALIFORNIA AND WESTERN ART**

including *Arthur Putnam Sculptor* by Julie Heyneman, *Plein Air Painters of the North and the South* by Ruth Westphal, *The Art of Maynard Dixon* by Donald Hagerty, and *The Art of Arthur and Lucia Matthews* by Harvey Jones, and 25 additional titles.

\$200 - 300



63

**JOSEPH RAPHAEL (1869-1950)**

Working in the Fields  
signed 'Joe Raphael' (lower left)  
oil on canvas  
31 x 47in  
overall: 40 x 55in

**\$80,000 - 120,000**

**Provenance**

Estate of the artist.  
John H. Garzoli, San Rafael, California, acquired from the above.  
Collection of Paul Andrieu & Barrett H. Willson, San Francisco,  
California.  
Private collection, San Rafael, California.

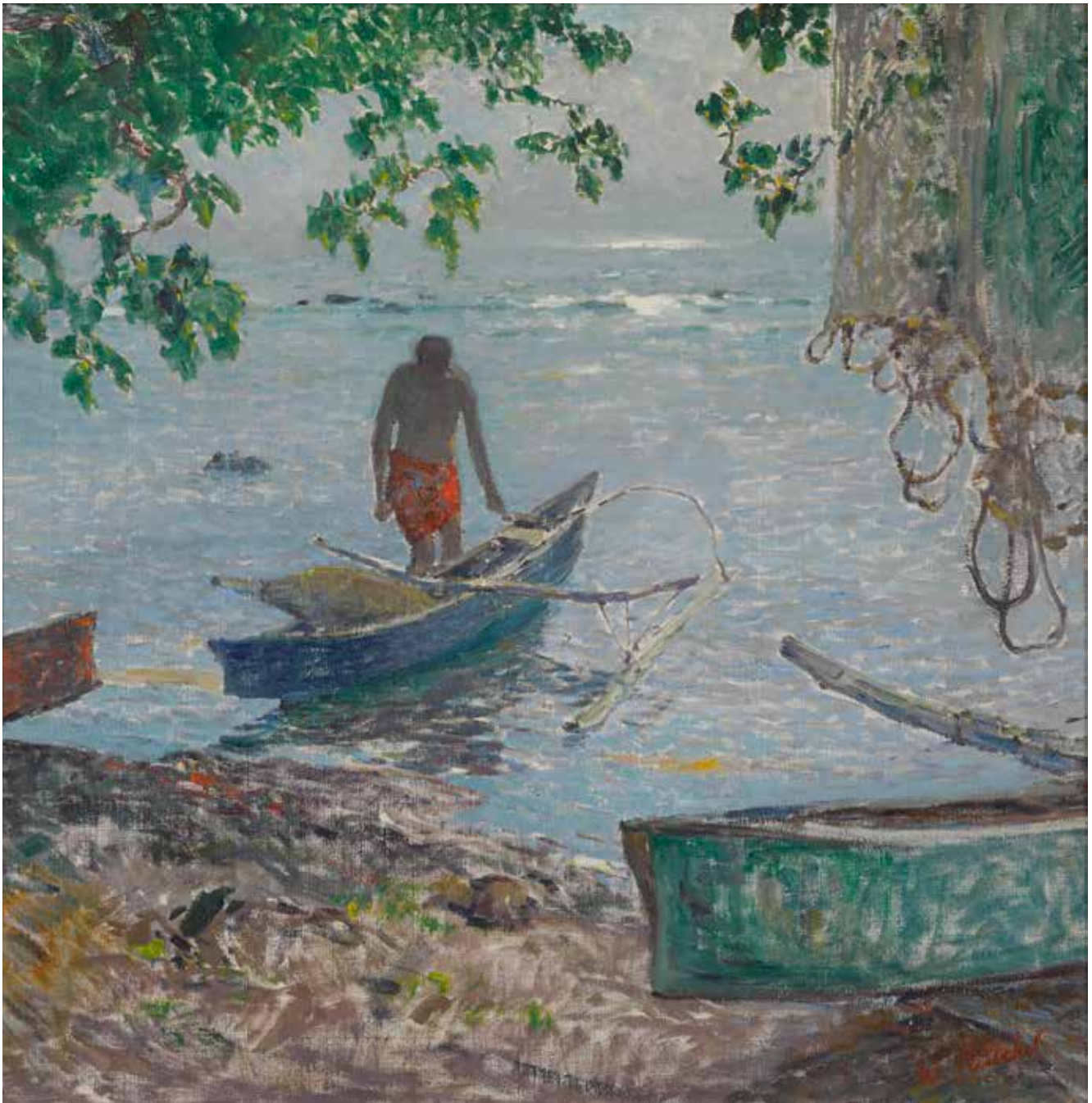
Joseph Raphael was active in the Bay area during the 1890s, first as a newspaper illustrator and later as a sign painter. Like many of the artists of the time, Raphael wanted to continue his artistic education abroad. By 1903, he saved enough money to pursue studies in Paris. He attended classes at the Ecole des Beaux-Arts and at the Académie Julian. By 1910, Raphael was back in Bay Area, where he exhibited his predominantly figural Dutch scenes at the San Francisco Art Association. He also met and studied with Arthur F. Mathews and Douglas Tilden at the California School of Design. Raphael returned to Holland in 1912, where he married Johanna Jongkindt and moved into a cottage in the small town of Uccle, a suburb of Brussels. It is in Uccle where Raphael seems to have settled into his 'signature' style, that of wide brushstrokes loaded with thick paint and bright colors. The bold impasto in his compositions is as thick as one finds within Impressionist and Post-Impressionist painters. The artist's family, his vegetable garden and home were all popular scenes for Raphael to paint in these years. Additionally, the artist would set up his easel in neighboring orchards and capture local workers as they went about

their daily task of picking seasonal crops. As Raphael's impressionist style matured, one sees an almost abstract quality developing in his brushwork. Perhaps this came from the speed at which he put paint to canvas, or perhaps the advancing taste for abstraction was influencing into his own work. In either case, Raphael's work is distinctly his own and instantly identifiable.

This vibrant style earned the artist the silver medal at the 1915 Panama Pacific International Exposition, where six of his canvases were displayed. Although he lived and worked in Europe for many years, Raphael always maintained close ties with the San Francisco art community and his loyal art dealer Nils "Nelson" R. Helgesen. Throughout the 1920s and early 1930s, Raphael continued to send oils, etchings, watercolors and woodcuts for exhibitions at Helgesen Galleries and others, establishing a continuing reputation in the Bay area in spite of his prolonged absence. Joseph Raphael continues to be one of the most popular artists amongst collectors of early California Impressionism.







64

**WILLIAM RITSCHHEL (1864-1949)**

Native Fisherman (Tahiti)

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

oil on canvas

30 1/4 x 30in

overall: 34 1/2 x 34 3/8in

Painted circa 1923

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

**Provenance**

The artist.

Thence by family descent, from the estate of the above.



65

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

Hong Kong

unsigned

watercolor and graphite on paper

10 x 7 1/4 in

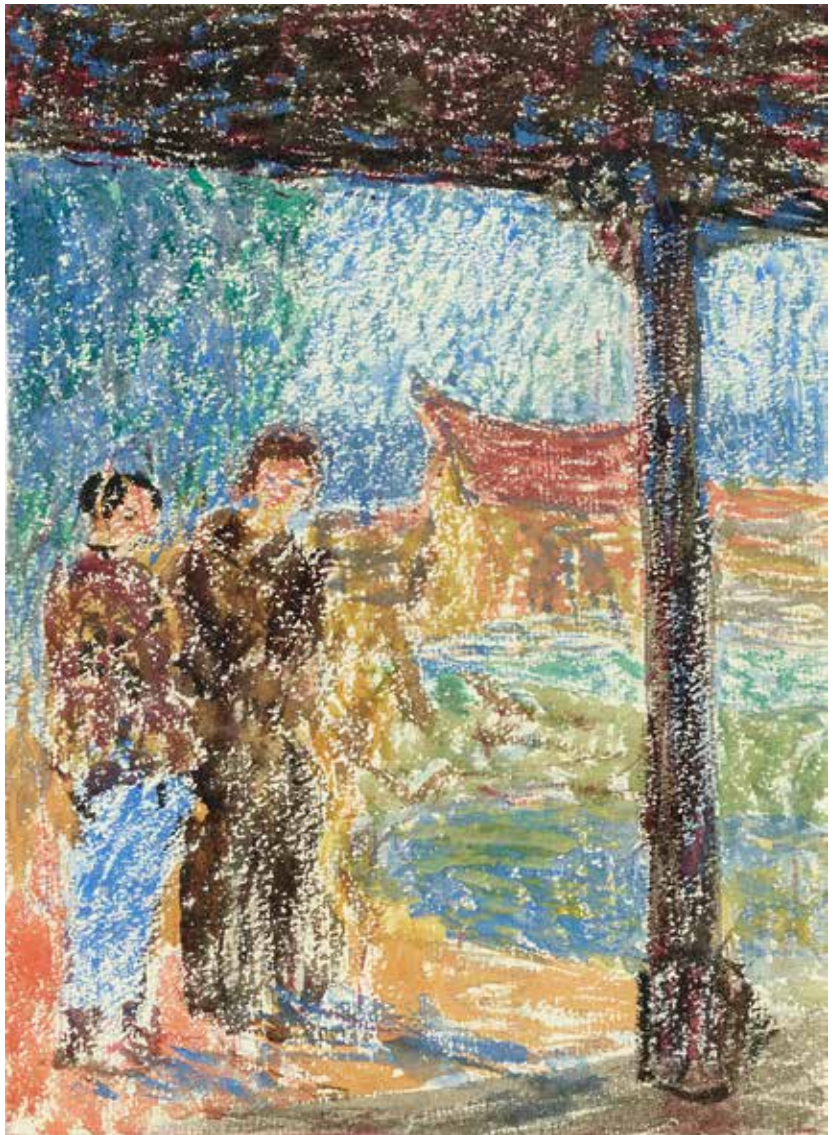
unframed

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

**Provenance**

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

Thence by family descent.



66

**WILLIAM CLAPP (1879-1954)**

Carmel Valley, Golden Hills

unsigned, inscribed 'EL.58.63.238'

(on the reverse)

oil on masonite

15 x 18 in

overall: 21 x 24 in

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

**Provenance**

The artist.

Oakland Art Gallery, Oakland, California,

on extended loan from the above, n.d.

with Maxwell Galleries, San Francisco,

California.

Private collection, Northern California.





67  
**WILLIAM RITSCHER (1864-1949)**

Carmel Coves  
signed 'W. Ritschel' (lower left)  
oil on panel  
12 x 16in  
overall: 21 x 25in

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

**Provenance**

Private collection, Beverly Hills, California.



68  
**MARY DENEALE MORGAN (1868-1948)**

Point Lobos  
signed 'M. DeNeale Morgan' (lower right)  
oil on canvas affixed to board  
12 x 16in  
overall: 19 1/4 x 23 1/4in

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

**Provenance**

Private collection, Northern California.





69

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

Cypress trees, Carmel

signed 'M. DeNeale Morgan' (lower left)

oil on board

30 x 40in

overall: 38 x 48in

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



70  
**MAURICE LOGAN (1886-1977)**  
Point Lobos, Carmel  
signed and dated 'Maurice Logan 1935'  
oil on canvas  
26 x 42 1/4in  
overall: 35 x 51in  
Painted in 1935

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

**Provenance**  
with Maxwell Galleries, San Francisco,  
California.

**Exhibited**  
The Appleton Museum of Art, Ocala, Florida,  
2000 - 2002.



71  
**WILLIAM LOUIS OTTE (1871-1957)**  
Windswept, Carmel by the Sea  
signed 'William Louis Otte' (lower left)  
pastel on paperboard  
22 x 28in  
overall: 27 1/2 x 33 3/4in  
Executed in 1923

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





72

**DANA BARTLETT (1882-1957)**

*By the Sea*  
signed 'Dana Bartlett' (lower right)  
oil on canvas  
40 x 50in  
overall: 50 x 60in  
Painted in 1927

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

**Provenance**

Private collection, Newport Beach, California.

**Exhibited**

Los Angeles, Los Angeles Museum, Exposition Park, *Painters and Sculptors of Southern California Exhibition*, 1927.  
Palm Springs, Palm Springs Art Museum, *A Grand Adventure: American Art of the West*, September 27, 2014 - January 4, 2015.  
Escondido, California Center for the Arts, *Legacy of the Land*, March 22 - May 3, 2015.

**Literature**

"Legacy of the Land, March 22 - May 3, 2015," *American Art Review*, April 2015, p. 92, illustrated.  
California Center for the Arts, *Legacy of the Land* [exh. cat.], cover illustration; p. 30.

The present work is believed to be painted near the end of Sunset Boulevard by Santa Monica State Beach in Pacific Palisades, based on a similar composition by the artist.



73  
**EDGAR PAYNE (1883-1947)**  
Brittany Harbor  
signed 'Edgar Payne' (lower right)  
oil on canvas affixed to board  
11 x 14in  
overall: 17 x 20in

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

**Provenance**  
Private collection, Northern California.



74  
**MAURICE BRAUN (1877-1941)**  
The Pacific Shore  
signed 'Maurice Braun' (lower left) and titled  
(on the stretcher bar)  
oil on canvas  
20 x 24in  
overall: 24 x 28in

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

**Provenance**  
Private collection, Texas.





75

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

Low tide on the jetty  
signed 'A.G. Rider.' (lower right)

oil on canvas  
27 1/4 x 27 1/4in  
overall: 32 x 32in

**\$35,000 - 60,000**

**Exhibited**

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

Irvine, The Irvine Museum, *Sunlight & Shadow, The Tradition of Plein Air Art Painting*, January 2 – September 24, 2015.

76

**EDGAR PAYNE (1883-1947)**

The Inyo Sierra

signed 'Edgar Payne' (lower left), titled on the artist's label  
(affixed to the reverse)

oil on canvas

43 x 43in

overall: 48 x 48in (in the artist's frame)

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

**Provenance**

Adamson Duvannes Galleries, Los Angeles, California.

Private collection, Santa Fe, New Mexico.

**Exhibited**

New York, National Academy of Design, *103rd Annual Exhibition*,  
March 20 - April 8, 1928, no. 206.

**Literature**

Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy of Design, 1901-1950*, Madison, Sound View Press, 1990,  
p. 403.

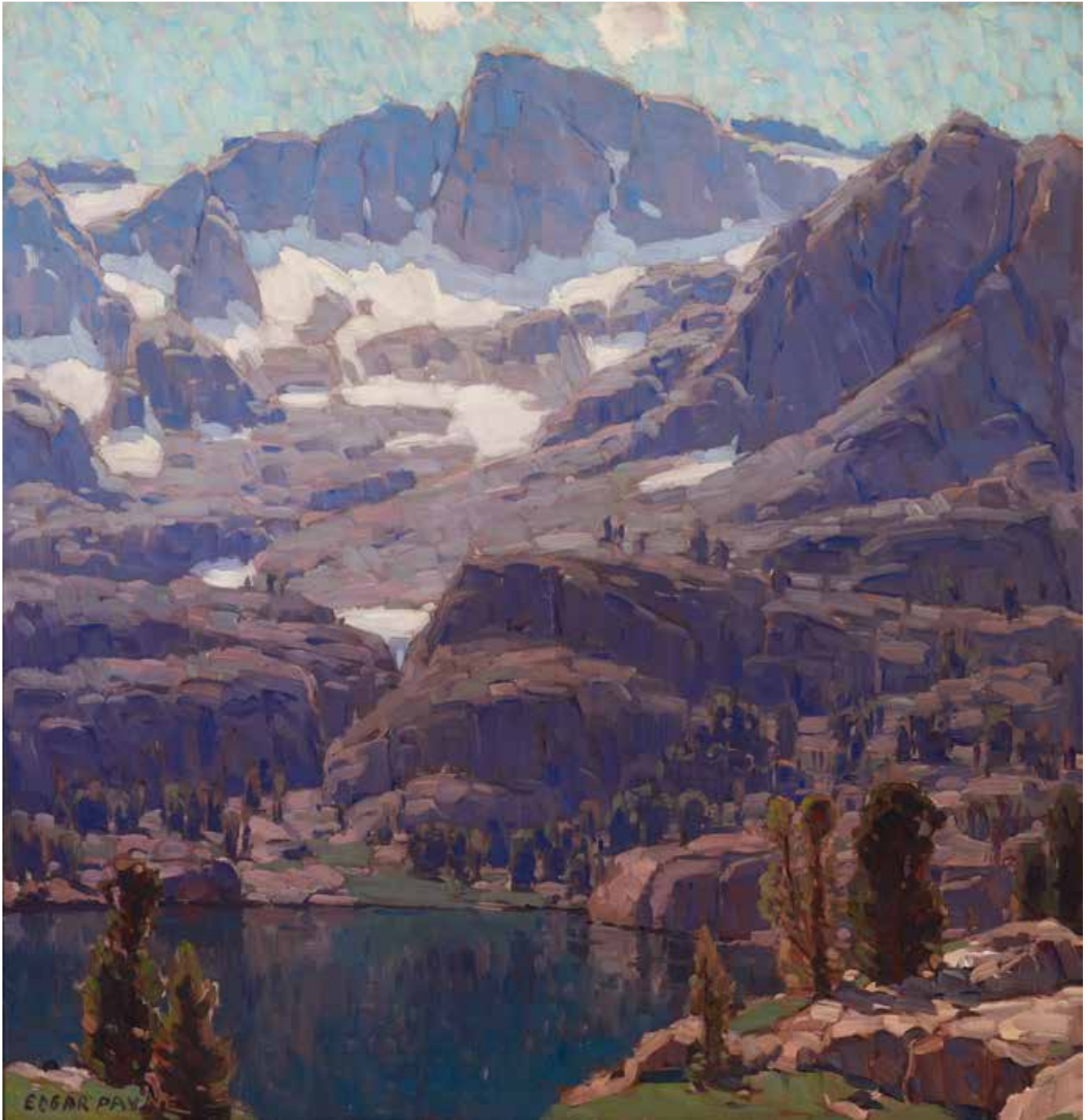
Scott A. Shields, *Edgar Payne: The Scenic Journey*, Pasadena, 2012,  
p. 237, listed in chronology.

By 1920, Edgar Payne was fully enthralled by the solitude and grandeur of California's Eastern Sierra mountains. In fact much of California by this time was encouraged to get out into the open and enjoy nature and the great outdoors. For many, there was a strong feeling that industrialization and an increase in population growth was rapidly encroaching on nature and a worry that these pristine areas were threatened. Many of Payne's early compositions are devoid of people, as he purposely strove to portray the solitude of nature and the absence of man's presence. Along with his friend and painting companion Conrad Buff, Payne would often travel by Model T on dusty roads up to the Owens Valley. From there he would travel by horse or mule to remote locations in the high country. As these visits increased through the years, Payne chose to climb further and further into the mountains in order to seek out the most spectacular vantage points he and his party could find. Unlike many artists that only painted field sketches, with more finished paintings to be completed in their studio later, Payne dragged canvases of all sizes to the very spots at which these paintings were spontaneous sketched out and completed.

While many of his fellow artists back in Los Angeles and Laguna Beach chose to paint closer to home, Payne was exhilarated by the mountains and the scenery he found. In his book *California the Wonderful*, Edwin Markham summarized the California that Edgar Payne sought to discover when he wrote, 'I have been picturing the softer paths of California, 'with roses all the way'. But if, like Ulysses, you weary of lotus-land, where it seems always afternoon, you have only to dart out to the shores or fly into the Sierras to find nature still wild and elemental.'

Edgar Payne's depictions of glacier-clad mountains and emerald blue lakes became the artist's trademark and thrust him into the international spotlight as he chose to exhibit these works in major American and European art centers. The masculinity of these scenes, and the almost otherworldly views that most would never witness themselves filled viewers with endless wonder. As a self-taught artist, Payne's broad and confident brushwork became synonymous with plein air painting in Southern California and secured the artist's place in the pantheon of American Impressionism.







77

**PAUL LAURITZ (1889-1975)**

Wildflowers  
signed 'PAUL LAURITZ' (lower left)  
oil on canvas  
20 x 24in  
overall: 29 1/2 x 33 1/2in

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



78

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

Spring Colors (San Fernando Valley)  
signed 'Franz A. Bischoff' (lower right)  
oil on board  
13 x 18 3/4in  
overall: 20 1/4 x 26 3/16in

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

**Provenance**

Petersen Galleries, Beverly Hills, California,  
inv. no. 4799.  
Private collection, Laguna Beach, California.

**Exhibited**

Pasadena, *The Paintings of Franz A. Bischoff (1864-1929): A Retrospective Exhibition*,  
March 27 - April 19, 1980, no. 75.

**Literature**

Jean Stern, *The Paintings of Franz A. Bischoff (1864-1929): A Retrospective Exhibition*, Los Angeles, Petersen Publishing Co., 1980, n.p., color illustration.





79

**CHARLES REIFFEL (1862-1942)**

In the Cuyamaca Mountains  
signed 'Charles Reiffel' (lower right) and signed and titled  
(on the reverse)  
oil on canvas  
33 x 36in  
overall: 41 x 45in

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

**Provenance**

Newhouse Galleries, New York, New York.  
Private collection, Beverly Hills, California.

**Exhibited**

Springville High School Art Association, Inc., Springville, Utah, no date.

80

**WILLIAM WENDT (1865-1946)**

Summer Thaw

signed and dated 'William Wendt 1913' (lower right)

oil on canvas

40 x 50in

overall: 52 x 62in

Painted in 1913

**\$80,000 - 120,000**

**Provenance**

Sale, Christie's, Los Angeles, California, Western & American Paintings, April 29, 1999, sale 9096, lot 47.

with Edenhurst Gallery Fine Art, Los Angeles, California.

with William A. Karges Fine Art, Santa Monica, California.

Private collection, Las Vegas, Nevada.

William Wendt visited the West coast as early as 1894, but traveled extensively throughout both coasts and Europe, with Chicago as his home base until he established residency in Los Angeles in 1906.<sup>1</sup> While he and his artist wife Julia Bracken Wendt continued to participate in exhibitions at the Art Institute of Chicago over the next few years, they became firmly established in the Los Angeles plein air scene. They were original members of the California Art Club in 1910. Wendt was a loyal supporter of the CAC, exhibiting almost every year between 1910-1938 and serving as president for the years of 1911-1914, 1917, and 1918.<sup>2</sup>

In 1913, Wendt embarked on two painting trips, one of which eventually led him to Washington state. There he spent the summer painting snow-capped views of Mt. Rainier, and other nearby mountains, which he showed nationally.<sup>3</sup>

In a review of one of the shows, Antony Anderson described Wendt's 'notable pictures' as 'large, serious, deliberate, carefully thought out from start to finish. The result is quiet massiveness, the brooding bigness of nature in skies, hills, and mountains. And his technique has the sureness which comes from thought and knowledge...he may be called a painter's painter.'<sup>4</sup>

William Wendt's landscapes reveal as much about the grandeur of the West as the artist's own religious beliefs. Wendt believed in the theory of intelligent design and believed that God's creative purpose

for the Earth is as evident in the natural world as in scripture. *Summer Thaw*, with its bright, broad and lively brushwork, emphasizes the contrast between the immortality of the landscape and the mortality of its creator. The juxtaposition of these two truths, both of which Wendt deeply believed, appear frequently throughout his landscape compositions: 'A man who can compose so surely and strongly has to know where he stands in relation to life, he must see the world as a moral creation, a thing of inevitable laws and definite structures.'<sup>5</sup>

*Summer Thaw* exemplifies the artist's ability to capture the magnificence and the vastness of the great western landscape, especially in such a large canvas. As the composition gradually leads the eye across snowfields and off into the distance, the artist is directing the viewer's eye to the vastness of the heavens, the very source of his inspiration. He seldom depicted figures in his landscapes, instead focusing on capturing the dignity and spirituality he saw as inherent to the landscape.

<sup>1</sup> Janet Blake, Will South, and Jean Stern, In Nature's Temple: The Life and Art of William Wendt, Irvine: The Irvine Museum, 2008, p. 233, 239.

<sup>2</sup> Ibid, p. 242, 243.

<sup>3</sup> Ibid, p. 246, 247.

<sup>4</sup> Antony Anderson, "Art and Artists," Los Angeles Times, February 15, 1914, p. III4.

<sup>5</sup> Arthur Millier, "Of Art and Artists," Los Angeles Times, April 25, 1926, n.p.).







81

**WILLIAM WENDT (1865-1946)**

Sycamores

estate signature 'WILLIAM WENDT.' (lower left)

oil on canvas

30 x 40 1/4 in

overall: 39 x 49 in

Painted circa 1915

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

**Provenance**

Private collection, Orange County.

with George Stern Fine Arts, Los Angeles, California.

**Exhibited**

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

**Literature**

Will South, Jean Stern, Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 9, illus. full page color detail; p. 32, illus. full page color.





82

**MAURICE BRAUN (1877-1941)**

A glimpse of San Diego from Point Loma  
signed 'Maurice Braun' (lower right), signed again and titled  
(on the reverse)

oil on canvas

30 x 28in

overall: 41 x 39in

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

**Provenance**

Private collection, Beverly Hills, California.



83

**DUNCAN GLEASON (1881-1959)**

A Rocky Shore, The Shoreline South of Laguna Beach

signed 'Duncan Gleason' (lower right) and titled on the artists's label and inscribed 'Arch Rock/No. 61' (on the reverse)

oil on canvas

20 x 30in

overall: 25 x 35in

**\$8,000 - 10,000**

**Provenance**

Property of a Private Collector.



84

**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

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

**Provenance**

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

From the Collection of Mrs. Anita Doheny.





85

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

Rocks and Surf Glistening

signed 'Franz A. Bischoff' (lower left) and titled and signed  
(on the reverse)

oil on canvas

24 x 34in

overall: 33 x 43in

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

**GRANVILLE REDMOND (1871-1935)**

Antelope Valley

signed 'Granville Redmond' (lower left)

oil on canvas

20 3/8 x 25in

overall: 27 x 32in

**\$120,000 - 180,000**

**Provenance**

Spanierman Gallery, New York, New York (as 'Valley in Flower').

Joan Irvine Smith Fine Arts, Laguna Beach, California.

Sale, Bonhams, Los Angeles and San Francisco, California and American Paintings and Sculpture, April 8, 2008, sale 16073, lot 122.

Private collection, Beverly Hills, California.

**Exhibited**

Prescott, Prescott's Phippen Museum of Western Art, *Landscapes of the West*, August 20 - November 11, 1993, (as 'Valley in Flower')

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*,

January 20 - May 12, 2007.

**Literature**

Robert Stragnell, M.D., *Landscapes of the West*, Prescott, Prescott's Phippen Museum of Western Art, 1993, np.

Granville Redmond is one of only a few California artists, who in spite of challenging life circumstances, worked prolifically in the artistic centers of San Francisco, Monterey, and Los Angeles to great acclaim. In his late twenties, he attended the California School for the Deaf in Berkeley, California, where he first began his formal artistic training. Following graduation, he was awarded a scholarship to study at the California School of Design, the school founded by the San Francisco Art Association. His teachers there included the Tonalist painters Arthur Mathews and Amédée Joullin. In 1893, Redmond first traveled to France to study at the Académie Julian, and over the next four years, he studied in Paris, on the Brittany coast, and Moret near Fontainebleau. He fell in love with the French landscape and was determined to exhibit at the Paris Salon. Had he not received an urgent call to return home from his family, Redmond would have remained there longer. In 1898, Redmond returned to California and settled in Los Angeles, which was the start of his career in the Southland. He continued to exhibit in San Francisco, but soon embraced the

Southern California landscape, conceding that its 'scenery excels that of France.' He often painted scenes in and around Laguna Beach, Catalina Island, and San Pedro. By 1905, Redmond was receiving considerable recognition as a leading landscape painter and bold colorist throughout the state.

Granville Redmond was best-regarded then, as he is today, for his verdant wildflower landscapes, and the present work is a prime example depicting a vigorous bloom of poppies, lupine, and mustard. The Antelope Valley is known throughout all of California for its showy desert blooms, and Redmond painted this historic locale on several occasions. The spectacularly sunlit and dappled landscape suited Redmond's technique well, where his meticulous brushwork activates the foreground. As a compositional technique, Redmond favored the rule of thirds, where either the sky or foreground would offer a visual release. In the present work, the looser brushwork in the sky provides a welcome respite to the dazzling display below.







87

**WILLIAM WENDT (1865-1946)**

Farmyard Corner

signed and dated 'William Wendt 1928' (lower left)

oil on canvas

25 x 30in

overall: 33 x 38in

Painted in 1928

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

**Provenance**

Stendahl Art Galleries, Los Angeles, California.

**Exhibited**

Los Angeles, Stendahl Art Galleries, *Exhibition of Paintings by William Wendt*, April 1929, no. 38.

Los Angeles, The Ebell of Los Angeles Salon of Art, *Oils by William Wendt*, January 1940, no. 141.

Los Angeles, Stendahl Art Galleries, *William Wendt Exhibition*, March 4 - 28, 1942, no. 57 (label on the stretcher).

Los Angeles, Sullivan Goss, LA Art Show, January 2008 (as 'Stacked Hay, San Luis Obispo').

**Literature**

John Alan Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, no. 201, pp. 102, 108, 109, 145.





88

**HANSON PUTHUFF (1875-1972)**

Quiet Hills

signed 'H. Puthuff' (lower right) and signed and titled (on the reverse)

oil on canvas

30 x 40in

overall: 40 x 50in

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

**Provenance**

Private collection, Beverly Hills, California.





89

**ELMER WACHTEL (1864-1929)**

A mountain view, believed to be Mt. Wilson  
signed with the artist's device 'Wachtel' (lower left)

oil on canvas

24 x 36in

overall: 31 x 43in

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

**Provenance**

James A. Armstrong, Pasadena, California.

Private collection, Irvine, California.

Thence to the present owner.



90

**EDGAR PAYNE (1883-1947)**

Kearsage Peaks, High Sierras

signed 'Edgar Payne' (lower left) and titled (on the reverse)

oil on canvas

25 x 30in

overall: 35 x 40in

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

**Provenance**

Private collection, Beverly Hills, California.





91

**PAUL GRIMM (1891-1974)**

California foothills

signed 'Paul Grimm' (lower right), signed again, titled and dated '1934' (on the reverse)

oil on canvas affixed to board

16 x 20in

overall: 28 x 24in

Painted in 1934

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



92

**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

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

**Provenance**

Private collection, Laguna Beach, California.

**Exhibited**

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

93

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

A San Diego Garden  
signed 'Alfred R. Mitchell' and signed and  
titled (on the reverse)  
oil on board  
16 x 20in  
overall: 22 x 26in

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

**Provenance**

Private collection, Port Angeles, Washington.



94

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

Winding creek  
signed 'Geo. Demont Otis' (lower right)  
oil on masonite  
24 x 30in  
overall: 32 x 38in

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

**Provenance**

Private collection, Northern California.







95

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

Flamingos and Tropical Birds  
signed 'Jessie Arms Botke' (lower right)  
oil and gold leaf on canvas  
52 x 48in  
overall: 57 x 52in

**\$80,000 - 120,000**

**Provenance**

Private collection, Ventura, California.





96

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

Egret and Flamingo  
signed 'Jessie Arms Botke' (lower right)  
oil on canvas  
46 x 33in  
overall: 56 x 42in

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

**Provenance**

Karges Fine Arts, Beverly Hills, California.  
Private collection, Ventura, California.



97

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

White peacocks and Copa de Oro (Three panel screen)

signed 'Jessie Arms Botke' (lower right)

each panel, oil on canvas affixed to board

overall: 78 x 67 1/2in

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

**Provenance**

Private collection, Ventura, California.





98

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

Mission Inn Court

signed 'Alfred R Mitchell' (lower right)

oil on board

13 x 16 1/4in

overall: 19 x 24in

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

**Provenance**

Private collection, Utah.



99

**GUY ROSE (1867-1925)**

Giverny Hillside

unsigned

oil on canvas

9 3/4 x 12 1/2in

overall: 17 x 21in

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

**Provenance**

Christie's, California, Western and American Paintings, October 24, 2000, lot 57.

Private collection, Beverly Hills, California.

*Giverny Hillside* is an important early work that incorporates influences of Impressionism and a Tonalist palette reminiscent of James Abbott McNeill Whistler into a gentle plein air scene. C.F. Sloane of the Los Angeles Herald described a similar work by the artist of the same period: 'One of these is a hillside lying in full sunlight, which intensifies the warm green of the early grass, and the other is a view of the church mentioned above. This is in a lower tone of color than the first, but is treated in the same broad manner and has the same clear feeling of atmosphere.' (C.F. Sloane, *Mr. Rose's Paintings*, Los Angeles Herald, October 13, 1891)

As in the description, *Giverny Hillside* is of a similar 'lower tone of color' while it also maintains the hallmarks of the impressionistic brushstroke and plein air technique. Light breaks through the gray cloud-filled sky washing the rolling landscape in cool, atmospheric chiaroscuro. The direction that the artist was to follow is clearly demonstrated for us in *Giverny Hillside*.





100

**MAURICE BRAUN (1877-1941)**

San Diego countryside with river  
signed 'Maurice Braun' (lower right)

oil on canvas

30 x 40in

overall: 40 x 50in

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

**Exhibited**

Palm Springs, Palm Springs Desert Museum, *California Grandeur and Genre*, December 3, 1991 – March 14, 1993.

Irvine, The Irvine Museum, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, Touring Exhibition 2008-2009.



101

**CHARLES REIFFEL (1862-1942)**

Homestead Ranch

signed and dated 'Charles Reiffel 1933' (lower right),

signed again, titled and dated (on the reverse)

oil on canvas

25 x 30in

overall: 34 x 39in

Painted in 1933

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





102

**EDGAR PAYNE (1883-1947)**

A road to Alpine homes  
signed 'EDGAR PAYNE' (lower left)

oil on canvas

24 x 28in

overall: 31 1/2 x 36in

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

**Provenance**

Private collection, Newport Beach, California.



103

**PAUL GRIMM (1891-1974)**

Snow scenes, including High Sierra and 4th Recess Lake  
(a group of four)

two signed 'P. GRIMM' (lower right and lower left, respectively);

two signed 'PAUL GRIMM' (lower right and lower left, respectively),

two titled (on the reverse)

oil on artist board

9 x 12in

unframed

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





104

**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

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

**Provenance**

Private collection, Southern California.



105  
**RAY ROBERTS (B. 1954)**  
California Idyll  
signed 'Ray Roberts' (lower right) and  
titled and signed (on the reverse)  
oil on board  
24 x 30in  
overall: 32 x 38in

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



106  
**RAY ROBERTS (B. 1954)**  
Springtime, Coastal Range  
signed 'Ray Roberts' (lower right) and  
titled and signed (on the reverse)  
oil on board  
24 x 30in  
overall: 32 x 38in

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



107

**DAVID CHAPPLE (BORN 1947)**

Morning Light

signed 'David Chapple' (lower left) and

titled (on the reverse)

oil on canvas laid down on board

30 x 40in

overall: 41 x 51in

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



108

**DAVID CHAPPLE (BORN 1947)**

California Coast

signed 'David Chapple' (lower left) and

titled (on the reverse)

oil on canvas laid down on board

24 x 30in

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

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





109



110

109

**PAUL GRIMM (1891-1974)**

Restful Vista

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

oil on canvas

28 x 36in

overall: 35 x 44in

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

110

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

Lily Pads

signed 'Maria del Carmen Calvo' (lower right)

oil on canvas

20 x 42 1/4in

overall: 22 3/4 x 44 1/4in

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



111

**JAMES SWINNERTON (1875-1974)**

Cottonwoods in Fall  
signed 'Swinnerton' (lower right) and titled  
(on the stretcher bar)  
oil on canvas  
30 x 40in  
overall: 39 x 49in

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

**Provenance**

Property of a Southwestern Foundation.



112

**PAUL GRIMM (1891-1974)**

Golden Glow  
signed 'PAUL GRIMM' (lower right),  
signed again and titled 'PAUL GRIMM'  
(on the reverse)  
oil on canvas laid down on board  
24 x 30in  
overall: 32 x 38in

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





113

**ZAMA VANESSA HELDER (1904-1968)**

Pink Cyclamen

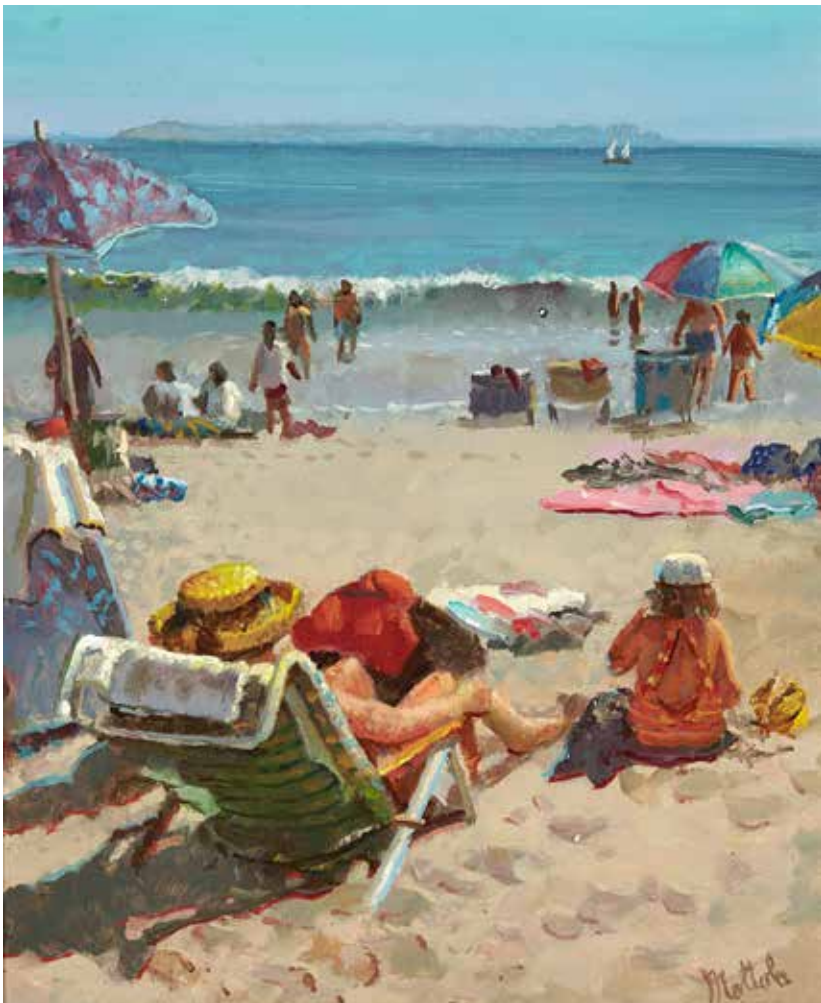
signed 'Z Vanessa Helder' (lower right)

watercolor and pencil on paper

12 1/2 x 12 1/2in

overall: 23 x 23in

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



114

**FILASTRO MOTTOLA (1915-2008)**

Mother and child on the beach

signed 'Mottola' (lower right) and signed and titled (on the reverse)

oil on panel

12 x 10in

overall: 20 x 18in

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



115

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

Near Bodega Bay

signed 'Millard Sheets' (lower left)

acrylic and watercolor on Arches paper

22 x 30in

overall: 29 1/2 x 37 1/2in

Painted in 1969

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

**Provenance**

Daizell Hatfield Galleries, Los Angeles,  
California.

Private collection, California.

Private collection, Newport Beach, California.



116

**WILLIAM TWIGG-SMITH (1883-1950)**

Hilo Sampans

signed and dated 'Twigg Smith 17' (lower left)

oil on canvas

20 x 28in

overall: 22 1/2 x 30in

Painted in 1917

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

**Provenance**

Private collection, Massachusetts.

The present work relates to a work of the same title, in the collection of Benjamin L. Marx, former President of the Honolulu Art Society and member of the Hawaiian Historical Society.





117

**GRACE RICHARDSON CLEMENTS  
(1905-1969)**

Warehouse District (Los Angeles)  
signed and dated 'Clements 31' (lower right)  
oil on canvas  
28 x 34 1/4in  
overall: 37 x 43in  
Painted in 1931

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

**Provenance**

H.A. Moe, Los Angeles, California.  
The Fine Arts Museums of San Francisco,  
San Francisco, California.  
Private collection, Southern California.

Although Grace Clements would focus her formidable artistic and literary intentions on post surrealism or new classicism later in her career, her work in the 1930s was largely architectural in subject matter. Warehouse district is a dynamic example of the artists structural collage style, where overlapping buildings become layers of color, shape and pattern. Though one could recognize telephone poles, trucks, fence posts and windows in the work, these elements yield to the abstract relationship of planes in space.

In the book *Independent Spirits*, Ilene Susan Fort writes "Highly indebted to cubism, [Clements] disassembled walls of buildings, bridges and other man-made objects and re-combined them into synthetic collage arrangements".

Fort goes on to quote the artist from a show in 1944: "I am concerned with relationships because it is through relationships that we know reality...A painting must contain its own order, hence its own reality...The laws of the macrocosm are equally important in the microcosm. Our concept of the universe is necessarily abstract; our understanding of its order is likewise abstract".



118

**OSCAR VINCENT GALGIANI (1903-1994)**

Spring Arabesque  
signed and dated 'Galgiani 49' (lower right),  
signed again and titled 'Galgiani'  
(on the stretcher bar)  
oil on canvas  
25 x 30in  
overall: 31 1/4 x 36 1/4in  
Painted in 1949

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





119

**PHILIP HERSCHEL PARADISE (1905-1997)**

Salvation and Sin

signed 'Phil Paradise' (lower right)

mixed media on board

23 x 28in

overall: 29 x 34in

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

**Provenance**

Private collection, Oregon.

Thence by descent.

Private collection, Santa Barbara, California.



120

**BEN ABRIL (1923-1995)**

Design study for Marina Del Rey  
signed 'Ben Abril' (lower left)  
watercolor and gouache on paper  
23 x 39in  
overall: 39 x 53in

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

**Provenance**

Commissioned by the County of Los Angeles, *circa* 1960.  
County of Los Angeles Harbor Patrol.  
Acquired by the present owners from the Harbor Patrol, 1999.  
Private collection, Southern California.





121

**CHESLEY KNIGHT BONESTELL (1888-1986)**

An aerial view of San Francisco and the Golden Gate Bridge  
signed 'CHESLEY BONESTELL' (lower left)

oil on artist board

33 x 27in

overall: 40 x 34in

Painted circa 1939

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

**Literature**

Ron Miller and Frederick C. Durant III, *The Art of Chesley Bonestell*,  
New York, 2001, p. 31, pp. 121-122 (related works for the Golden  
Gate International Exposition).

The present work depicts the Marin Headlands in the foreground, with a view south toward the Golden Gate Bridge and San Francisco beyond. Bonestell first rendered the Golden Gate Bridge from architectural plans in 1932 for chief engineer Joseph Strauss. He continued to illustrate it through its construction phase in the 1930s, culminating in projects for the 1939 Golden Gate International Exposition.



122

**CHESLEY KNIGHT BONESTELL  
(1888-1986)**

A panoramic view of the Golden Gate Bridge  
signed 'CHESLEY BONESTELL' (lower right)

oil and graphite on drafting paper

24 x 33 1/4in

overall: 36 1/4 x 45in

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

The present work depicts fishermen on the Marin Headlands at Point Bonita with a view of the Western facade of the Golden Gate Bridge toward the East Bay, and Alcatraz Island and Coit Tower visible beyond.



123

**RICHARD H. SLOAN (1934-2009)**

The Bridge Builder

signed and dated 'R.H. Sloan 1938'

(lower right)

oil on canvas

24 x 24in

overall: 27 x 27in

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

**Exhibited**

San Francisco, Golden Gate International  
Exhibition, Exhibition of Paintings, February 18 -  
December 2, 1939.



124

**MARK ROSSI (BORN 1951)**

White-tail Fawn, Female Deer  
(*Odocoileus Reclining*, licking hoof)  
signed 'M Rossi' and numbered 1/22  
(along edge of base)  
bronze with olive patina  
8 1/2 x 17 x 14in

\$4,000 - 6,000



125

**MARK ROSSI (BORN 1951)**

Black-tailed Jackrabbit (*Lepus californicus*)  
Pose #1, Lying down)  
signed 'M Rossi' and numbered 17/22  
(along edge of base)  
bronze with dark olive patina  
13 x 19 x 13in

\$4,000 - 6,000





126

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

Taos Indian

signed 'JH SHARP' (lower left)

oil on canvas

14 x 10in

overall: 24 x 20in

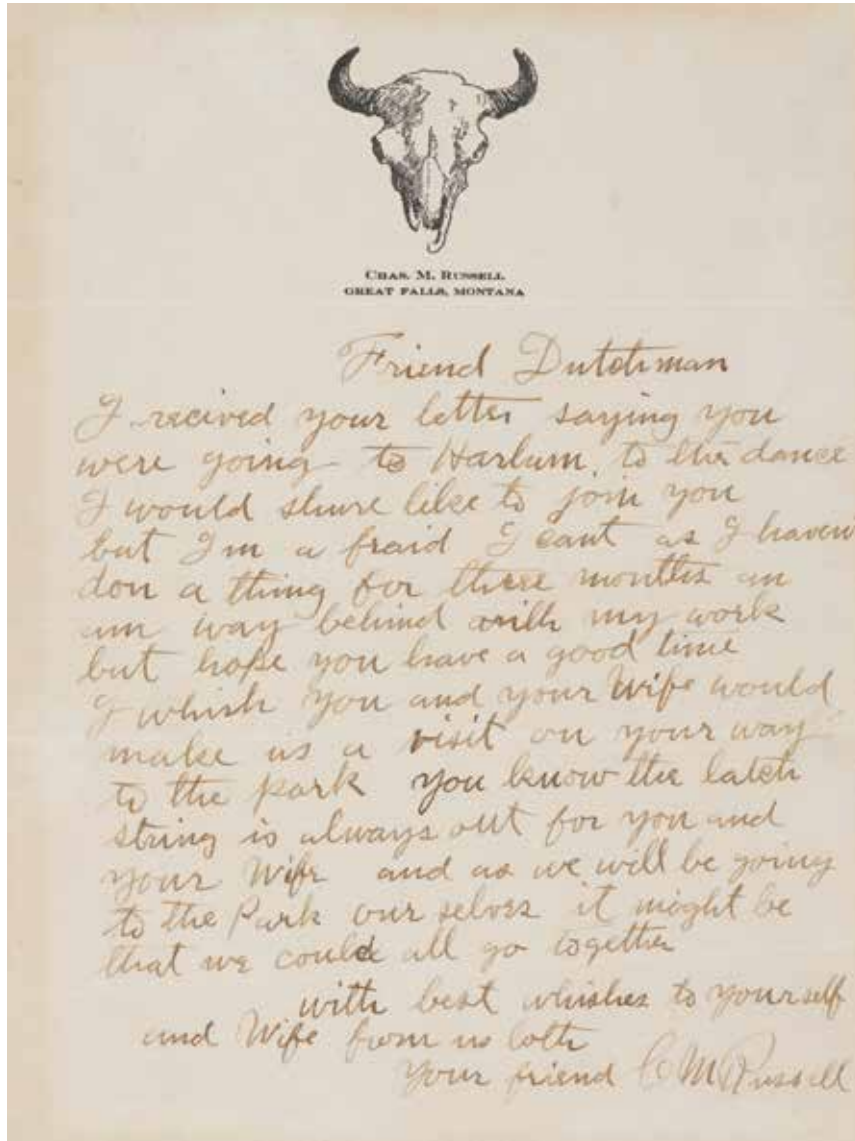
**\$30,000 - 50,000**

**Provenance**

Jim Fowler's Period Gallery West, Scottsdale, Arizona.

Private collection, Georgia.





127

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

Dear Friend Dutchman, Autographed Letter

signed 'CM Russell' (lower right)

pen and ink on paper

8 1/4 x 6in

overall: 16 x 21in

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

**Provenance**

Joseph Scheuerle, Cincinnati, Ohio.

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

This letter is framed alongside a reproduction of a Charles Marion Russell watercolor.



Reproduction of the watercolor



128

128  
**LEON SCHULMAN GASPARD (1882-1964)**

The Blue Shawl  
signed 'Leon Gaspard' (lower right)  
oil on canvas affixed to board  
6 1/2 x 4in  
overall: 12 x 9 1/2in

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

**Provenance**

Private collection, Massachusetts.

129  
**NICOLAI FECHIN (1881-1955)**

A portrait of Antonio de Triana  
signed 'N. Fechin' (lower right)  
oil on canvas  
12 x 10in  
overall: 21 x 19in

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

**Provenance**

with The Jamison Galleries, Santa Fe, New Mexico.  
Private collection, Georgia.

Antonio de Triana was the stage name of the Spanish flamenco dancer and instructor Antonio García Matos (1909-1989). Seville-born De Triana captivated American audiences in the 1940s with on-screen appearances as well as live performances at Carnegie Hall, the Los Angeles Philharmonic Auditorium, the San Diego Bowl, and the San Francisco Opera House, among other venues.





129

According to his widow, Rita Vega de Triana, the dancer was a skilled painter in his own right, and befriended several artists including Nicolai Fechin. Fechin 'saw Triana dance on many occasions, and often painted him, revealing the hidden nature of the 'Andaluz', which he expressed in rampant color in the tilt of Triana's nose and the flicker of an eyelid.<sup>1</sup>

The present work is a study of a known full-length work depicting the dancer in a gypsy stage costume, and dates to the late 1940s or early 1950s. The study — and final composition — are typical for Fechin's California period and reflect his lifelong interest in ethnic culture and dress — from Cheremis, Chuvash, and Tatars in his Russian period to Indians, Mexicans and Balinese in his American period. Throughout his oeuvre, he favored models that were artistic free and kindred spirits. The paint handling and brushwork in Fechin's portraits is quite variable, involving a combination of careful elaboration of a precisely molded face with a free-handed approach, always meant to solve specific problems. In the present study, he investigated the man, carefully working through his face, but did not stop at naturalism. The temperament and expression of the dancer breaks through in a carefully-crafted study based on expressive means, artistry and refined articulations, manifested even in a slight turn of the head. Similar

stylistic methods, concise composition, color and paint handling are often found in his work from the 1920s and 1930s.

After moving to Taos in 1927, Fechin, with rare exceptions, stopped placing dates on his works. Therefore dates, if no documentary sources are found, are given mainly within the period. The published memoirs of his widow recount the dancer meeting Fechin at his studio in Santa Monica. This suggests a possible date for the present work after 1947, when he moved to Santa Monica in his later period. Letters in the Fechin family archives between Eya Nikolainva (nee Fechin) Branham, the artist's daughter, and Triana's widow reference the full-length portrait of Triana as a gypsy.<sup>2</sup>

We wish to thank Galina P. Tuluzakova, author of the monograph *Nicolai Fechin: The Art and the Life*, for providing this catalogue note.

<sup>1</sup> Rita Vega de Triana, *Antonio Triana and the Spanish Dance: A Personal Recollection*, New York, Harwood Academic Publishers, 1993, p. 66.

<sup>2</sup> Letters of Rita Vega de Triana to Eya Fechin, December 14, 1994, Eya Fechin to Rita Vega de Triana, January 3, 1995. Private archive, San Cristobal, New Mexico.



130

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

The Posse

signed and dated 'Frank Tenney Johnson 1922' (lower right)

oil on canvas

22 x 15in

31 1/2 x 24 1/4in

Painted in 1922

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

**Provenance**

Private collection, Laguna Beach, California.





131

**CHARLIE DYE (1906-1972)**

Pay Day

signed with the artist's device and dated 'Charlie Dye 1961'

(lower right)

oil on canvas

24 x 36in

overall: 32 1/8 x 44 1/8in

Painted in 1961

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

**Provenance**

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

Kennedy Galleries, New York, New York.

Private collection, Newport Beach, California.

**Literature**

Paul Weaver, *Charlie Dye: One Helluva Western Painter*,

Los Angeles, Petersen Prints, 1981, p. 95, 134.



132

132

**FREDERIC REMINGTON (1861-1909)**

The Bronco Buster

signed and inscribed 'Copyright by Frederic Remington' and foundry stamped 'ROMAN BRONZE WORKS. N.Y.' (on the base)  
bronze with dark brown patina and verdigris  
22 1/2in high

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

**Provenance**

Private collection, Los Alamos, New Mexico.

133

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

Nature's Cattle

inscribed 'C.M. Russell / ©' and 'CMR' with skull insignia (along the base)  
and stamped 'ROMAN BRONZE WORKS N.Y.' (along edge of base)  
bronze with brown patina  
4in high  
Modeled in 1911

**\$80,000 - 120,000**

**Provenance**

James Graham & Sons, New York, New York.  
The Patrick A. Doheny Trust, Beverly Hills, California, since 1952.





133

#### Literature

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

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

According to Rick Stewart, “In 1908, Russell participated in the roundup and transfer of a privately owned buffalo herd to the Canadian government, and he took full advantage of this unique opportunity to observe the creatures at close range.” (*Charles M. Russell, Sculptor*,

Fort Worth, Texas, 1994, p. 174.) During this roundup, it is assumed that the artist would have had the opportunity to see the animals walking to water many times and may have been inspired to work on this subject as a result.

Russell was acutely aware of the strain that the non-Native Americans placed on the natural habitat of the plains and their peoples. In fact, both *Nature's Cattle* and the watercolor *Buffalo on the Move* (lot 35) represent the buffalo as bold, powerful and breathtaking, almost in commemoration of the creature as they were rapidly vanishing.

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



134

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

Sleeping Thunder

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

bronze with brown patina

7in high

Modeled in 1901

**\$25,000 - 30,000**

**Provenance**

James Graham & Sons, New York, New York.

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

**Literature**

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

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





135

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

The Snake Priest

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

bronze with brown patina

3 3/4in high

Modeled in 1914

**\$25,000 - 30,000**

**Provenance**

James Graham & Sons, New York, New York.

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

**Literature**

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

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



136

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

Appeal to the Great Spirit  
signed and dated 'C.E. Dallin 1913' (along  
the base) and stamped 'GORHAM CO.  
FOUNDERS QXC' (along the back edge)  
bronze with dark brown patina and verdigris  
8 3/4in high  
Executed in 1913

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

**Provenance**

Private collection, Southern California.

**Literature**

Kent Ahrens, *Cyrus E. Dallin: His Small  
Bronzes and Plasters*, Seattle, University of  
Washington Press, 1995, no. 9, p. 50, 106  
(another cast).



137

**HARRY JACKSON (1924-2011)**

Washakie II, First State  
signed, dated, inscribed and numbered  
'© Harry Jackson 1981/WALL 1ST 5'  
and foundry stamped 'WFS/ITALIA'  
(on the reverse)  
bronze with dark brown patina  
17 1/2 high, mounted to a stone base  
Edition of 100 with 5 artist models  
Executed in 1981

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





138

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

Navajo

inscribed 'CM Russell' with skull insignia and  
'NELLI ART BRONZE WORKS / L.A.' (along the base)

bronze with brown patina

5in high

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

**Provenance**

James Graham & Sons, New York, New York.

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

According to Rick Stewart's book, *Charles M. Russell: Sculptor*, Nelli Art Bronze Works in Los Angeles, California, produced an edition of six casts of *Navajo* at the end of the artist's life. Alternatively titled *Indian Head*, the first documented casts of this bronze were recorded as property from the Nancy C. Russell Estate. Nelli Art Bronze Works went on to produce another two casts during the early 1940s and after 1954, and until 1958, Roman Bronze Works produced at least another five casts from the same plaster model. [R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1944, p. 134, note 225.]



139  
**EDWARD BOREIN (1872-1945)**  
Rider on horseback  
signed 'EDWARD BOREIN' (lower left)  
watercolor and gouache on paper  
7 3/4 x 10 3/4in  
overall: 17 3/4 x 19 3/4in

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



140  
**EDWARD BOREIN (1872-1945)**  
Rider with steer  
signed 'EDWARD BOREIN' (lower right)  
watercolor and graphite on paper  
6 x 7in  
overall: 16 1/8 x 17 1/8in

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



141

**MAYNARD DIXON (1875-1946)**

Makin' Camp

signed and dated 'Maynard Dixon -06-'

(lower left)

watercolor on paper

11 1/2 x 7 1/2in

overall: 20 x 15in

Painted in 1906

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

**Provenance**

Anita Sultan, Atherton, California.

Private collection, Tennessee.



142

**MAYNARD DIXON (1875-1946)**

Cowboy on horseback

signed and dated 'Maynard Dixon 06-'

(lower left)

watercolor and white highlight on paper

11 1/2 x 7 1/2in

overall: 20 x 15in

Painted in 1906

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

**Provenance**

Anita Sultan, Atherton, California.

Private collection, Tennessee.





143

**ERNEST MARTIN HENNINGS (1886-1956)**

Taos nocturne

signed 'E. Martin Hennings' (lower right)

oil on canvas

25 x 33in

overall: 33 x 41in

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

**Provenance**

Nedra Matteucci Galleries, Santa Fe, New Mexico.

Private collection, Los Angeles, California.





144



145

144

**PAUL CALLE (BORN 1928)**

Carrying Place  
 signed and dated 'Paul Calle © 1985' (lower right)  
 and signed and titled (on the reverse)  
 oil on masonite  
 22 x 32in  
 overall: 30 1/4 x 40 1/4in  
 Painted in 1985

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

**Provenance**

Private collection, Pleasanton, California.

145

**HENRY LAVENDER ADOLPHUS CULMER (1854-1914)**

The Three Tetons, Wyoming  
 signed 'H.L.A. Culmer' (lower right)  
 watercolor and graphite on paper laid down on board  
 14 1/8 x 22 1/4in  
 overall: 18 5/8 x 27in

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



146



147

146

**ROBERT A. WINTER (BORN 1953)**

Feeding Time  
 signed and dated 'Robert A. Winter/1984 ©' (lower right)  
 oil on masonite  
 26 x 40in  
 overall: 36 1/2 x 50 1/2in  
 Painted in 1984

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

**Provenance**

Private collection, Pleasanton, California.

Best of Show, *C.M. Russell Auction*, Great Falls, Montana, circa 1984.

147

**MICHAEL COLEMAN (BORN 1946)**

Hunter's Camp, Rocky Mountains  
 signed and dated '© MICHAEL COLEMAN 1.9.7.4. XI' (lower right),  
 titled and dated on the artist's label (on the reverse)  
 oil on masonite  
 20 x 30in  
 overall: 28 x 38in  
 Painted in 1974

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

**Provenance**

Private collection, Northern California.



148

**JOHN MOYERS (BORN 1958)**

Once, the Buffalo were more than Bones  
signed 'John Moyers CA' (lower left)

oil on canvas

60 x 40in

overall: 72 x 52in

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

**Provenance**

Nedra Matteucci Galleries, Santa Fe, New Mexico.  
Private collection, Colorado.





149

**SYDNEY LAURENCE (1865-1940)**

Mount McKinley

signed 'Sydney Laurence' (lower right)

oil on canvas affixed to masonite

7 3/8 x 5 3/8in

overall: 9 3/4 x 7 5/8in

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

**Provenance**

Private collection, Wyoming.



150

**SYDNEY LAURENCE (1865-1940)**

Estuary

signed 'Sydney Laurence' (lower left) and  
titled on a label (on the reverse)

oil on canvasboard

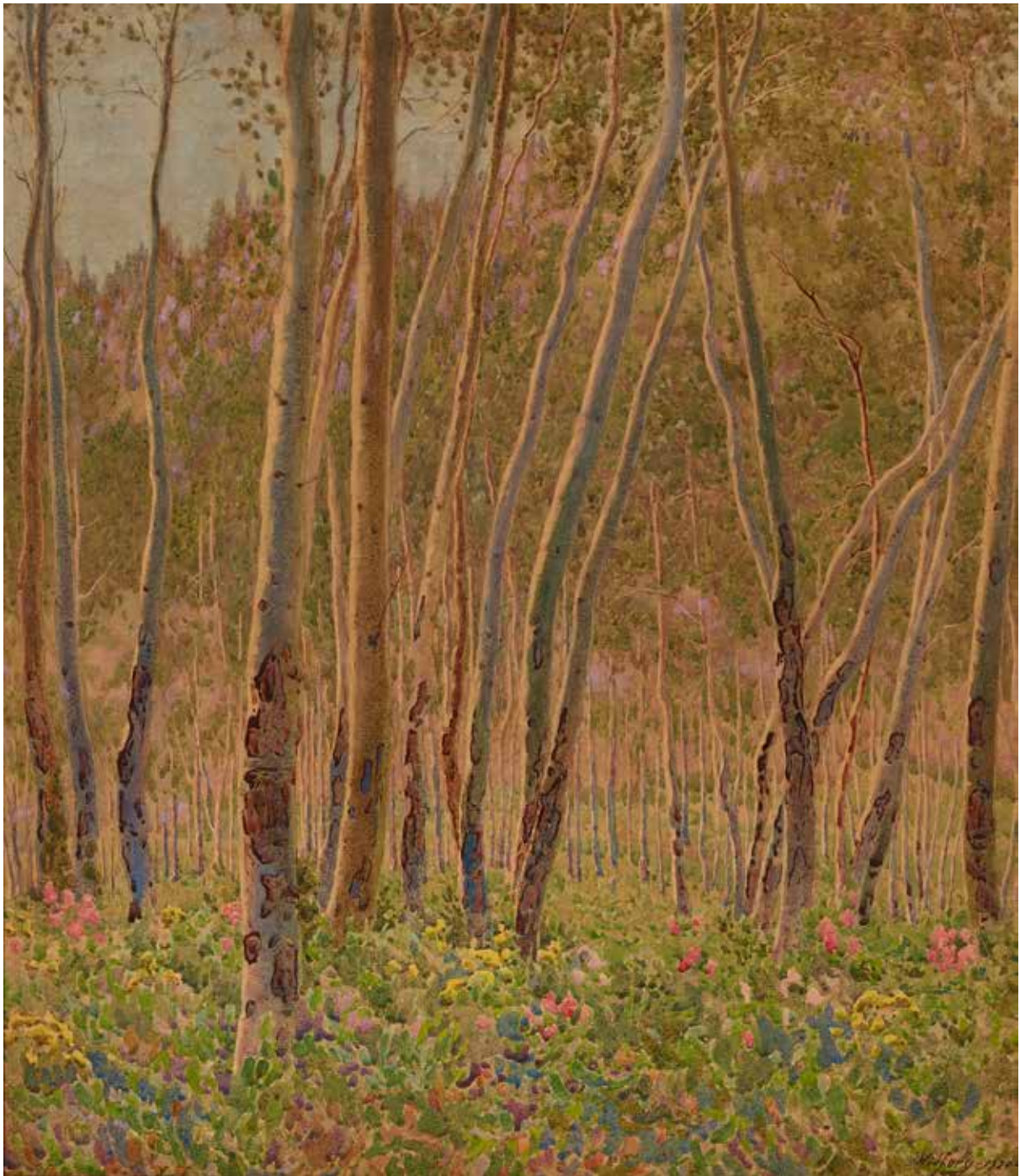
8 x 6in

overall: 12 x 10in

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

**Provenance**

Private collection, Wyoming.



151

**GUNNAR WIDFORSS (1879-1934)**

Aspens and wildflowers  
signed and dated 'Widforss - 1924 -' (lower right)

watercolor on paper

19 1/2 x 17in

overall: 29 x 27in

Painted in 1924

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

**Provenance**

Private collection, Beverly Hills, California.

We wish to thank Alan Petersen of The Gunnar Widforss Catalogue Raisonné Project for his kind assistance with cataloging the lot. The work will be included in The Gunnar Widforss Catalogue Raisonné Project as no. GW422.





152  
**CONRAD SCHWIERING (1916-1986)**  
Mountain Contrasts  
signed 'Schwiering ©' (lower right), and  
titled on a label (on the reverse)  
oil on masonite  
20 x 24in  
overall: 26 3/4 x 30 3/4in

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



153  
**FRANZ STRAHALM (1879-1935)**  
The Blue Bonnets  
signed and dated 'Franz Strahalm 1926'  
(lower right) and titled on a label (on the reverse)  
oil on canvas  
21 x 32in  
overall: 28 x 40in  
Painted in 1926

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

**Provenance**  
Property from the Nina Hartwell Trust,  
Las Vegas, Nevada.



154

**LON MEGARGEЕ (1883-1960)**

A stable of horses  
signed 'Lon Megargee' (lower right)  
oil on board  
30 x 36in  
overall: 34 x 40in

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

**Provenance**

Probably acquired from the artist, Paradise Valley, Arizona, circa 1950s.  
Thence by family descent to the present owners.



155

**ARTHUR RACKHAM (1867-1939)**

Burros Outside a Building  
signed 'A Rackham' (lower left)  
pen and ink on paper  
8 1/4 x 13in  
overall: 15 x 20in

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

**Provenance**

Mr. Leigh McMaster Battson and Mrs. Lucy Doheny Battson, Los Angeles, California.  
The Patrick A. Doheny Trust, Beverly Hills, California.

Arthur Rackham was an illustrator of various books including noteworthy titles such as Washington Irving's Rip Van Winkle and Fairy Tales of the Brothers Grimm. In fact, Charles Marion Russell is known to have had a few of these books in his personal library.





156  
**JAMES SWINNERTON (1875-1974)**

Desert sage brush  
signed 'Swinnerton' (lower right)  
oil on canvas  
20 x 24in  
overall: 28 x 32in

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

**Provenance**

Property from the Nina Hartwell Trust,  
Las Vegas, Nevada.



157  
**CONRAD SCHWIERING (1916-1986)**

Lupine Meadows  
signed 'Schwierring' (lower left) and titled and  
stamped with artist's name (on the reverse)  
oil on board  
20 x 30in  
overall: 28 x 38in

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

158

**EARLE ERIK HEIKKA (1910-1941)**

The Hunter's Return  
signed and numbered 'E.E. Heikka 7/36'  
(on the base)  
cold painted bronze  
9 1/4in high, including base

\$2,000 - 4,000

**Provenance**

Private collection, Northern California.



159

**EARLE ERIK HEIKKA (1910-1941)**

Changing Saddles  
signed and numbered 'E.E. Heikka / 7/36 ©'  
(on the base)  
cold painted bronze  
13in high, including base

\$2,000 - 4,000

**Provenance**

Private collection, Northern California.

158

END OF SALE



159



# The L.D. “Brink” Brinkman Collection

Los Angeles | Friday February 8, 2019

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## **AUCTION**

February 8, 2019 at 12pm

## **ONLINE SALE**

February 8-15, 2019

## **HIGHLIGHTS PREVIEW**

New York

November 16-19, 2018

## **PREVIEW**

Los Angeles

February 2-8, 2019

## **INQUIRIES**

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[bonhams.com/brinkmancollection](http://bonhams.com/brinkmancollection)





**HOWARD TERPNING (BORN 1927)**

Coffee Coolers Meet the Hostiles  
signed, dated and inscribed '© Terpning 1982 CA' (lower left),  
signed again and titled 'Howard Terpning' (on the backing)  
oil on canvas  
32 x 52in  
Painted in 1982

**\$600,000 - 800,000**

**Provenance**

The artist.  
Cowboy Artists of America, Kerrville, Texas.

**Exhibited**

Kerrville, Cowboy Artists of America Museum [Rotating Exhibition],  
July 1983.  
Tulsa, *Gilcrease Rendezvous*, Thomas Gilcrease Institute of  
American History and Art, May 3 - July 7, 1985.

According to the artist, "The 'Coffee Coolers' was a name that the hostile Sioux from the north gave to their tribesmen who chose to live around the white man agency and seek their favor and presents, and scout for them. In the month of yellowing grass, some coffee coolers rode up to the north and met some of the hostile Sioux on the rolling plains and smoked the pipe and counceled with them and tried to convince them to bring their band down to the agency and live in peace. Two hostile Indians on the right are riding cavalry horses."





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

Thanks for the Rain  
signed 'JOE BEELER' (lower right)  
oil on canvas  
24 x 36in

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





**GERALD HARVEY (BORN 1933)**

Hill Country Cowhands  
signed and dated 'G. Harvey 1984 ©' (lower right)  
oil on canvas  
36 x 48in  
Painted in 1984

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



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

Alphonso Bell  
signed and dated 'F. Tenney Johnson 1928' (lower left)  
oil on canvas  
32 x 40in  
Painted in 1928

**\$250,000 - 350,000**

**Provenance**

Sale, Altermann & Morris Galleries, Dallas, Collectors Sale XVI,  
May 18, 1996, lot 68.

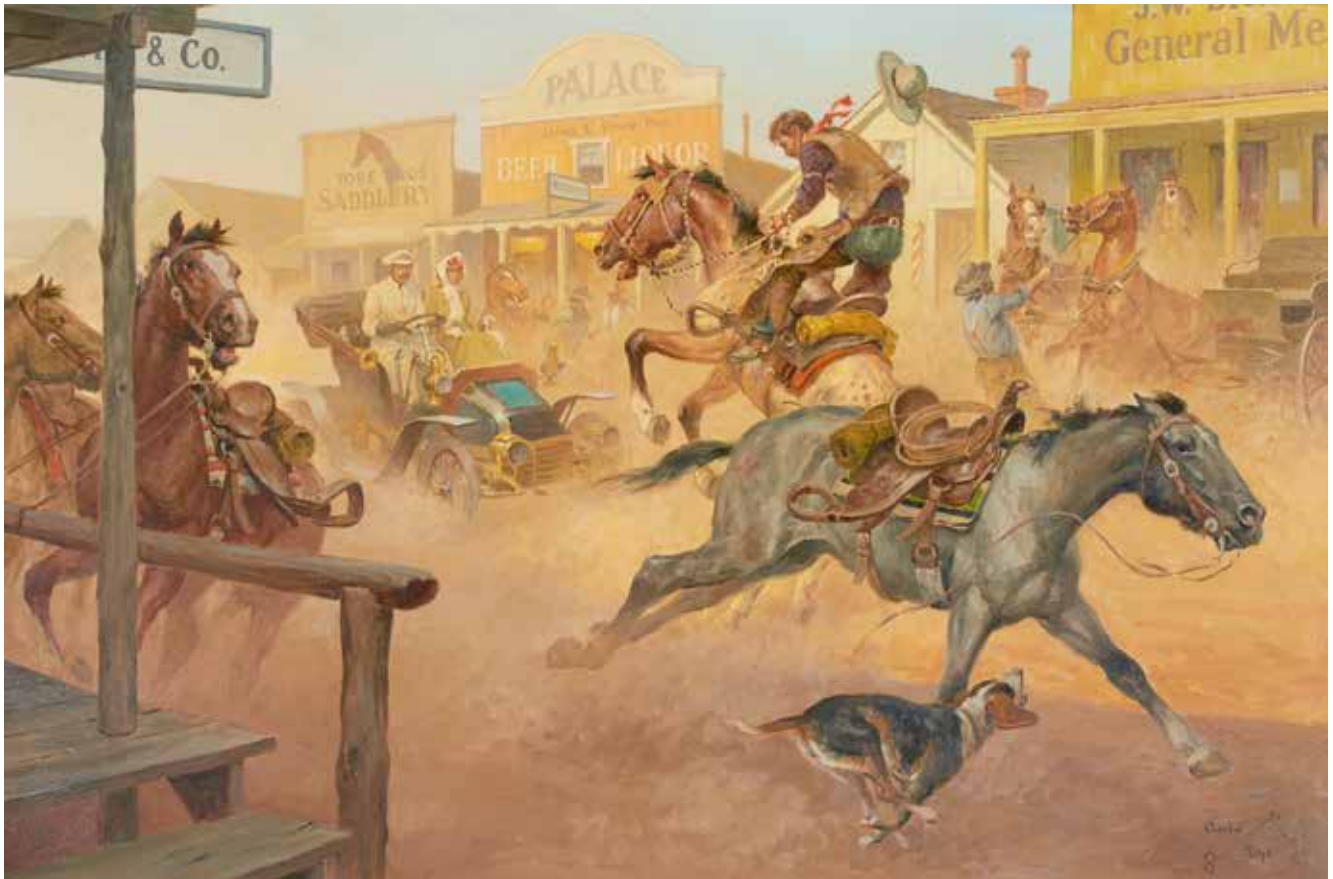


**ERNEST MARTIN HENNINGS (1886-1956)**

The Taos Twins  
signed 'E. Martin Hennings' (lower left)  
oil on canvas  
45 x 50in

**\$500,000 - 700,000**





**CHARLIE DYE (1906-1972)**

First One in Town  
signed with the artist's device and inscribed 'Charlie Dye CA'  
(lower right)  
oil on canvas  
24 x 36in

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

**Provenance**

The artist.  
Collection of William V. O'Brien, Scottsdale, Arizona.  
O'Brien's Art Emporium, Scottsdale, Arizona.

**Exhibited**

Oklahoma City, National Cowboy Hall of Fame and Western Heritage Center, Cowboy Artists of America Second Annual Exhibition, May 27 - September 9, 1967.  
Phoenix, Phoenix Art Museum, Paintings by Cowboy Artists of America, April 16 - May 25, 1971.



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

Bareback Bronc Rider

signed with the artist's device '-O- Wieghorst' (lower left)

oil on canvas

30 x 36in

Painted in 1948

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



**ROBERT ELMER LOUGHEED (1910-1982)**

Scattering the Bell Riders  
signed with the artist' device 'ROBERT LOUGHEED' (lower right)  
oil on canvas  
36 x 66in  
Painted in 1970

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

**Literature**

Don Hedgpeth and Robert Lougheed, *Robert Lougheed: Follow the Sun*, Vail, Diamond Trail Press, 2010, p. 18, 22, 25, 30, illustrated.

Of the present work, the artist notes in *Robert Lougheed: Follow the Sun*: "It is a powerful image—a wagon boss and ten cowboys horseback on a high mesa in the early morning magic of a New Mexico sunrise. You can feel the chill in the air and hear the cold whisper of wind in the surrounding sage. Saddles creek and spur rowels rattle and ring to the rhythm of the stomp and snort of fresh horses eager to be away to the work they were born for."





**KEN CARLSON (BORN 1937)**

Prairie Showdown  
signed 'Carlson' (lower right)  
oil on canvas  
42 x 84in

**\$80,000 - 120,000**



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

Pictographs  
signed 'E-I-COUSE- N-A-' (lower right)  
oil on canvas  
20 x 36in  
Painted in 1934

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

**Provenance**

Jim Fowler's Period Gallery West, Scottsdale, Arizona, 1979.



**GERARD CURTIS DELANO (1890-1972)**

Menominee Hunter  
signed with the artist's device '© Delano' (lower right)  
oil on canvas  
26 x 36in

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



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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.

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*Francis McCornack*



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The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](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 \$250,001 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 Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## 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/24772](http://www.bonhams.com/24772) 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

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.

### 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).

## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Deputy Chairman Vice President,  
Trusts and Estates

Vice Presidents, Specialists  
Rupert Banner  
Mark Fisher  
Dessa Goddard  
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#### Montreal, Quebec

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### BONHAMS \*

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580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

#### Books & Manuscripts

Ian Ehling, (212) 644 9094  
Darren Sutherland, (212) 461 6531

#### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677  
Ming Hua, (646) 837 8132  
Harold Yeo, (917) 206 1628 •

#### Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515  
Eric Minoff, (917) 206 1630  
Evan Ide, (917) 340 4657  
Michael Caimano, (917) 206 1615

#### American Art

Jennifer Jacobsen, (917) 206 1699  
Elizabeth Goodridge, (917) 206 1621

#### Contemporary Art

Jeremy Goldsmith, (917) 206 1656

#### European Paintings

Madalina Lazen, (212) 644 9108

#### Impressionist & Modern Art

Caitlyn Pickens, (212) 644 9135

#### Himalayan Art

Mark Rasmussen, (917) 206 1688

#### Japanese Works of Art

Jeff Olson, (212) 461 6516

#### Jewelry

Caroline Morrissey, (212) 644 9046  
Camille Barbier, (212) 644 9035

#### Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306  
Dan Tolson, (917) 206 1611

#### Photographs

Laura Paterson, (917) 206 1653

#### Prints and Multiples

Deborah Ripley, (212) 644 9059

#### Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

#### Trusts & Estates

Sherri Cohen, (917) 206 1671

#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax  
Monday - Friday, 9am to 5pm

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax  
Monday - Friday, 9am to 5pm

### BONHAMS \*

**SAN FRANCISCO DEPARTMENTS**  
220 San Bruno Avenue  
San Francisco California 94103  
(415) 861 7500

#### 20th Century Fine Art

Sonja Moro, (415) 503 3412

#### Books & Manuscripts

Adam Stackhouse, (415) 503 3266

#### Chinese Works of Art

Dessa Goddard, (415) 503 3333  
Henry Kleinhenz, (415) 503 3336  
Daniel Herskee, (415) 503 3271  
Lingling Shang, (415) 503 3207 •  
Amelia Chao, (415) 503 3397

#### Furniture & Decorative Arts

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#### Jewelry & Watches

Shannon Beck, (415) 503 3306

#### Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353  
Jakob Greisen, (415) 503 3284

#### Museum Services

Laura King Pfaff, (415) 503 3210

#### Native American Art

Ingmars Lindbergs, (415) 503 3393

#### California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241

#### Prints & Photographs

Morisa Rosenberg, (415) 503 3259

#### Space History

Adam Stackhouse, (415) 503 3266

#### Wine

Erin McGrath, (415) 503 3319

#### Trusts & Estates

Victoria Richardson, (415) 503 3207  
Celeste Smith, (415) 503 3214

### BONHAMS \*

**LOS ANGELES DEPARTMENTS**  
7601 W. Sunset Boulevard  
Los Angeles California 90046  
(323) 850 7500

#### 20th Century Decorative Arts & Design

Angela Past, (323) 436 5422  
Jason Stein, (323) 436 5466

#### Post-War & Contemporary Art

Alexis Chompaisal, (323) 436 5469

#### Asian Works of Art

Rachel Du, (323) 436 5587

#### African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

#### Books & Manuscripts

Catherine Williamson, (323) 436 5442

#### Coins & Banknotes

Paul Song, (323) 436 5455

#### Impressionist & Modern Art

Kathy Wong, (323) 436 5415

#### Entertainment Memorabilia

Catherine Williamson, (323) 436 5442  
Dana Hawkes, (978) 283 1518

#### Jewelry & Watches

Dana Ehrman, (323) 436 5407  
Alexis Vourvoulis, (323) 436 5483

#### Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

#### Prints & Photographs

Morisa Rosenberg, (323) 436 5435

#### Natural History

Thomas E. Lindgren, (310) 469 8567 •  
Claudia Florian, G.J.G., (323) 436 5437 •

#### California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425  
Kathy Wong, (323) 436 5415

#### European Paintings

Mark Fisher, (323) 436 5488  
Rocco Rich, (323) 436 5410

#### Trusts & Estates

Leslie Wright, (323) 436 5408  
Joseph Francaviglia, (323) 436 5443

\* Indicates saleroom  
• Indicates independent contractor



# 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

# Bonhams

Sale title: California and Western Paintings & Sculpture		Sale date: November 19, 2018	
Sale no. 24772		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/ZIPcode: _____

**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

AUCTIONEERS SINCE 1793



## American Art

New York | 19 November 2018, 4pm EST

### INQUIRIES

Jennifer Jacobsen  
+1 212 710 1307  
jennifer.jacobsen@bonhams.com  
[bonhams.com/americanart](http://bonhams.com/americanart)

### THOMAS HILL (1829-1908)

*Hudson River Valley from the  
Catskill Mountain House*  
signed and dated 'T. Hill 1872.' (lower left)  
oil on canvas  
36 ¼ x 60in  
**\$150,000 - 250,000**

# Bonhams

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## Modern Decorative Art + Design

New York | December 14, 2018

### INQUIRIES

+1 (212) 710 1306  
design.us@bonhams.com  
[bonhams.com/design](https://www.bonhams.com/design)

### TIFFANY STUDIOS "TULIP" TABLE LAMP

circa 1910  
with a reticulated  
"Queen Anne's Lace" base  
\$150,000 - 250,000



# Bonhams

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## Post War & Contemporary Art

New York | November 14, 2018

### INQUIRIES

+1 917 206 1656

[jeremy.goldsmith@bonhams.com](mailto:jeremy.goldsmith@bonhams.com)

[bonhams.com/contemporary](http://bonhams.com/contemporary)

### JOSEPH CORNELL

(AMERICAN, 1903-1972)

Cassiopeia Constellation, 1963

18 x 12 x 5 1/8 in. (45.7 x 30.5 x 13 cm.)

\$80,000 - 120,000







Charlie  
Dye 1961





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