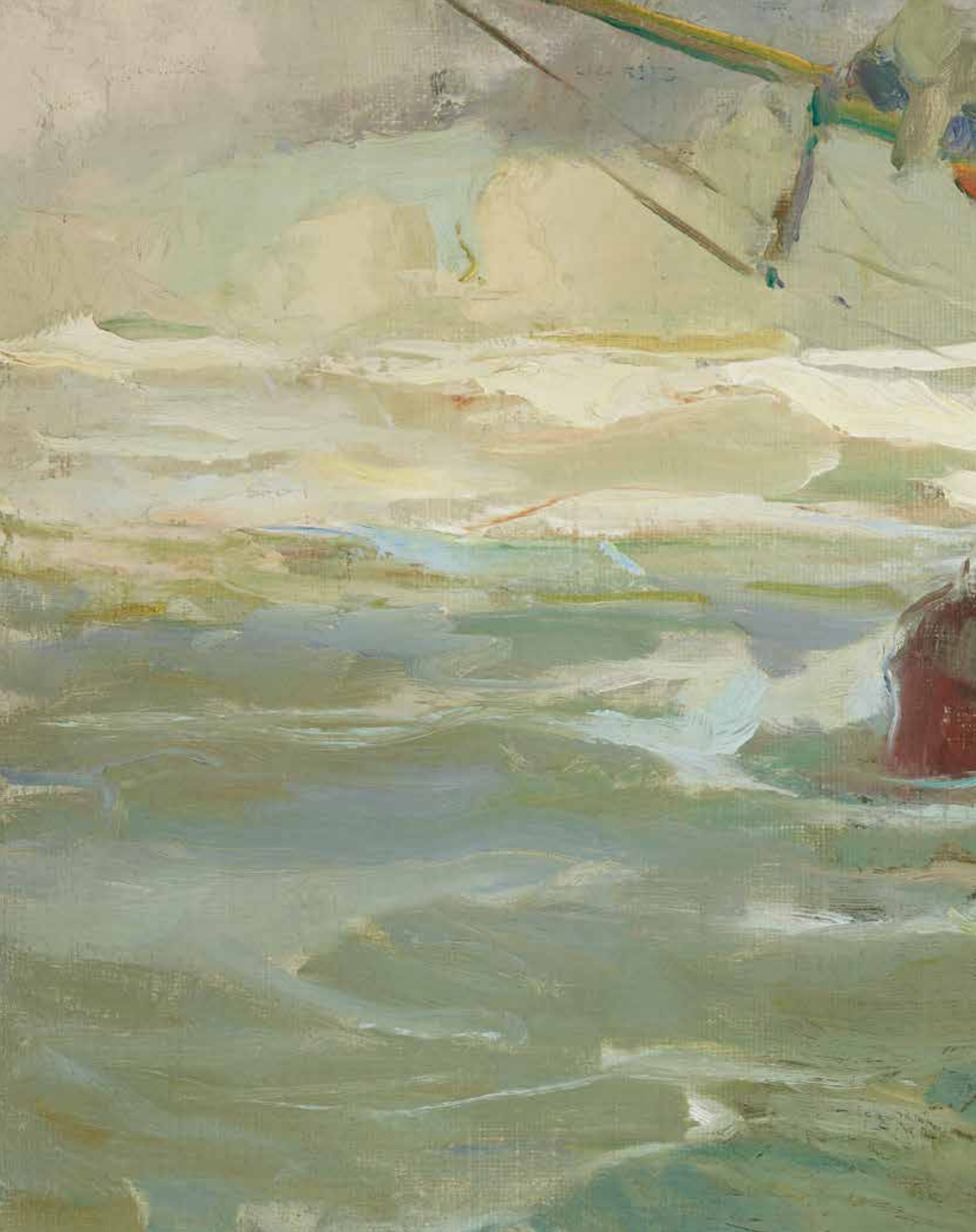


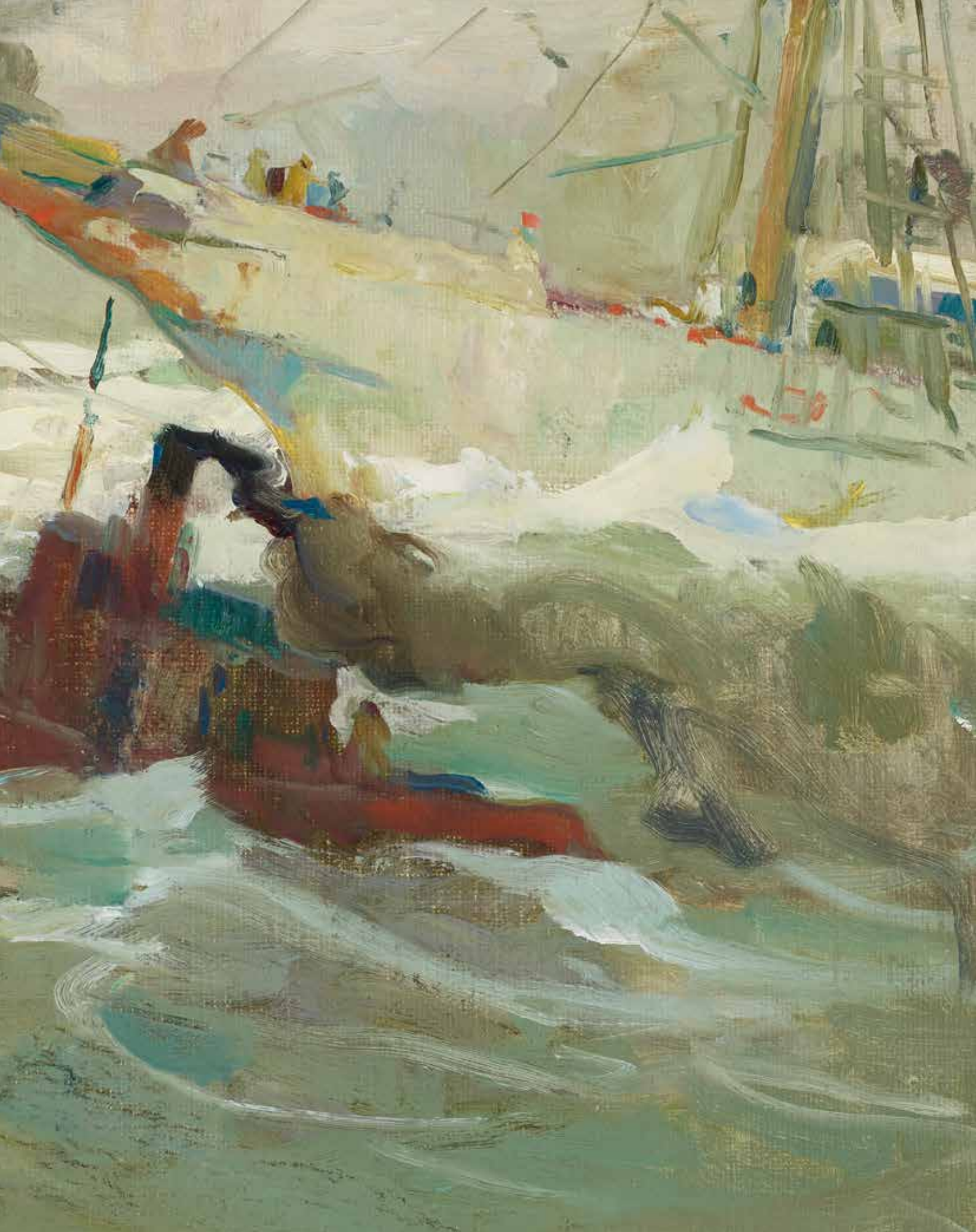
The background of the entire page is a rich, textured painting in an impressionistic style. It depicts a coastal village built on a hillside. The houses are painted in various colors, including yellows, oranges, reds, and blues, with visible brushstrokes. In the foreground, several wooden boats are docked at a pier, with their reflections visible in the water. The overall atmosphere is bright and lively, with a focus on color and light.

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ILLUSTRATIONS

Front cover: Lot 21
Inside front cover: Lot 6
Opposite: Lot 88
Inside back cover: Lot 160
Back cover: Lot 108

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1

RAYMOND DABB YELLAND (1848-1900)

Coastal Scene

signed and dated 'R.D. YELLAND. 1875'
(lower right), inscribed 'Land's End / Golden
Gate' (on the stretcher bar)

oil on canvas

18 x 30in

Painted in 1875.

\$8,000 - 12,000

2

THOMAS HILL (1829-1908)

Grizzly and Wawona (a pair)
each signed 'T. Hill' within the composition
(lower right) and titled (lower center); Wawona
inscribed in the artist's hand 'Painted panels /
from T. Hill / Wawona, Cal. / Dr. Wells Fargo &
Cos. / Express' (on the reverse)
each oil on unprimed redwood panel
each 45 x 10in

\$8,000 - 12,000

Provenance

The artist.
Mrs. William Downs, Brooklyn, New York,
from the above.





3

PERCY GRAY (1869-1952)

Mt. Diablo from Burlingame
signed 'Percy Gray' (lower right) and titled (on
the reverse)
watercolor on paper
sight 7 1/8 x 9 1/2in

\$4,000 - 6,000

Provenance

Private collection, Toronto, Canada.



4

GIUSEPPE CADENASSO (1858-1918)

Russian River
signed 'G. Cadenasso' (lower left)
oil on canvas
27 x 22in

\$4,000 - 6,000

Provenance

Montgomery Gallery, San Francisco,
California.



5

THOMAS HILL (1829-1908)

Bridal Veil Falls in Yosemite

signed 'T. Hill' (lower right)

oil on canvas

30 x 24 1/4in

\$15,000 - 20,000

Provenance

with Peterborough Fine Art, Peterborough, New Hampshire.

Private collection, Salt Lake City, Utah.

ARMIN CARL HANSEN (1886-1957)

Making Port

signed 'Armin Hansen' (lower left)

oil on canvas

30 x 32in

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

Stendahl Galleries, Los Angeles, California.

Josephine P. Everett Collection, Pasadena Art Institute, Pasadena, California.

Sale, Sotheby Parke Bernet, Los Angeles, Fine 19th and 20th Century American and European Paintings, March 17, 1980, lot 362.

Maxwell Galleries, San Francisco, California.

Justin Dart, Monterey, California.

William A. Karges Fine Art, Carmel, California.

Acquired by the present owner from the above.

ExhibitedLos Angeles, Stendahl Galleries, *Exhibition of Paintings by Armin Hansen*, April 1923.Los Angeles, Stendahl Galleries, *Oil Paintings, Water Colors and Etchings by Armin Hansen, A.N.A.*, April - May 1930.Monterey, Del Monte Art Gallery, *Exhibition of Paintings by Armin Hansen, A.N.A.*, June - July 1930.Oakland, The Oakland Museum, *Impressionism: California View 1890-1930*, September 1981 - May 1982.Monterey, Monterey Peninsula Museum of Art, *Armin Hansen: A Centennial Salute*, October 11 - November 30, 1986.Scottsdale, Fleischer Museum, *Selections from the Irvine Museum Exhibition*, March 1 - May 31, 1993.Oakland, The Oakland Museum, *Selections from the Irvine Museum Exhibition*, November 13, 1993 - February 20, 1994.Irvine, The Irvine Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games, organized by the Georgia Museum of Art and The Irvine Museum*, traveling exhibition, July 1996 - January 1998.Irvine, The Irvine Museum, *Selections from The Irvine Museum*, October 6, 2009 - February 13, 2010.Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, September 28, 2013 - January 9, 2014.**Literature**J. Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 86, illustrated full page color.W.H. Gerds, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 83, p. 135, plate 50, illustrated full page color.J. Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 62, illustrated in color.J. Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 141, illustrated full page color.S. A. Shields, *Armin Hansen, The Artful Voyage*, Pasadena Museum of California Art, 2015, pp. 172-173, illustrated full page color.

At the mere age of six, Armin Carl Hansen, the son of acclaimed Western painter and illustrator, Herman Hansen, knew that he too wanted to "draw things."¹ Though he may not have known the proper term 'artist' at the time, Hansen would in fact grow to become one of Northern California's most gifted Impressionists, the leading maritime painter throughout the Monterey region and a founder of the Monterey History and Art Association.

Born in San Francisco in 1886, Hansen gained his first unofficial art instruction and disciplined work ethic from his father, through daily assigned painting or illustrating tasks.² He later pursued formal training at the Mark Hopkins Institute in 1903, until it was destroyed in the 1906 earthquake. Hansen embarked to Germany where, after a painting of seagulls on a row of housetops by Carlos Grethe resonated with Hansen's coastal roots, he spent two years under Grethe's tutelage at the Royal Academy in Stuttgart. After which, Hansen set up a small studio in Nieuwpoort, immersed in maritime culture, and financially supporting himself by working on a North Sea trawler and painting in his spare time.³ Hansen returned to California in 1912, initially splitting his time between studios in San Francisco and the Monterey Peninsula before finally settling in Monterey, where he evolved into one of the most distinguished and influential artists in the Monterey art colony.

In contrast to traditional European Impressionists' softer color palettes and chromaticism, Hansen was exceptional in his use of bold strokes of color, embracing motion with a new sense of dynamism. A 1929 *Los Angeles Times* review praised Hansen as bringing a "welcome dash of speed and color" to the art scene⁴. Further distinguishing Hansen from his Californian contemporaries was his subject matter - where the majority of Southern Californian Impressionists focused on tranquil landscapes and avoided labor scenes - Hansen shone a spotlight on the daily laborious struggle of fisherman and the sea.

Hansen was an innate storyteller and the narratives of his paintings are easy to quickly comprehend. His portrayals of the sea and humanity's interaction with it were virile and vigorous, simultaneously communicating the power of nature and human fortitude.⁵ In *Making Port*, Hansen evokes dramatic tension through a dark and neutral toned color palette, while the asymmetrical composition and his tremendous aptitude applying broad swaths of paint to represent the sea's fury further activates the scene.⁶ By compacting the ships' efforts to determinedly press forward against the white-capped waves into a sole corner of the canvas, Hansen succinctly captures how seemingly small and perilous their plight is while encompassed by the vast sea. Perhaps most impressive is Hansen's ability to reduce his compositions to their essentials. Noted art critic Anthony Anderson wrote often of Hansen's skill, which is expressly visible in *Making Port*, "We never dreamt elimination could go so far. There is nothing in the best of his pictures - absolutely nothing - that suggests unnecessary detail. Can you discover a single stroke of the brush in any one of these that you would wish eliminated? A few broad planes of color, and there you have the picture."⁷

¹ J. F. Hernandez, *Armin Hansen, The Jane and Justin Dart Collection*, Monterey Peninsula Museum of Art, California, 1993, p. 8.

² S. A. Shields, *Armin Hansen, The Artful Voyage*, Pasadena Museum of California Art, California, 2015, p. 59.

³ *Ibid*, p. 17.

⁴ *Ibid*, p. 31.

⁵ *Ibid*, p. 29.

⁶ J. Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, California, 2002, p. 63.

⁷ S. A. Shields, *Armin Hansen, The Artful Voyage*, Pasadena Museum of California Art, California, 2015, p. 169.





7
ALDRO THOMPSON HIBBARD (1886-1972)
Carmel Coast
signed 'A.T. Hibbard' (lower left)
oil on canvas laid down on board
14 1/2 x 18in
Painted circa 1917.

\$5,000 - 7,000



8
CORNELIS BOTKE (1887-1954)
Carmel Coast
signed 'CORNELIS BOTKE' (lower right)
oil on Masonite
15 3/4 x 20in

\$3,000 - 5,000

Provenance
William A. Karges Fine Art, Carmel, California.
Private collection, Houston, Texas and
Carmel, California.

9

CHARLES ROLLO PETERS (1862-1928)

Round Lane, Dorset

signed 'Charles Rollo Peters' (lower right)

oil on canvas

32 1/2 x 55in

Painted prior to 1916.

\$7,000 - 9,000

Provenance

M.H. de Young Memorial Museum, 1916.

Sale, Bonhams and Butterfields, San Francisco and Los Angeles, California and Western Paintings & Sculpture, August 17, 2010, lot 44 (sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco).

Exhibited

Oakland, Oakland Art Museum, n.d.

Literature

M. C. Driscoll, *The M.H. de Young Memorial Museum, Golden Gate Park, San Francisco, California. Story of its foundation and the objects of its founder. Description of its various galleries. Brief sketches of the most notable exhibits, with accounts of their origin and of the periods of history and industries represented by them*, San Francisco, Board of Park Commissioners, circa 1921, p. 40.

G. Hailey, E. H. Schwartz (ed.), *California Art Research* (digital edition), WPA Project 1379, O.P. 65-3-3632, First Series, Volume 10, 1937, p. 75.

The present work was one of twenty-eight works acquired by the M.H. de Young Memorial Museum with a bequest from Alice Skae in 1916, established for California art. The work was described as 'one of his characteristic night studies in deeply luminous tones of blue with dusky shadows and the inevitable point of sharply brilliant yellow light that gives vividness to the picture.'¹

¹ Driscoll, 40.

10

WILLIAM POSEY SILVA (1859-1948)

Night, Point Lobos

signed 'WILLIAM P. SILVA' (lower right)

oil on canvas laid down on board

10 x 12in

\$3,000 - 5,000

Provenance

The artist.

Abbott Silva, Carmel, California, 1949, by family descent.

Sale, Butterfields, San Francisco and Los Angeles, Californian & American Paintings, December 8, 1993, lot 3404.

Private collection, Northern California.

A notarized label confirming the authenticity of the work from Abbott Silva, the son of the artist, is affixed to the reverse.





11

FRANZ ARTHUR BISCHOFF (1864-1929)

Point Lobos coast

signed 'Franz A. Bischoff' (lower right)

oil on board

13 x 18 3/4in

\$7,000 - 9,000



12

ALBERT THOMAS DEROME (1885-1959)

Flowers on the Coast

signed 'Albert DeRome' (lower right)

oil on board

18 x 24in

\$6,000 - 8,000



13

WILLIAM RITSCHEL (1864-1949)

Pilot on Board

signed 'W. Ritschel NA' (lower left), signed again with the artist's device and titled (on the reverse)

oil on canvas

36 x 40in

Painted in 1921-1925.

\$45,000 - 65,000

Provenance

Milch Galleries, New York, New York.
The Buck Collection, Laguna Beach, California.
Private collection, Beverly Hills, California.
Private collection, Rancho Mirage, California.

Literature

Carmel Art Association, *Our First Five National Academicians*, 1989, plate 107, illustrated full page color.
William H. Gerdts, *California Impressionism*, New York, 1998, p. 48, ill. pl. 43.

Exhibited

Washington D.C., The Corcoran Gallery of Art, *Eighth Exhibition of Oil Paintings by Contemporary American Artists*, December 18, 1921 - January 22, 1922., no. 184.
Carmel, California, Carmel Art Association, *Our First Five National Academicians*, August 3 - September 5, 1989, ill., no. 107.



14

ALBERT THOMAS DEROME (1885-1959)

Monterey Cypress, Monterey Point
signed 'Albert DeRome' (lower right) and titled
and dated (on the reverse)

oil on board

18 x 24in

Painted in 1955.

\$6,000 - 8,000

Literature

W.A. Nelson-Rees, *Albert Thomas DeRome, 1885-1959*, Oakland, 1988, pl. 521, p. 154, full page color illustration.



15

FRANCIS AUGUSTUS TODHUNTER (1884-1963)

The Straits (Raccoon Straits)
signed 'Francis Todhunter' (lower left), signed
again and titled (on the stretcher bar)

oil on canvas

24 x 30 1/4in

\$4,000 - 6,000

Provenance

Estate of the artist.

Sale, Butterfield & Butterfield, San Francisco
and Los Angeles, California Paintings,
October 4, 1992, lot 49.

Private collection, California.

This scene depicts Mar East Street in Tiburon,
with Angel Island in the distance.



16

ARMIN CARL HANSEN (1886-1957)

At Rest

signed 'Armin Hansen N.A.' (lower right)

oil on board

10 x 13in

\$30,000 - 50,000

Provenance

Private collection, Beverly Hills, California.



17

CHARLES ROLLO PETERS (1862-1928)

Crescent moon
signed 'Charles Rollo Peters' (lower right)
oil on canvas
16 x 24in

\$5,000 - 7,000

Provenance

Sale, Butterfields, San Francisco and Los Angeles, California Paintings, October 4, 1992, lot 98.



18

WILLIAM RITSCHEL (1864-1949)

Katwijk Beach
signed 'W Ritschel' (lower right), titled on labels (on the backing)
oil on illustration board
25 x 31in

\$3,000 - 5,000

Provenance

James Vigeveno Galleries, Los Angeles, California.
Private collection, Thousand Oaks, California.
Private collection, Phoenix, Arizona.

19

WILLIAM POSEY SILVA (1859-1948)

Coastal Scene
signed 'William P. Silva' (lower left)
oil on canvas
27 x 34in

\$10,000 - 15,000

Provenance

Private collection, New York.



20

CONRAD SCHWIERING (1916-1986)

Carmel Mission
signed and dated '© Schwiering NAWA 1981'
(lower right) and titled on the artist's label (on
the backing)
oil on Masonite
24 x 36in
Painted in 1981.

\$4,000 - 6,000

Provenance

with Thomas Nygard Gallery, Bozeman,
Montana.



SELDEN CONNOR GILE (1877-1947)

Quiet Cove (Belvedere)

signed and dated 'S C Gile 32' (lower right), titled on a label (on the stretcher bar)

oil on canvas

28 x 30in

Painted in 1932.

\$250,000 - 350,000

Provenance

The artist.

Louis Siegriest.

By descent through the family to the present owner.

Private collection, Northern California.

At the core of an appreciation of Selden Gile's work is an understanding of the remarkable amalgamation of painting styles and influences that the Society of Six facilitated. Modeled in part off the Group of Seven in Canada, the Society of Six would spend over a decade in close contact and even longer sporadically. The gregarious Gile was the driving force behind the Society of Six. He set the aesthetic standards that espoused color and guided the group with the strength of his personality, physical energy, and warm hospitality. With his high-energy and a sturdy build, he had a capacity for long hiking trips and outdoor, plein-air painting that he pursued passionately. He shared his house with several aspiring artists (like August Gay) and held dinners in a raucous atmosphere. Liberally seasoned with garlic and lubricated with home-brewed beer and red wine, the group critiqued each other's work with a remarkable focus.

Stylistically, the 1915 Panama-Pacific International Exposition (PPIE) had a transformative influence on the Six. For Gile, there is a palpable shift in style from the early teens through his mature pictures. In *The Society of Six: California Colorists*, Nancy Boas explains that this shift was in part a reaction to seeing the PPIE works: "After [the exhibition], the Six began applying loose, expressive brushstrokes of varying sizes, using the stroke as an element in its own right...Thus they abandoned the careful finish encouraged in academic work and attempted to reveal their own individuality and spontaneity in the paint surface itself. Combined with heavy impasto in some places and with unpainted areas of the canvas showing through in others, these brushstrokes create a purposeful sketchiness. Now sketchiness became a means of capturing a fleeting moment." (Boas, pp. 80-81)

While they gathered informally for years, they began exhibiting together in 1923. In Clapp's 1923 manifesto for the Society of Six exhibition he concludes in part: *In other words, we are not trying to illustrate a thought or write a catalogue, but to produce a joy through the use of the eyes...we have felt, and desire that others may also feel.* Clapp—the theorist of the group—would come in for some reproach from his rough-and-tumble friends, as recounted by Siegriest in a 1972 interview: *What the hell you writing all this crap down for... Get to painting and quite friggin around.* Despite their criticisms, Clapp was speaking truthfully about an underlying goal of the Six.

Terry St. John observed in his 1972 book *Society of Six* that the turning point for Gile (and Von Eichman) was 1926 when they shifted away from the more geometric works to a more broadly Fauvist-influenced painting style. Gile's work would continue to evolve, not just over long spans of time, but from picture to picture as Gile's vision of the subject demanded. His palette was very flexible, and the very surface of his paintings differed radically over his career. He was conversant with both the palette knife and the brush for paint application. Richard Diebenkorn in a letter dated July 31, 1972 wrote:

Gile's vision was direct, unsentimental, and perhaps existential in its attitude. The freshness of his painting beyond that which is perceived in its physical presence derives from a rare unencumbrance with the endless attachments to art. Gile wanted his paintings to be pure (with a small p) and pure it is for simply being in terms of itself.

In 1927, Gile moved north to Tiburon and later to adjacent Belvedere Island, both of which were popular locations for his paintings. The houseboats and rickety shacks along the waterline, many on wooden pilings, provided a rich subject for Gile's explorations of surface and color. *Quiet Cove (Belvedere)* is a dazzling embodiment of his mastery of color and texture. In just the pilings, Gile uses peach, pale yellow, multiples shades of blue, white, maroon, red and green tones with a shockingly cohesive effect. There are layers upon layers of paint in the walls and roofs of the shacks, just like the shacks themselves. Similarly, one can read the deposits of yellows and pinks on the road as a rough surface which compositionally serves two purposes—one is the inversion of the peak upper right and the second is as a foil to the oversaturated structures and water in the foreground. In *Quiet Cove*, almost 90 years after it was painted, Gile gifts the viewer with both Diebenkorn's *purity* and Clapp's *joy through the use of the eyes*.





22

MAURICE LOGAN (1886-1977)

Houses and beachgoers along Belvedere Cove
signed 'Maurice Logan' (lower right) and indistinctly inscribed 'To St[...]
/ from / Maur[...]' (on the reverse)
oil on board
19 1/4 x 23 1/2in

\$20,000 - 30,000

Provenance

Private collection, Los Altos, California.



23

SELDEN CONNOR GILE (1877-1947)

Tiburon

signed, dated and titled 'Gile - 1928' (on the reverse)

oil on canvas

15 x 18in

Painted in 1928.

\$30,000 - 50,000

Provenance

Collection of Louis Siegriest, Oakland, California.

Private collection, Hollister, California.



24

WILLIAM WENDT (1865-1946)

On the Brow of Laudamus Hill
signed 'W. WENDT' (lower right) and titled (on the stretcher bar)
oil on canvas
18 x 24in
Painted in 1897.

\$15,000 - 20,000

Provenance

Frederick Hastings Rindge, Sr. (1857-1905), Malibu, California.
Thence by family descent to the present owner.

Exhibited

Chicago, The Art Institute of Chicago, *Second Annual Exhibition of Works by Chicago Artists*, February 1 - 27, 1898, no. 229.

Literature

The Art Institute of Chicago, *Catalogue of an Exhibition of Works by Chicago Artists*, February 1 - 27, 1898, p. 31.
F.N. Levy, ed. *American Art Annual*, New York, The Macmillan Company, 1898, p. 163.
J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, no. 497, p. 175.

In the summer of 1897, Wendt was invited by George Gardner Symons to travel from Chicago to California. Through the following spring, they lived and painted in Malibu. The present work depicts Laudamus Hill in Malibu Canyon, originally part of Rancho Topanga Malibu Simi Sequit, a Spanish land grant of 13,330 acres acquired by Frederick Hastings and (Rhoda) May Knight Rindge in 1892.¹ Laudamus Hill is situated across the Roosevelt Highway from the Adamson House. The Rindges began construction of a 50-room mansion on Laudamus Hill in 1929, which was sold to the Franciscan Order for the Serra Retreat in 1942.

¹ W. South, J. Stern, J. Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 234.



**PROPERTY FROM THE COLLECTION OF NICOLE
AND WILLIAM M. KECK II**

25
JOSEPH RAPHAEL (1869-1950)
Summer Linkebeek
signed 'Joe Raphael.' (lower left)
oil on canvas
26 3/4 x 31 1/2in

\$40,000 - 60,000

Provenance
Sale, Butterfields, San Francisco, American and European Paintings,
June 9, 1983, lot 2487.



26

MAURICE BRAUN (1877-1941)

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

oil on canvas

16 x 20in

\$8,000 - 12,000



THE COLLECTION OF JOHN H. GARZOLI

27

CHARLES HAROLD DAVIS (1856-1933)

Shortest Day
signed 'C.H. Davis.' (lower left) and titled (on
the stretcher bar)

oil on canvas

25 x 30in

\$3,000 - 5,000

Provenance

Estate of the artist.

28

WILLIAM WENDT (1865-1946)

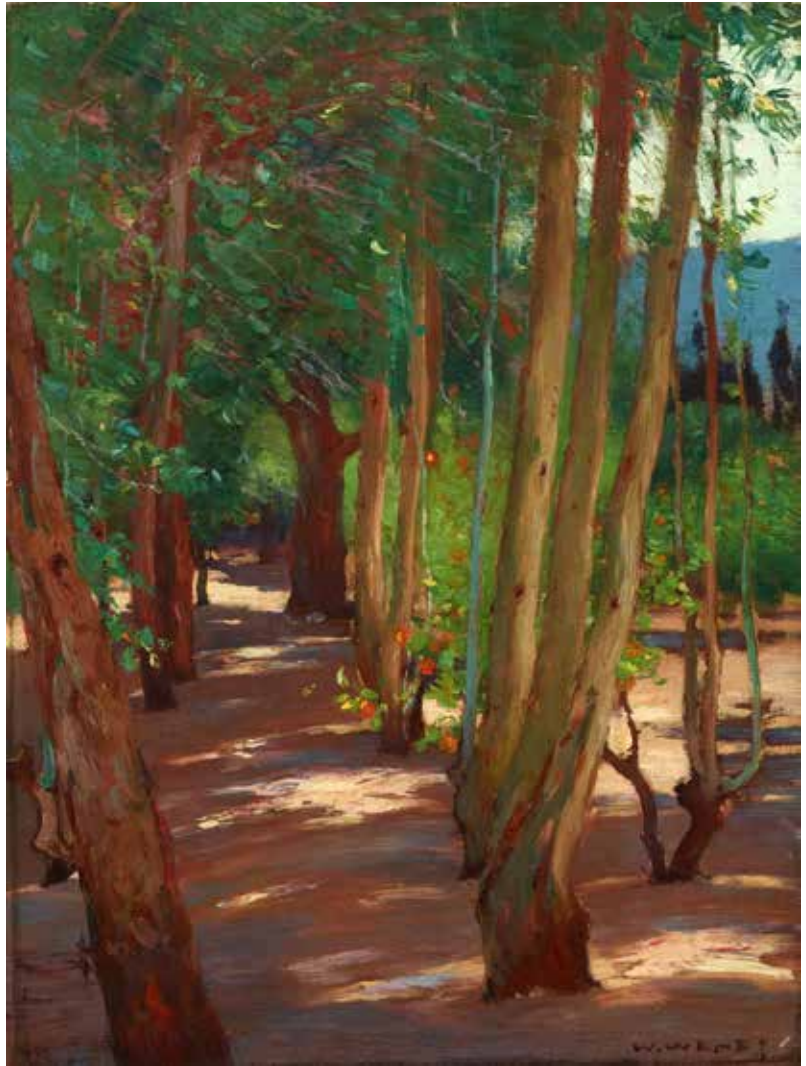
Interior of an orchard, St. Ives, Cornwall
signed 'W. Wendt' (lower right), inscribed 'No.
2 / "In the [...] light of day. / William Wendt /
Ayr / St. Ives / Cornwall"' on a label (on the
reverse)

oil on canvas

16 x 12in

Painted circa 1903.

\$8,000 - 12,000



29

EDGAR PAYNE (1883-1947)

Chioggia Boats
signed 'Edgar Payne' (lower left)

gouache on paper

18 x 22in

\$6,000 - 8,000





30

DAN LUTZ (1906-1978)

Street scene

signed and dated 'Dan Lutz 38' (lower right)

oil on canvas

26 x 30in

Painted in 1938.

\$7,000 - 9,000

Provenance

Private collection, Northern California.



31

SELDEN CONNOR GILE (1877-1947)

Belvedere bridge

unsigned

oil on board

13 3/4 x 18in

Painted circa 1928.

\$25,000 - 35,000

Provenance

The artist.

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

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

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

Exhibited

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

San Francisco, Charles Campbell Gallery, *The Society of Six*, Jan 5 - Feb 13, 1999.

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

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



32

SELDEN CONNOR GILE (1877-1947)

Marin County Farm
signed, dated and titled 'Gile 1911-' (on the reverse)

oil on board
9 x 12 1/4in.

Painted in 1911.

\$4,000 - 6,000

Provenance

Estate of the artist.
Collection of Elizabeth C. Hall.
Maxwell Galleries, San Francisco, California.
with WIM Fine Arts, Oakland, California.
Private collection, Larkspur, California.
Sale, Butterfields, San Francisco, American, California Paintings & Sculpture, December 8, 1998, lot 2083.
Private collection, Santa Rosa, California.
Private collection, Houston, Texas and Carmel, California.

Exhibited

Oakland, The Sohlman Art Gallery, *Paintings by Selden Connor Gile 1877-1947: An Exhibition of Paintings in Oil and Water Color from the Collection of James L. Coran and Walter A. Nelson-Rees*, December 5, 1982 - January 31, 1983, no. 2.
Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes: The Paintings of Selden Connor Gile*, June 9 - July 10, 1983, no. 5.

Literature

J. L. Coran and W.A. Nelson-Rees, *Paintings by Selden Connor Gile 1877-1947: An Exhibition of Paintings in Oil and Water Color from the Collection of James L. Coran and Walter A. Nelson-Rees*, Volume 2, Oakland, WIM, 1983, p. 4, no. 2, half page color illustration.

W. A. Nelson-Rees and T. N. St. John, *A Feast for the Eyes: The Paintings of Selden Connor Gile*, Walnut Creek, 1983, no. 5.

THE COLLECTION OF JOHN H. GARZOLI

33

CHARLES HAROLD DAVIS (1856-1933)

Winter Hillside
signed 'C.H. Davis' (lower left)

oil on canvas
20 x 30in

Painted circa 1932.

\$3,000 - 5,000

Provenance

Estate of the artist.



34

HANSON PUTHUFF (1875-1972)

Tawny Grasses
signed 'H. Puthuff' (lower right), signed again
and titled (on the reverse)
oil on Masonite
12 x 16in

\$5,000 - 7,000



35

SAM HYDE HARRIS (1889-1977)

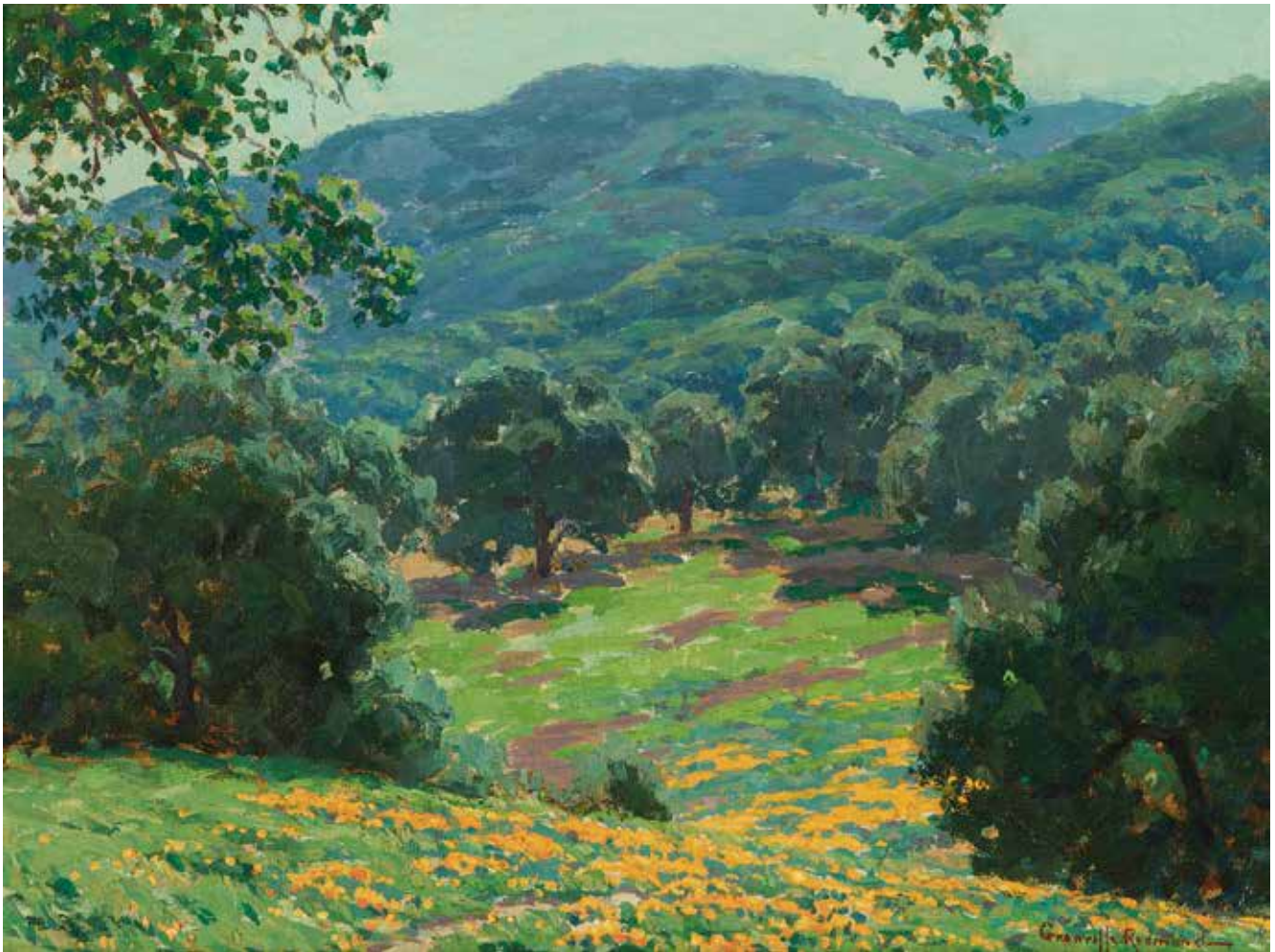
Hills in Alhambra
estate signed 'Sam Hyde Harris' (lower right),
with the estate stamp (on the reverse)
oil on board
12 x 16in

\$4,000 - 6,000

Provenance

Estate of Sam Hyde Harris.





36

GRANVILLE REDMOND (1871-1935)

Wildflowers in bloom

signed 'Granville Redmond-' (lower right)

oil on canvas laid down on board

12 x 16 1/8in

\$30,000 - 50,000

Provenance

Private collection, Sedona, Arizona.



37

JOHN MARSHALL GAMBLE (1863-1957)

Lupine, Del Monte Dunes

signed 'John M. Gamble' (lower right), signed again, inscribed and titled 'John M Gamble / Santa Barbara / Cal' (on the reverse)

oil on board

20 x 30in

\$50,000 - 70,000

Exhibited

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

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

EDGAR PAYNE (1883-1947)

Footbridge below Snowcapped Peaks

signed 'Edgar Payne' (lower left)

oil on canvas

43 1/2 x 43 1/2in

Painted circa 1921-1923.

\$100,000 - 150,000

Provenance

Private collection, Rome, Italy.

Edgar Payne spent much of the summer of 1921 sketching in the Sierras, but the artist was restless for more peaks to explore, so he planned an extended and long-awaited trip to Europe with his family. He began what was to be a two-year journey by sailing from New York to Paris in July 1922. His family remained in Paris throughout August and then drove through the mountainous Haute-Savoie region along the Swiss border, through the French Alps. They visited quaint towns such as Chamonix, Les Houches and Les Contamines-Montjoie. Here Payne must have been captivated by the glacier-laden peaks that abound in all directions. Within every valley along the French-Swiss border one finds majestic peaks towering above the viewer. The notion that nature overshadows the individual was in full view. Payne's extensive talents were already abundant and well-documented, having painted in the Sierras for several years. He simply had to decide which peak he wanted to paint each day and from which perspective. Not one to stay put for long, the artist climbed to as many high elevation vantage points as he could find for his compositions.

Footbridge below Snowcapped Peaks is almost certainly a peak above Argentière, which stands within the valley of Chamonix. A similar version of the mountain can be seen in the artist's painting *Peak at Argentière* (Trenton, *Edgar Payne, The Scenic Voyage*, p. 114). The perspective appears to be higher up the mountain and to the right of the main peak. The sun is beginning to fall as a shadow crosses the

center of the glacier. This gives the artist the opportunity to paint half of the work in bright light and half in darker, more romantic hues. The sky is painted with Payne's signature thick impasto and dabs and dashes of both pinks and light blues alongside one another.

In her extensive monograph on the artist, *Edgar Payne, The Scenic Voyage*, Dr. Patricia Trenton writes: "Over the course of his trip [to Europe], which lasted until the end of the summer of 1924, Payne received accolades from the press in Los Angeles and Chicago as well as in Paris and Rome, confirming the success of his efforts. At the same time, his odyssey influenced his art more than he might have expected. Responding to the French and Swiss Alps...he united his visual impressions with abstract form, expressing the essence of his subjects while also finding in them the means to convey his reverence for nature and to refine the ideas about visual harmony that he would codify in his book of advice to artists, *Composition of Outdoor Painting* (1941). Europe provided a means for Payne to solidify and enhance his artistic identity, while in painting the Alps he established a point of comparison by which to affirm the aesthetic value of the more pristine Sierra Nevada."





39

DENNIS M. DOHENY (BORN 1956)

From North Trail (Point Lobos)

signed and dated 'Dennis M. Doheny 1998' (lower left), signed again,

dated and titled 'D M Doheny 1998' (on the reverse)

oil on Masonite

25 x 30in

Painted in 1998.

\$15,000 - 25,000

Provenance

Private collection, Houston, Texas and Carmel, California.



40

JACK WILKINSON SMITH (1873-1949)

Cypress Trees, Point Lobos

signed 'Jack Wilkinson Smith-' (lower left)

oil on canvas

24 x 30in

\$15,000 - 25,000

Provenance

Private collection, Houston, Texas and Carmel, California.



41

DUNCAN GLEASON (1881-1959)

The Beautiful Bay of Avalon (The Giddings House and Avalon, Catalina Island)

signed 'Duncan Gleason-' (lower right)

oil on canvasboard

8 7/8 x 12in

\$20,000 - 30,000

Provenance

The artist.

Mrs. Jennie Hollingsworth & Mr. Joshua Reed Giddings, Pasadena, California, gift from artist.

June Giddings.

Thence by family descent to current private owner.

Jennie Hollingsworth Giddings and Joshua Reed Giddings met in the 1870s and were among the original pioneers of what is now Pasadena, California. In the 1920s they purchased Lookout Cottage, Paul Gano's house built in the 1880s on Catalina Island, renaming it Holly Hill House. According to the painting's owners, Duncan Gleason was a family friend of Jennie and J.R. Giddings, and he produced multiple versions of the painting for the Giddings family members in exchange for his frequent stays at Holly Hill House.



42

GRANVILLE REDMOND (1871-1935)

Catalina Island

signed 'Granville Redmond' (lower left)

oil on canvas

16 x 20in

\$25,000 - 35,000

Provenance

Private collection, Manhattan Beach, California.



43

EDGAR PAYNE (1883-1947)

Alpine scene - Switzerland
signed 'Edgar Payne' (lower right)
oil on canvas
20 x 24in

\$20,000 - 30,000

Provenance

Goldfield Galleries, Los Angeles, California.

The remnants of the artist's original label, including the painting's title, is affixed to the reverse.



**PROPERTY FROM THE COLLECTION OF NICOLE AND
WILLIAM M. KECK II**

44

WILLIAM WENDT (1865-1946)

A California landscape

signed and dated 'William Wendt 1937' (lower left)

oil on canvas

30 x 40in

Painted in 1937.

\$40,000 - 60,000



45
EDGAR PAYNE (1883-1947)
Surf at Laguna Beach (Wave Beaten Rocks)
signed 'Edgar Payne' (lower left) and titled (on
the reverse)
oil on board
12 x 16in

\$8,000 - 12,000

Provenance

Petersen Galleries, Beverly Hills, California.
Private collection, Santa Fe, New Mexico.

There are two pencil sketches depicting
landscape studies on the reverse.



46
FRANZ ARTHUR BISCHOFF (1864-1929)
Laguna Tide Pools
signed 'Franz A. Bischoff' (lower right)
oil on board
13 x 19in

\$6,000 - 8,000



47

WILLIAM WENDT (1865-1946)

Lake in the Hills

signed '-WILLIAM WENDT-' (lower right)

oil on canvas

25 x 30in

\$30,000 - 50,000

Provenance

The artist.

Stendahl Art Galleries, Los Angeles, California, 1942.

R. Trevorrow, 1947.

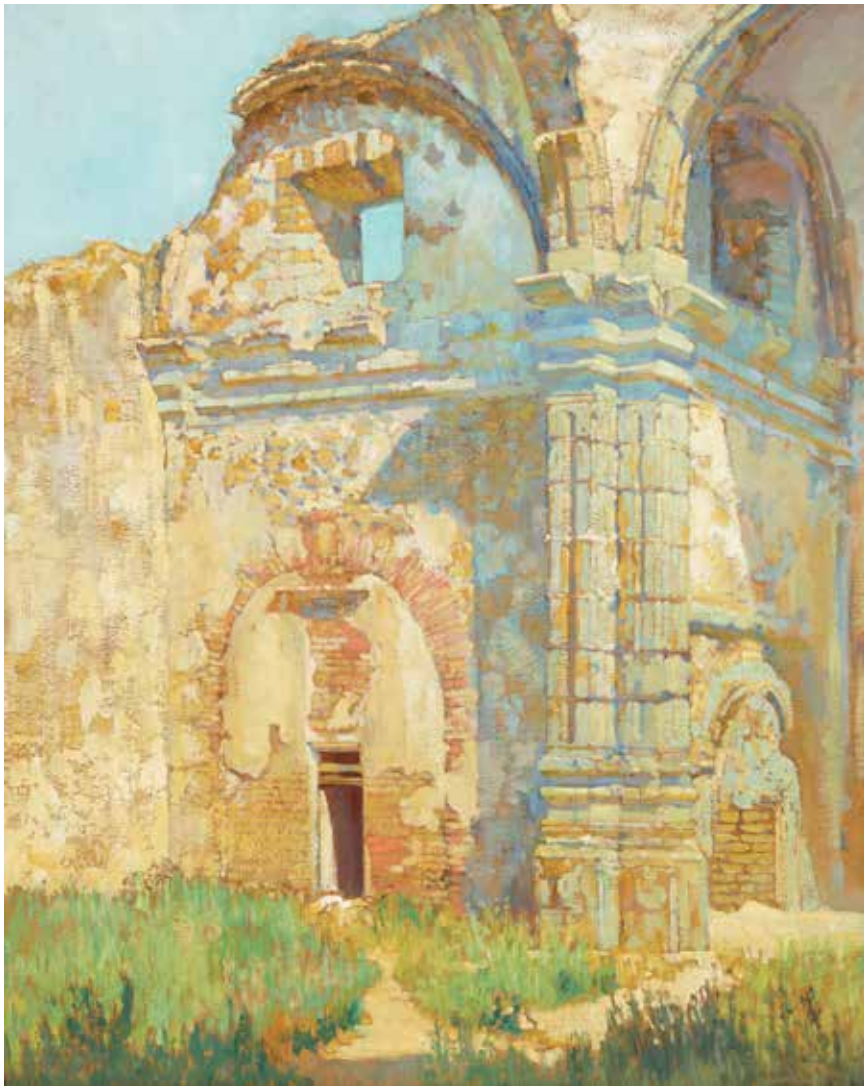
Private collection, Southern California.

Exhibited

Los Angeles, Stendahl Art Galleries, *William Wendt Exhibition*, March 4 - 28, 1942, no. 19.

Literature

J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, no. 344, pp. 109-110, 160.



48

ALSON SKINNER CLARK (1876-1949)

Ruins of San Juan Capistrano

signed, inscribed and dated 'Alson Clark Capistrano 1915' (lower right)

oil on board

31 x 25in

Painted in 1915.

\$15,000 - 20,000

Exhibited

Chicago, Illinois, Reinhardt Gallery, February 1920.

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

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

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

Irvine, The Irvine Museum, *California This Golden Land of Promise*, January 24 – May 21, 2015.

Irvine, The Irvine Museum, *A Summer Idyll*, June 25 – October 6, 2016.

Literature

Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 173, illustrated full page color.

Jean Stern, *Romance of the Bells, the California Missions in Art*, Irvine, 1995, p. 11, illustrated full page color.

William H. Gerdts, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 62, illustrated in color.

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 52., illustrated in color.

Deborah Solon, *An American Impressionist: The Art and Life of Alson Skinner Clark*, Pasadena, 2005, plate 51, p. 97, illustrated full page color.



49

COLIN CAMPBELL COOPER (1856-1937)

Mission Courtyard (San Juan Capistrano),
estate stamped 'Colin Campbell Cooper' (lower left and on the reverse)
oil on canvas

18 x 21 1/2in

Painted circa 1916.

\$25,000 - 35,000

Exhibited

Laguna Beach, Laguna Art Museum, *East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist*, November 4, 2006 - January 14, 2007.

Santa Barbara, Santa Barbara Historical Museum, *Lasting Impressions: Colin Campbell Cooper*, June 24 - October 9, 2010.

Irvine, The Irvine Museum, *Paradise Found: Summer in California*, June 16 - September 20, 2012.

Irvine, The Irvine Museum, *California This Golden Land of Promise*, January 24 - May 21, 2015.

Literature

Jean Stern, *Romance of the Bells, the California Missions in Art*, Irvine, 1995, p. 118, illustrated full page color.

Santa Barbara Historical Museum, *Lasting Impressions: Colin Campbell Cooper*, 2010, p. 50, illustrated full page color.

William H. Gerdt, *East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist*, 2006, plate 41, p. 92, illustrated full page color.



50
FERDINAND KAUFMANN (1864-1942)
Los Angeles harbor
signed 'F. Kaufmann.' (lower right)
oil on board
12 x 16in

\$4,000 - 6,000

There is a sketch of a mountain range on the reverse.



51
PAUL GRIMM (1891-1974)
Busy Harbor
signed 'Paul Grimm' (lower right), signed
again, titled and dated '-70' (on the reverse)
oil on canvas
28 x 36in
Painted in 1970.

\$5,000 - 7,000



52

FRANZ ARTHUR BISCHOFF (1864-1929)

Fishing boats and fishermen

signed 'Franz A. Bischoff' (lower right)

oil on canvas

18 x 24in

\$25,000 - 35,000



53

JOSEPH KLEITSCH (1882-1931)

Portrait of William Kleitsch

unsigned

oil on canvas

40 x 30in

Painted circa 1910-1915.

\$25,000 - 35,000

Provenance

David and Sons Fine Art, Laguna Beach, California.

Private collection, Southern California.

Exhibited

Pasadena, Pasadena Museum of California Art, *The Golden Twenties: Portraits & Figure Paintings by Joseph Kleitsch*, March 5 – August 6, 2017.

Literature

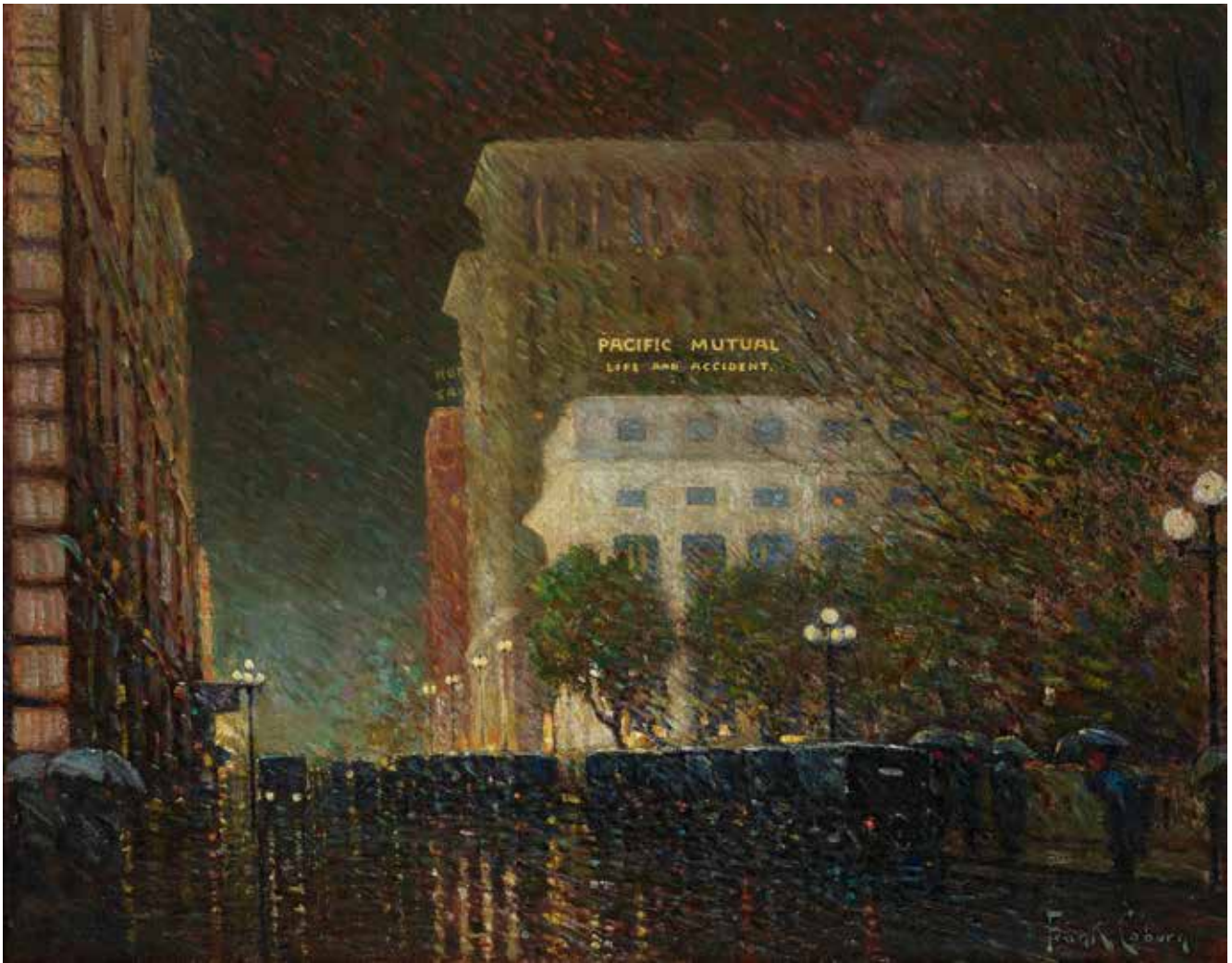
P. Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, The Irvine Museum, 2007, pp. 62-63, pl. 29, full page color illustration.

P. Trenton, *The Golden Twenties: Portraits & Figure Paintings by Joseph Kleitsch*, Pasadena, Pasadena Museum of California Art, 2017, pp. 68-69, full page color illustration.

We are grateful to Patricia Trenton, Ph.D., Independent Art Historian/ Curator, for her assistance with this essay.

Joseph Kleitsch's keen sense of detail enabled him to capture an individual's demeanor and expression on canvas. He was unique among his peers for his bravura brushwork and for his ability to infuse the psychological nuances complimenting the outward appearances. The artist also relied on settings and props to help convey the status and personality of his sitters. In his non-commissioned portrayals of friends and relatives, individual expression and freedom of thought and action are more sharply discernible. These spontaneously rendered portraits were of people he knew well; their mannerisms and personalities were more familiar, which enabled him to personalize the paintings, such as his portrait of his cousin William Kleitsch.

William Kleitsch is portrayed here as an attractive, sporty, self-confident individual. The painting itself reflects the physicality and strength of the sitter, who is posed as a successful businessman. The conservative suit—complete with a colorful, bold, patterned cravat and a starched, collared shirt—further reinforces his business-like demeanor, and the cigarette in his right hand speaks to his masculinity. William was a member of the Kleitsch family that settled in Cincinnati; but it is possible that the artist painted his cousin's portrait when he took his first wife, Emma, to reside there with her family just prior to his move to Mexico in 1911. William later worked in Chicago, so the portrait could have been painted there. The inscription on the back of a photograph of William with his cousins the Vollmers from Cincinnati and Joseph Kleitsch led to the identification of this unknown subject.



54

FRANK COBURN (1862-1938)

Busy Downtown Evening (Los Angeles)

signed 'Frank Coburn' (lower right)

oil on canvas

24 1/4 x 30 1/4 in

\$40,000 - 60,000

The Pacific Mutual Life and Accident Building still stands along South Grand Avenue at 6th Street in downtown Los Angeles.

In Bradley J. Delaney's book *Frank Coburn: An Early Los Angeles Painter*, he writes: 'Coburn's tonal style is particularly evident in his remarkable Los Angeles street scenes in rainy weather, in the evening or at night, or in a combination of both conditions. Urban subjects in general are extremely rare within Southern California plein air paintings, and representations of city streets in the rain or at night-time rarer still. The French Impressionists had occasionally painted city streets in rainy weather, but very seldom at night. Childe Hassam and other American Impressionists had done vistas of city streets in rainy weather, or in evening or night-time, illuminated by artificial light.'



55

DONNA SCHUSTER (1883-1953)

Panama Pacific Grounds, San Francisco; The Swimming Pool (a double-sided work)
Panama signed 'Donna Schuster' (lower left);
Pool unsigned
watercolor and graphite on paper
17 x 17in
Painted circa 1915.

\$4,000 - 6,000

Provenance

Maxwell Galleries, San Francisco, California.
Redfern Galleries, Encino, California.
Private collection, Santa Fe, New Mexico.



56

KENNETH NEWELL AVERY (1833-1949)

The Japanese robe
unsigned
oil on canvas
28 x 23in

\$4,000 - 6,000

Provenance

Sale, Butterfield & Butterfield, San Francisco, Los Angeles, and Chicago, American and California Paintings and Sculpture, June 17, 1999, lot 1354.
Private collection, Tiburon, California.



57

LAWTON SILAS PARKER (1868-1954)

A Santa Barbara Garden
signed and dated 'Lawton Parker 1914' (lower right), titled on a period
label (on the stretcher bar)
oil on canvas
24 x 24in
Painted in 1914.

\$10,000 - 15,000

Provenance

with A.J. Kollar Fine Paintings, Seattle, Washington, 2000.
Private collection, California.

Exhibited

Rochester, The Memorial Art Gallery, *Paintings by Maurice Fromkes
and a New York Group, Paintings and Drawings by Aston Knight,
Paintings by Five American Women, and Pastels by Elizabeth F.
Washington*, May 1918, no. 28.

Literature

The Memorial Art Gallery, *Paintings by Maurice Fromkes and a New
York Group, Paintings and Drawings by Aston Knight, Paintings by Five
American Women, and Pastels by Elizabeth F. Washington* [exh. cat.],
Rochester, University of Rochester, 1918, n.p.



58

EDGAR PAYNE (1883-1947)

A grove of trees
signed 'Edgar Payne' (lower right)
oil on canvas affixed to board
15 1/4 x 19 1/4in

\$12,000 - 16,000



59

MAURICE BRAUN (1877-1941)

Cottages in a Clearing
signed 'Maurice Braun' (lower right)
oil on canvas affixed to board
22 x 30in

\$35,000 - 55,000

Provenance

The Fieldstone Collection, Newport Beach, California.

Exhibited

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



60

ALFRED R. MITCHELL (1888-1972)

Summer Hills

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

oil on board

16 x 20in

\$6,000 - 8,000



61

SAM HYDE HARRIS (1889-1977)

Weathered (Barn)

estate signed 'Sam Hyde Harris' (lower right)
and titled with the estate and Schiffer/St.

Gaudens stamps (on the reverse)

oil on board

18 x 24in

\$5,000 - 7,000

Exhibited

Pasadena, Pasadena Museum of History,
Who was Sam? Sam Hyde Harris 1887-1977,
January 24 to April 29, 2007.

Literature

M. St. Gaudens, *Sam Hyde Harris, 1889-1977: A Retrospective*, Atglen: Schiffer Publishing Ltd., 2007, p. 191, half page color illustration.

62

SAM HYDE HARRIS (1889-1977)

Hazy Morning
signed 'Sam Hyde Harris' (lower left)
oil on canvas
18 1/2 x 24 1/4in

\$5,000 - 7,000



63

ALFRED R. MITCHELL (1888-1972)

House in Julian (San Diego County)
signed 'Alfred R. Mitchell' (lower right)
oil on board
8 x 10in

\$4,000 - 6,000





64

MAURICE BRAUN (1877-1941)

Eucalyptus

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

oil on canvas

25 x 30in

\$20,000 - 30,000

Provenance

Collection of the Artist.

Ruby and Norman Cozby, Seaside Printing Long Beach, California.

Thence by descent.



65

CONRAD BUFF (1886-1975)

Sycamores

signed 'C. Buff' (lower right) and signed and titled (on the reverse)

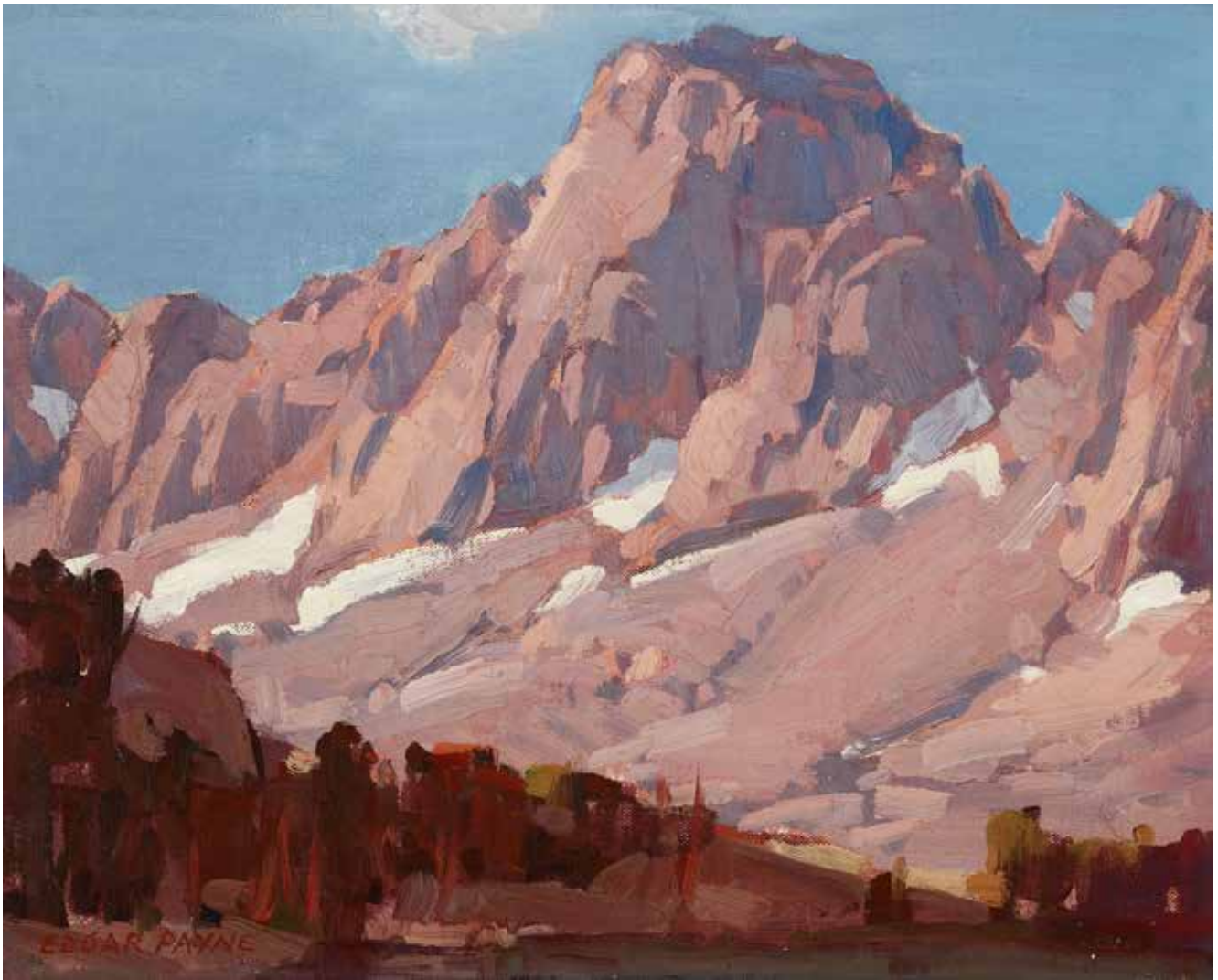
oil on canvas

30 x 40in

\$10,000 - 15,000

Provenance

Estate of Lelah Eastwood Crockett, Arizona.



66

EDGAR PAYNE (1883-1947)

Sierra Peaks

signed 'Edgar Payne' (lower left)

oil on canvas laid down on board

12 x 14 5/8in

\$10,000 - 15,000

Literature

E. Payne, *Composition of Outdoor Painting*, DeRu's Fine Arts, 2005, p. 61, thumbnail illustration.



67

WILLIAM WENDT (1865-1946)

Sycamore Glen
 signed, dated, and dedicated 'To My Friends The Frazees- / February
 14th. 19 [...] / ·1924· WILLIAM WENDT.' (lower right), titled (on the
 stretcher bar)
 oil on canvas
 18 x 24in
 Painted circa 1924.

\$20,000 - 30,000

Provenance

Stendahl Art Galleries, Los Angeles, California.
 Estate of Nicholas L. Frazee, San Diego, California.

Literature

J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, no. 692, p. 191.

The dedication to 'The Frazees' may possibly refer to Isaac Jenkinson Frazee (1858-1942) and Bettie Shryock Dickinson Frazee of Laguna Beach, California, whose friendship with William and Julia Bracken Wendt is well-documented. Isaac Jenkinson Frazee is best-remembered today as the 'Dean of Laguna Beach' and counted artists Joseph Kleitsch, Anna Hills, Clarence Hinkle, and Karl Yens among his close friends. Isaac Frazee was a painter, dramatist, and writer who cultivated the vibrant art scene in Laguna Beach in the early 1920s. A native of Indiana, Frazee and his wife Bettie moved to San Diego but wintered in Laguna Beach starting in 1921. In that year, they debuted a performance of his pageant *Kitshi-Manido* (Great Spirit), which was a fundraiser for Laguna's first art gallery. This pageant was so successful and galvanizing that it was repeated in 1928, and is thought of today as the precursor to the annual Pageant of the Masters.

Isaac Jenkinson Frazee is distantly related to Nicholas L. Frazee's grandfather Samuel Robert Frazee (1876-1946) who founded the Frazee Paint & Wallcovering in San Diego in 1896, and may also have known Wendt in his lifetime.



68

DENNIS M. DOHENY (BORN 1956)

Dawn at Molena State Park
signed and dated 'Dennis M. Doheny 2003'
(lower left), signed again, dated and titled 'D M
Doheny © 2003' (on the backing)
oil on canvas
16 x 20in

\$4,000 - 6,000

Provenance

with William A. Karges Fine Art, Los Angeles,
California.
Private collection, Houston, Texas and
Carmel, California.



69

DENNIS M. DOHENY (BORN 1956)

Grazing Cattle (Carmel Highlands)
signed and dated 'Dennis M Doheny 1998'
(lower right), signed again and titled 'D M
Doheny ' (on the reverse)
oil on Masonite
9 x 12in
Painted in 1998.

\$2,000 - 4,000

Provenance

with William A. Karges Fine Art, Los Angeles,
California.
Private collection, Houston, Texas and
Carmel, California.



70

WILLIAM WENDT (1865-1946)

Clouds over a Field of Poppies

signed, dated and dedicated '-To my Friends the Dohns- / 1-8-9-9-
Wm Wendt-' (lower right)

oil on canvas

19 x 30 1/8in

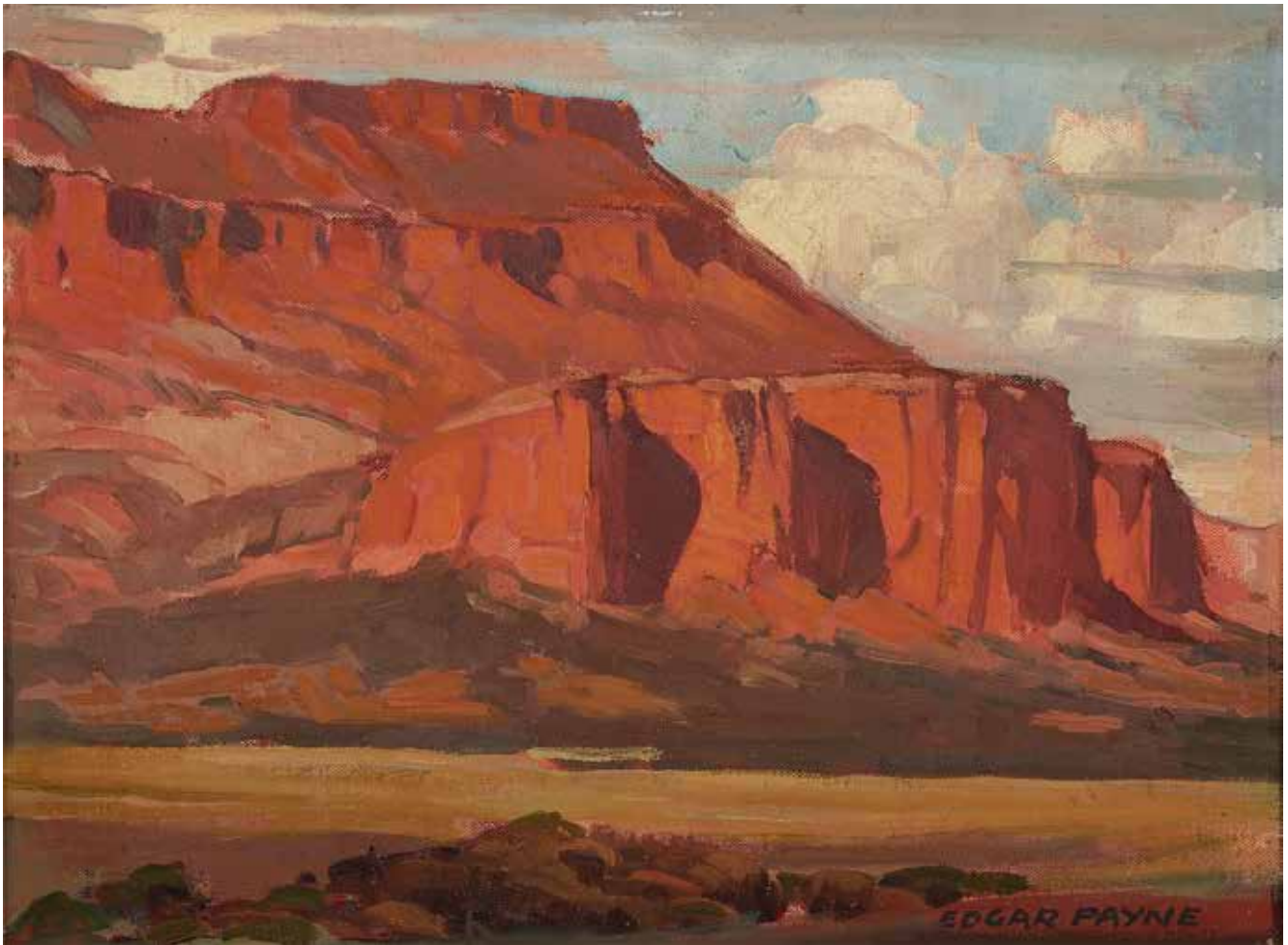
Painted in 1899.

\$20,000 - 30,000

Provenance

Private collection, Brooklyn, New York.

Sale, Bonhams and Butterfields, San Francisco, *California and
American Paintings & Sculpture*, November 24, 2008, lot 2247.



71

EDGAR PAYNE (1883-1947)

Red Bluff and Thunderheads
signed 'EDGAR PAYNE' (lower right)
oil on canvas laid down on panel
11 1/4 x 15 1/8in

\$15,000 - 20,000

Provenance

The artist.
Elsie Palmer Payne, the artist's wife.
Paul Fort.
William Garland O'Barr, Anaheim, California.
Arlington Gallery, Santa Barbara, California.
Sale, Butterfield & Butterfield, San Francisco and Los Angeles,
Selected California Paintings, February 15, 1989, lot 2288.
Private collection, Los Angeles, California.



72

JOHN FROST (1890-1937)

Desert Clouds

signed and dated 'John Frost. 1930-' (lower right), inscribed 'Near Palm Springs' (on the reverse)

oil on canvas

30 1/4 x 38in

Painted circa 1925-1930.

\$50,000 - 70,000

Provenance

The artist.

James B. Boyle Sr., Pasadena, California, from the above.

Private collection, Pasadena, California, from the above.

Sale, John Moran Auctioneers, Pasadena, California and American Fine Art, March 24, 2015, lot 152.

Private collection, Rancho Mirage, California.

Exhibited

Los Angeles, Stendahl Galleries, *Exhibition and First Bidding Sale*, Ambassador Hotel, January 5, 1925, no. 23.

Los Angeles, Stendahl Galleries, *One-person Exhibition*, Ambassador Hotel, February 1 - 14, 1926, no. 19.

Pasadena, Pasadena Museum of History, 2004.

Literature

P. Kovinick, *John Frost: A Quiet Mastery*, The Irvine Museum, 2013, p. 186, full page color illustration.

We wish to thank Marian Yoshiki Kovinick for her kind assistance with cataloging the lot.



73

MAURICE BRAUN (1877-1941)

A hazy day in the mountains above San Diego
signed 'Maurice Braun' (lower right) and titled indistinctly (on the
stretcher bar)
oil on canvas
25 x 30in

\$20,000 - 30,000

74

FRED GRAYSON SAYRE (1879-1939)

Owens Valley, California
signed 'F. Grayson Sayre' (lower right)
oil on canvas
26 x 43in

\$7,000 - 9,000



75

FRANZ ARTHUR BISCHOFF (1864-1929)

La Loma Bridge, Pasadena
signed 'Franz A. Bischoff' (lower left)
oil on board
13 x 16in

\$5,000 - 7,000

Provenance

Hamburger's Department Store, Los Angeles,
California.
Private collection, Santa Fe, New Mexico.





76

BRIAN BLOOD (BORN 1962)

Asilomar Nocturne
signed with the artist's initials 'BB' (lower left),
signed again, titled and dated '© 2003 Brian
Blood' (on the stretcher bar)

oil on canvas

24 x 35 3/4in

Painted in 2003.

\$5,000 - 7,000



THE COLLECTION OF JOHN H. GARZOLI

77

CHARLES HAROLD DAVIS (1856-1933)

A By Road in Autumn

signed 'C.H. Davis' (lower left) and titled (on
the stretcher bar)

oil on canvas

20 x 27in

\$2,500 - 3,500

Provenance

Estate of the artist.



78
PAUL GRIMM (1891-1974)
 Desert scenes (a group of four)
 two signed 'PAUL GRIMM' (lower left), two
 signed 'P. GRIMM' (lower right)
 oil on board
 each 9 x 12in
 unframed

\$4,000 - 6,000

79
PAUL GRIMM (1891-1974)
 Sunkissed Snows - High Sierras -
 signed 'Paul Grimm' (lower right) and titled
 and signed (on the reverse)
 oil on canvas
 28 x 36in

\$5,000 - 7,000





80

BRIAN BLOOD (BORN 1962)

Cattle Trail at Toro Park
signed with the artist's initials 'BB' (lower left),
signed again, titled and dated '© 2003 Brian
Blood' (on the stretcher bar)

oil on canvas

30 x 40in

Painted in 2003.

\$6,000 - 8,000



81

DAVID CHAPPLE (BORN 1947)

Changing Seasons

signed 'David Chapple' (lower left) and titled
(on the reverse)

oil on canvas affixed to board

30 x 40in

\$5,000 - 7,000

82

PAUL GRIMM (1891-1974)

Tree scenes (a group of four)
three signed 'PAUL GRIMM' (lower right or
lower left, respectively); one signed 'P.GRIMM'
(lower right)

two oil on artist board; one oil on canvas laid
down on board; one oil on card

12 x 9in

unframed

\$4,000 - 6,000



83

PAUL GRIMM (1891-1974)

Redwoods
signed 'Paul Grimm' (lower left), signed again,
dated and titled '-71-' (on the reverse)

oil on canvas

28 x 36in

Painted in 1971.

\$4,000 - 6,000





84

FILASTRO MOTTOLA (1915-2008)

Summer afternoon on Laguna Beach
signed 'Mottola' (lower right), signed again
and titled '© Filastro Mottola' (on the reverse)
oil on Masonite
12 x 10in

\$4,000 - 6,000



85

ANNA ALTHEA HILLS (1882-1930)

Rocks along the Laguna Coast
signed 'Anna A. Hills' (lower right)
oil on board
7 x 10in

\$3,000 - 5,000

86

EYVIND EARLE (1916-2000)

Fields of gold
signed and dated '© Eyvind Earle 8-24-1979'
(lower right), titled (on the reverse)
oil on Masonite
48 x 60in

\$10,000 - 15,000



87

HENRIETTA BERK (1919-1990)

Point of View
signed 'HBerk' (lower right) and titled (on the
stretcher bar)
oil on canvas
48 x 40in

\$6,000 - 8,000

This painting will be included in the
forthcoming book *In Living Color, The Art &
Life of Henrietta Berk* which is being written
by Deborah Solon and organized by Steven
Stern Fine Arts.



88

HENRIETTA SHORE (1880-1963)

My Cat

signed 'H. Shore' (lower right)

oil on canvas

26 1/4 x 26 1/4 in

Painted circa 1930-1935.

\$100,000 - 150,000

Provenance

Collection of Penny Perlmutter, San Francisco, California.

Private collection, Southern California.

Exhibited

Monterey, Monterey Peninsula Museum of Art, *Henrietta Shore, A Retrospective: 1900-1963*, December 6, 1986 - January 25, 1987, no. 34.

Literature

R. Aikin and R. Lorenz, *Henrietta Shore, A Retrospective: 1900-1963*, Monterey Peninsula Museum of Art Association, 1986, pp. 61, 68.

We are grateful to Patricia Trenton, Ph.D., Independent Art Historian/ Curator, for her assistance with this essay.

Art critics had forecasted Canadian-born Henrietta Shore would be enshrined in the Pantheon of American art along with her fellow-artist Georgia O'Keeffe, but unfortunately at age 83 she died destitute and forgotten in a mental institution in San Jose, California. Shore also had been a fellow student of O'Keeffe's at the Art Student's League of New York. In 1923, when both artists simultaneously exhibited abstracted nature scenes in New York, Shore's work attracted more praise from the critics.

After a three-year study in New York, Shore returned to Los Angeles in 1923, abandoning her former teacher Robert Henri's dark palette of deep blacks and blues, and significantly lightening her palette. The warm and brilliant sun of California led her to luxuriate in dazzling yellows, oranges, crimsons, and greens in her paintings. Shadows of rich purples and blues cast by the sun became dramatic complements to the golden light while depicting the local flora, animals, and rocks. She also became active in the founding of progressive art clubs, though she objected being tagged as a modernist. A visit to Mexico in 1927, encouraged her to simplify her nature studies, where they became flatter, more decorative, and stylized in their organic shapes, forms, and contours. By focusing on a single object in her paintings and presenting it on a large scale in a closely cropped composition, she created images analogous to Georgia O'Keeffe's 1920 flower paintings. However, unlike O'Keeffe's sensual images, Shore's plants

and flowers and animals often convey monumentality that suggest the power and mystery of the natural environment. Her close friend photographer Edward Weston (1886 – 1958) elaborated: "she has become more closely identified with nature, 'freed from non-essentials'." "Shore now realizes a fusion of her own ego with a deep universality. . . .When she paints a flower she IS that flower, when she draws a rock she IS that rock." Both Weston and Shore arrived in Carmel in 1930, where she resided for the next thirty years, exhibiting art and teaching art classes. It was the height of the depression and it was difficult to make ends meet. However, Shore was fortunate to receive a commission by the Treasury Relief Art Project in 1936 to execute six murals.

Shore's biographer Roger Aikin believes that the barrier to her fame "was Shore's unfortunate habit of changing her styles just as she was becoming well known and relocating her studio from city to city. In Carmel, California, she developed her mature style and produced the most important artworks of her career. In *My Cat* she places her object on a plinth in a cropped landscape composition of hills and cacti outcroppings, where the cat is monumental and commands the full attention of the viewer. The surreal background contrasts with the stark realism of the cat and its brilliant black and white coat, and the cat's vivid green eyes, like the color of the cacti, sharpen our attention.





89

TERRY DELAPP (BORN 1934)

Tranquility (Cell Tower and Tank)
signed with the artist's device 'TDL' (lower
right) and titled (on the overlap)
acrylic on canvas
36 x 36in

\$4,000 - 6,000



90

TERRY DELAPP (BORN 1934)

By Kingsbury
signed with the artist's device 'TDL' (lower
right) and titled (on the overlap)
acrylic on canvas
30 x 40in

\$4,000 - 6,000



91

ROGER KUNTZ (1926-1975)

Concrete Canyon (Freeway Series)

signed 'Kuntz' (lower right)

oil on canvas

59 3/4 x 72in

Painted in 1962.

\$40,000 - 60,000

Provenance

Maureen Murphy Fine Arts, Montecito, California.

Private collection, Southern California.

Exhibited

Laguna Beach, California, Laguna Art Museum, *Roger Kuntz: The Shadow Between Representation and Abstraction*, March 15 – May 24, 2009.

Literature

S.M. Anderson, *Roger Kuntz: The Shadow Between Representation and Abstraction*, Laguna Beach, Laguna Art Museum, 2009, p. 79, pl. 69 (full color illustration).

We are grateful to Patricia Trenton, Ph.D., Independent Art Historian/ Curator, for her assistance with this essay.

It was quoted that Roger Kuntz was “one of only handful of artists in Los Angeles who achieved national recognition in the early 1960s. He did help advance regional art from Abstract Expressionism and confirmed Southern California as a regional center with a stable artistic tradition.” Kuntz’s biographer Susan Anderson stated that “in 1960 Roger Kuntz had an epiphany: He discovered, in the spare form of a concrete culvert in Laguna Beach ... ‘simultaneity’ of the real and abstract.” In mid-1961, he began his celebrated Freeway series, “exploring the dynamic shapes of the ramps, pylons, tunnels, and elevated slabs of concrete with their clear patterns of light and dark,” completing his freeway series over the course of a year. It was frequently quoted that the closeups and cropping in his paintings were a natural extension of his experimentation with photography.

The S-curve of *Concrete Canyon* looks down on empty pavement from above, with its asphalt river flowing between two high walls; the painting is one that Los Angeles art critic Christopher Knight singled out from the freeways series. This painting demonstrates his artistic ability to work with light and dark and provide additional movement without the inclusion of pedestrians and vehicles. Sadly, Kuntz developed a debilitating form of cancer at age 46 and died of a self-inflicted gunshot wound three years later. Roger Kuntz, born in Texas and reared at Lomaland, the Theosophical Society in Point Loma, San Diego was a Zen-Buddhist. His upbringing undoubtedly contributed to his unique talent.



92

LLOYD SEXTON, JR. (1912-1990)

Church in Kona
signed and dated 'L. Sexton '59' (lower right)
oil on canvas
20 x 14 1/4in
Painted in 1959.

\$6,000 - 8,000

Provenance

Private collection, Virginia.



93

JACK LAYCOX (1921-1984)

Boardwalk Holiday (The Giant Dipper, Santa Cruz)
signed 'Jack Laycox' (lower right), titled (on the backing)
watercolor and graphite on paper
23 x 30in

\$4,000 - 6,000

Provenance

The artist.
Thence by descent to the present owner.



94

GRIGORY GLUCKMANN (1898-1973)

Dimanche

signed 'GLUCKMANN' (lower right)

oil on board

16 1/2 x 13 1/4in

\$7,000 - 9,000

Provenance

Dalzell Hatfield Galleries, Los Angeles, California.

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

Private collection, acquired from the above 1960.

Private collection, Oregon, by descent from the above.



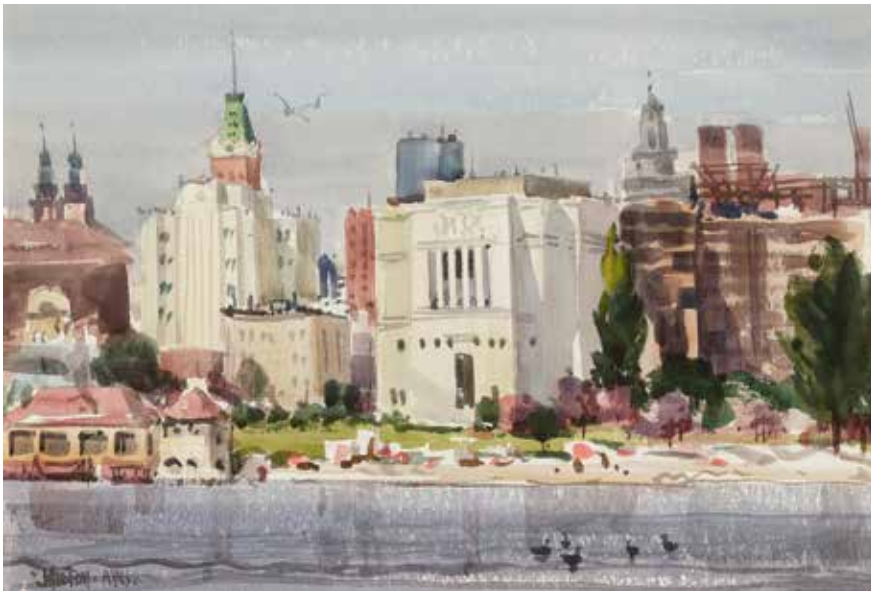
THE COLLECTION OF JOHN H. GARZOLI

95

JADE FON (1911-1983)

Monterey Coast
signed 'Jade Fon' (lower right)
watercolor on paper
22 x 29in

\$2,000 - 3,000



THE COLLECTION OF JOHN H. GARZOLI

96

JADE FON (1911-1983)

Scottish Rite Temple, Lake Merritt, Oakland
signed 'Jade Fon- AWS.' (lower left)
watercolor on paper
15 x 22in

\$2,000 - 3,000

97

MILLARD OWEN SHEETS (1907-1989)

Horses

signed and dated 'Millard Sheets 1974' (lower left)

watercolor, felt-tip pen and graphite on paper

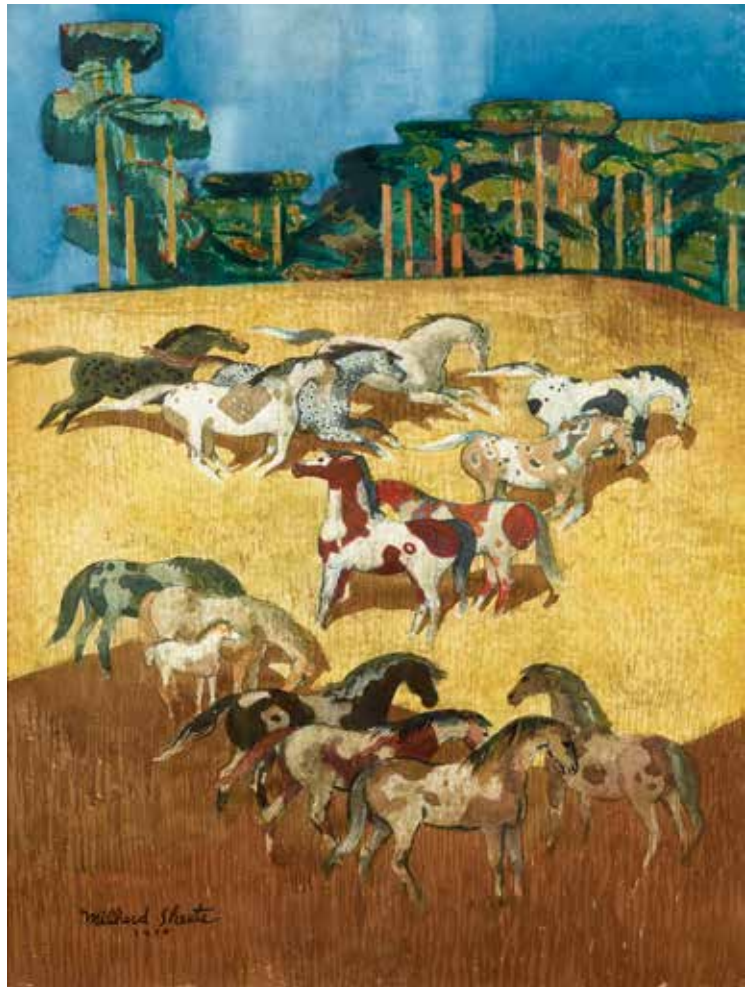
29 1/2 x 22 1/2in

Painted in 1974.

\$6,000 - 8,000

Provenance

Private collection, Laguna Beach, California.



98

JAMES MARCH PHILLIPS (1913-1981)

Impressions from Union Street

signed 'James March Phillips' (lower left)

watercolor on paper

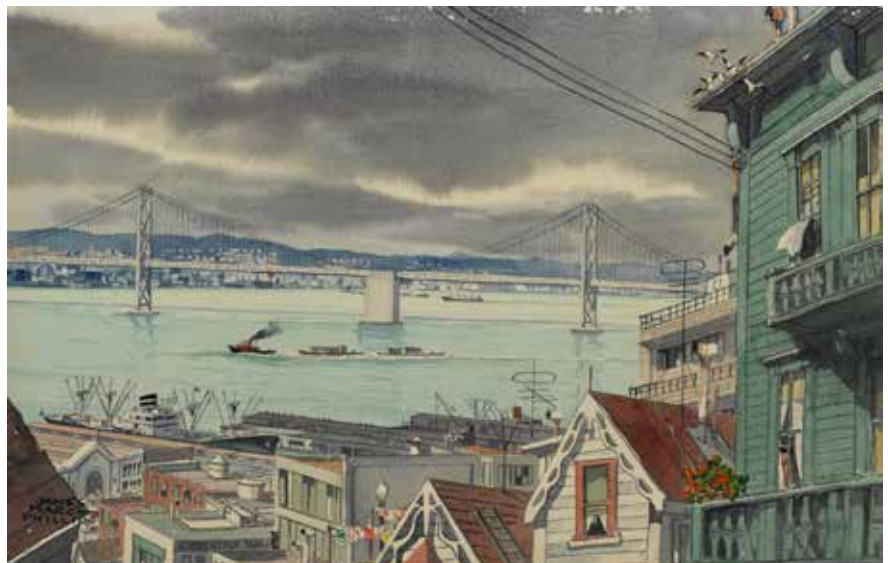
13 5/8 x 20 3/4in

\$4,000 - 6,000

Provenance

Private collection, Orinda, California.

Thence by descent.





99

PHILIP SHELTON SEARS (1867-1953)

Pumanangwet (He Who Shoots the Stars)
inscribed 'Philip S. Sears Sc. -1929- ©' (on
the base)

bronze with dark brown patina

15 3/8in high

Modeled in 1929.

\$4,000 - 6,000



100

JULIA M. BRACKEN WENDT (1871-1942)

Portrait relief of René T. de Quélin
inscribed 'JULIA BRACKEN WENDT' within
the composition (lower center)

bronze with dark brown patina

10 x 7 1/2in

Modeled circa 1908.

\$3,000 - 5,000

Literature

J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 90, another example referenced.

René Théophile de Quélin (1854-1932) was a native of Brittany, France, and immigrated to America around 1880. He worked in a variety of locations, most notably St. Gaudens National Park in Cornish, New Hampshire and the Louis Comfort Tiffany studio in New York City where he was the head designer from 1895 to 1922.¹

¹ <http://www.cornwallhistoricalsociety.org/omeka/exhibits/show/aa/bios/dequelin>

101

MARK ROSSI (BORN 1951)

Resting Cat

signed 'M Rossi' (along base) and numbered

1/28

bronze with green patina

4 x 16 x 14in

\$4,000 - 6,000



102

MARK ROSSI (BORN 1951)

Desert Tortoise

signed 'M. Rossi' and numbered '14/14' (on

the bottom)

bronze with black green patina

5 1/2in high

\$3,000 - 5,000





103
GWYNN MURRILL (BORN 1942)

Cougar III
bronze with brownish-black patina and verdigris
13in high
Modeled and cast in 1995.

\$5,000 - 7,000

Provenance

Private collection, Houston, Texas and Carmel, California.

The work was cast in an edition of 9.



104
CYRUS EDWIN DALLIN (1861-1944)

Appeal to the Great Spirit
inscribed '© C.E. Dallin 1913' (on the base)
and stamped 'Gorham Co Founders QXC #187' (along the base)
bronze with dark brown patina
8 3/4in high
Modeled in 1913.

\$4,000 - 6,000

Literature

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

The Collection of L. D. “Brink” Brinkman

Bonhams is honored to present a selection of works from the L.D. “Brink” Brinkman Collection of Western paintings and sculpture. The following twenty works represent a core focus of the collection—leading members of the Cowboy Artists of America (CAA) such as Joe Neil Beeler, George Phippen, Melvin Warren, and Harry Jackson—and include other artists heavily-represented such as G. Harvey, Olaf Wieghorst and Douglas Van Howd. Brink developed close personal relationships with these artists and supported their careers over a lifetime.

L.D. Brinkman, “Brink” to his friends, was a Texan by choice rather than birth. Born on a Montana homestead, Brink spent his formative years in Mississippi, attending college on a football scholarship and graduating with a degree in Marketing, before calling Texas his home. He entered the flooring business with the Armstrong Cork Company in 1953, which set him on his path. Rising quickly through the corporate ranks, he started his own flooring business several years later in Dallas, Texas, which would become the largest distributor in the country. He moved to Kerrville and eventually bought the historic Louis Schreiner Mansion, built in 1920. Brink restored the Renaissance Revival house, which had sat empty for many years, and turned it into the L.D. Brinkman Corporation headquarters.

Brink also raised Quarter Horses and Brangus cattle on several ranches around Texas. Brink is still recognized by cattlemen today for his innovative use of embryo transfer to efficiently produce top-quality Brangus stock. Possessing a keen eye for potential, he was a founding investor in Home Depot and owned a chain of successful restaurants throughout several central and southern states.

Along the way in his storied professional endeavors, Brink also developed an eye for Western art. Perhaps it was rooted in growing up seeing old calendar illustrations in the garage or the covers of pulp fiction or Western novels. But Brink fell in love with Western art and the spirit of the West. His earliest purchases were two paintings by G. Harvey, an artist from neighboring Fredericksburg who later became a close friend. From there, Brink caught the bug and sought to learn as much about Western art as possible. This was the late 1970s and early 1980s, so the availability of top-quality works was high, and fortunately



L. D. “Brink” Brinkman

Brink took advantage of this. He bought many top works by artists from the 1880s to the 1980s. At the same time, he became enamored with a group of contemporary artists devoted to the traditions and history of the American West. These artists originally formed in 1965 and called their modest group the Cowboy Artists of America (CAA). Soon enough other artists were asking to join and the group quickly expanded from the original four to several dozen painters and sculptors.

Although not an artist himself, Brink became an honorary member of the CAA. In 1983, along with other like-minded enthusiasts, Brink helped found the CAA Museum in Kerrville, Texas. His patronage and enthusiasm helped propel interest in Western art. That interest continues to this day as a testament to Brink’s vision and why he was truly a larger than life individual.



THE COLLECTION OF L.D. "BRINK" BRINKMAN

Lots 105 - 124

105

JOE NEIL BEELER (1931-2006)

Stampeded

signed and inscribed '© JOE BEELER CA' (lower right)

oil on canvas

20 x 36in

Painted in 1980.

\$12,000 - 16,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 96, 290, 301, half page color illustration.



106

GEORGE PHIPPEN (1915-1966)

The Visitor

signed and stamped with artist's device 'Geo Phippen' (lower right)

oil on canvas

28 x 40in

\$20,000 - 30,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 295.



107

GEORGE PHIPPEN (1915-1966)

Bunch Quitters

signed and dated with the artist's device 'Geo Phippen' (lower left) and titled (on the reverse)

oil on canvas

20 x 16in

Painted in 1950.

\$8,000 - 12,000

Provenance

Allen Art Galleries, Houston, Texas.

Texas Art Gallery, Dallas, Texas.

Exhibited

Prescott, Phippen Museum, *George Phippen Retrospective*,
September 11 - December 30, 2004, no. 39.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 136, 295, 303, full page
color illustration.



108

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



109

GEORGE PHIPPEN (1915-1966)

Two Riders (The Blindfold)

signed and dated with the artist's device 'Geo Phippen / 48' (lower left), titled (on the reverse) watercolor and graphite on illustration board 22 x 28in

Painted in 1948.

\$5,000 - 7,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 295.



110

MELVIN WARREN (1920-1995)

Trail Riders

signed, inscribed, and dated '© Melvin C Warren CA 1973' (lower center)

pastel on paper 28 x 22in

Drawn in 1973.

\$5,000 - 7,000

Provenance

Texas Art Gallery, Dallas, Texas.
Collection of Robert "Bobby" Hillin, Sr., Midland, Texas.

Literature

D. Hedgpeth, *New Western Images: The Hillin Collection of the Cowboy Artists of America*, Flagstaff, Arizona, 1978, p. 140, illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 297.

111

GEORGE PHIPPEN (1915-1966)

Freighting (The Mule Train Needs Attention)
signed and dated with the artist's device
'Geo Phippen / 4...' (lower left), titled (on the
reverse)
watercolor and graphite on paper laid down
on matboard
22 x 29 3/4in
Painted circa 1941.

\$5,000 - 7,000

Literature

S.H. McGarry, *Honoring The Western
Tradition: The L.D. "Brink" Brinkman
Collection*, Kerrville, Texas, 2003, p. 295.



112

OLAF CARL WIEGHORST (1899-1988)

Ghost Town (Calico)
signed 'O-Wieghorst' (lower left) and titled (on
the reverse)
oil on canvasboard
12 x 16in
Painted in 1948.

\$6,000 - 8,000

Provenance

Jim Fowler's Period Gallery West, Scottsdale,
Arizona.
Texas Art Gallery, Dallas, Texas.

Literature

S.H. McGarry, *Honoring The Western
Tradition: The L.D. "Brink" Brinkman
Collection*, Kerrville, Texas, 2003, p. 52, 297,
303, half page color illustration.





113

OLAF CARL WIEGHORST (1899-1988)

Cow-Poke

signed with the artist's device 'O-Wieghorst' (lower left), inscribed '©' (lower right), signed again with the artist's device, titled and inscribed (on the reverse)

oil on canvas

20 x 16in

Painted in 1976.

\$10,000 - 15,000

Literature

S.H. McGary, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 43, 297, 303, half page color illustration.



114

OLAF CARL WIEGHORST (1899-1988)

Going and Gone
signed with the artist's device 'O-Wieghorst' (lower left) and inscribed
'©' (lower right), signed again with the artist's device, titled and
inscribed (on the reverse)

oil on canvas

20 x 24in

Painted in 1971.

\$20,000 - 30,000

Provenance

Texas Art Gallery, Dallas, Texas.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 53, 297, 303, full page
color illustration.



115

HARRY JACKSON (1924-2011)

Safe and Sound

inscribed '© Harry Jackson 1982 SAS 17P' and '© Harry Jackson 1983' and stamped 'WFS/ITALIA' with artist's thumbprint device (on the base)

bronze with polychrome patina

20in high

Modeled in 1982; cast and painted in 1983.

\$8,000 - 12,000

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 25 with 3 artist models.

Literature

L. Pointer and D. Goddard, *Harry Jackson*, New York, Abrams, 1981, pp. 235, 302, no. 300, another example illustrated.

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*, New York, 1981, pp. 100, 115, another example illustrated.

Harry Jackson Studios, Sales Catalogue, 1986, p. 37, another example illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 294.



116

OLAF CARL WIEGHORST (1899-1988)

Out of a Job

signed with the artist's device 'O-Wieghorst' (lower left), inscribed '©' (lower right), and titled (on the stretcher bar)

oil on canvas

20 x 24in

\$20,000 - 30,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"*
Brinkman Collection, Kerrville, Texas, 2003, p. 46, 297, 303, full page
color illustration.



117

DOUGLAS VAN HOWD (BORN 1935)

Friends of Freedom

inscribed 'Van Howd 43/50' (on the foot)
bronze with brown patina and verdigris on a
petrified wood base

66 1/2in high

Modeled in 1982.

\$5,000 - 7,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 281, 297, 303, full page color illustration.

According to the artist's website, "This Americana piece depicting the Apache Native American Indian, the Golden Eagle, and the rare petrified wood, all native to the Southwest, was created for the Roosevelt Room of the White House, and [another cast in this edition was] received by President Reagan in 1982." The work is executed at three-quarters life-size.



118

DOUGLAS VAN HOWD (BORN 1935)

Dall Sheep Ram

inscribed '© Van Howd 2/24' (on the
underside)

cast silver on a petrified wood base

11 1/4in high

\$4,000 - 6,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerville, Texas, 2003, p. 279, 297, 303, half page color illustration.

The artist once wrote to L.D. Brinkman while discussing his silver pieces, which included the present work and other models, such as *Polar Bear* and *Rocky Mountain Goat*:

"The silver pieces came about as a result of having my own foundry and experimenting with the casting of different metals. I wanted to sculpt all of the white animals and birds in uniqueness of the previous metal combined with the base of semi-precious stone. I thought it would be an exciting series."¹

¹ Douglas Van Howd, unpublished letter, n.d.

119

GERALD HARVEY (1933-2017)

Taking Stock

inscribed 'G. Harvey - © 1986' and '4/100'
(on the base)

bronze with dark brown patina, wood case
and book

11in high

Modeled in 1986.

\$5,000 - 7,000

Literature

G. H. Jones, *Taking Stock: Paintings and Sculpture by G. Harvey*, Houston, Somerset House Corporation, 1986, p. 18, half page color illustration.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 293.

The book is autographed and inscribed
'85/150 ap' on the title page.



120

GERALD HARVEY (1933-2017)

Humpin' His Back and Sunnin' His Side

inscribed '19-26/ G. Harvey- / 1974' (on the
base)

bronze with dark brown patina

14in high

Modeled in 1974.

\$3,000 - 5,000

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 293.





121

HARRY JACKSON (1924-2011)

The Frontiersman

inscribed '© Harry Jackson 1965 / 12p.' and 'Pennsylvania Woodsman 1750' (on the base)
bronze with polychrome patina

22in high

Modeled in 1965, cast and painted in 1965.

\$5,000 - 7,000

Literature

L. Pointer and D. Goddard, *Harry Jackson*, New York, Abrams, 1981, pp. 227, 302, no. 289, another example illustrated.

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*, New York, 1981, pp. 83, 114, another example illustrated.

Harry Jackson Studios, Sales Catalogue, 1986, p. 23, another example illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 294.

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 20 with 4 artist models.



122

HARRY JACKSON (1924-2011)

Pony Express II

inscribed '© Harry Jackson 1980 PEII 23' and stamped 'WFS/ITALIA' with artist's thumbprint device (on the base)

bronze with dark brown patina

14 1/4in high

Modeled and cast in 1980.

\$5,000 - 7,000

Literature

L. Pointer and D. Goddard, *Harry Jackson*, New York, Abrams, 1981, pp. 235, 302, no. 300, another example illustrated.

J. Walker, et al., *Harry Jackson: Forty Years of His Work, 1941-81*, New York, 1981, pp. 100, 115, another example illustrated.

Harry Jackson Studios, Sales Catalogue, 1986, p. 37, another example illustrated.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 120, 294, 302, full page color illustration.

According to the Harry Jackson Studios List of Published Sculptures and Commissions, the present work was cast in an edition of 100 with 5 artist models.

123

HARRY JACKSON (1924-2011)

Where the Trail Forks
inscribed '© H. Jackson 64. / 9.P.' (on the
base)

bronze with polychrome patina

19in high

Modeled in 1964.

\$3,000 - 5,000

Literature

L. Pointer and D. Goddard, *Harry Jackson*,
New York, Abrams, 1981, pp. 185, 302, no.
243, another example illustrated.

J. Walker, et al., *Harry Jackson: Forty Years of
His Work, 1941-81*, New York, 1981, pp. 76,
114, another example illustrated.

S.H. McGary, *Honoring The Western
Tradition: The L.D. "Brink" Brinkman
Collection*, Kerrville, Texas, 2003, p. 121, 294,
302, full page color illustration.

According to the Harry Jackson Studios List
of Published Sculptures and Commissions,
the present work was cast in an edition of 20
with 4 artist models.



124

HARRY JACKSON (1924-2011)

The Foreman
inscribed '© Harry Jackson 1974 6.' (on the
reverse)

bronze with dark brown patina

21in high

Modeled in 1974.

\$3,000 - 5,000

Literature

L. Pointer and D. Goddard, *Harry Jackson*,
New York, 1981, pp. 266, 302, pl. 341-343,
another example illustrated.

J. Walker, et al., *Harry Jackson: Forty Years of
His Work, 1941-81*, New York, 1981, pp. 91,
115, another example illustrated.

Harry Jackson Studios, *Sales Catalogue*,
1986, p. 31, another example illustrated.

S.H. McGary, *Honoring The Western
Tradition: The L.D. "Brink" Brinkman
Collection*, Kerrville, Texas, 2003, p. 122, 294,
302, half page color illustration.

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





(reverse)

PROPERTY FROM THE COLLECTION OF NICOLE AND WILLIAM M. KECK II

125

FREDERIC REMINGTON (1861-1909)

The Broncho Buster

inscribed 'Copyright by / Frederic Remington' and stamped with foundry mark 'ROMAN BRONZE WORKS N-Y-' (on the base),

inscribed 'No 115' (beneath the base)

bronze with dark brown patina

22 1/2in high

Modeled in 1895, cast circa 1911.

\$80,000 - 100,000

Provenance

Private collection.

Altermann & Morris Galleries, Houston, Texas, 1992.

Private collection.

Literature

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, n.p., pl. 41, another example illustrated.

P. Hassrick, *Frederic Remington*, Fort Worth, Texas, 1973, p. 33, no. 53, another example illustrated.

M.E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, exhibition catalogue, Washington, D.C., 1981, pp. 63-69, another example illustrated.

M.E. Shapiro, P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 172, pls. 47-48, another example illustrated.

J. Ballinger, *Frederic Remington*, New York, 1989, p. 74, another example illustrated.

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51-64, 178, another example illustrated.

Frederic Remington had worked as an accomplished illustrator for nearly a decade before trying his hand as a sculptor. In late 1894, Remington was encouraged by two friends—the Franco-American sculptor Frederick Ruckstull and the playwright Augustus Thomas—to transform an earlier illustration of a bucking broncho into a three-dimensional wax model. Ruckstull, who was working on a monumental equestrian statue commission for the Pennsylvania State Capitol, provided all the tools to Remington, but perhaps more

importantly, the encouragement to try and trust his innate ability. Thomas also recognized a “sculptor’s degree of vision” in Remington’s drawings and further encouraged him.¹ In modeling *Broncho Buster*, due to its elevated and displaced center of gravity, Remington encountered the technical challenge of how to support the horse’s hind legs without a post. To keep the feeling of weightlessness, he resolved the problem by increasing the armature—learned from observing Ruckstull at work.² Modeled in 1895, *Broncho Buster* was Remington’s first sculpture and, to this day, remains his most famous. The dynamic image of a cowboy breaking a wild horse was a radical re-interpretation of the equestrian statue form, and it captured the imagination of the popular press in his day. Remington was lauded for his attempt in a new medium as well as his technical skill by Harper’s Weekly and The New York Times, who noted, “Now that he has started in another direction, and begun so promisingly, his career will be remarked with still greater interest and subsequent work of this kind will be watched for eagerly.”³ Remington modeled twenty-one subsequent sculptures in his lifetime, producing work with even greater dynamism and contrapposto. *Broncho Buster*, however, remains his best-known work for its originality and raw expression.

¹ M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, p. 14.

² *Ibid.*

³ *Ibid.*, 51.





126

126

JONATHAN KENWORTHY (BORN 1943)

Lion about to attack and Masai in fighting stance (a group of two)

Lion inscribed '© KENWORTHY '66 2/5' (on the base); *Masai*

inscribed '66 KENWORTHY © 4/5' (on the base)

both bronze with dark brown patina

8in high and 8 3/4in high, respectively

\$7,000 - 10,000

Provenance

Private collection, San Francisco, California.



127

JONATHAN KENWORTHY (BORN 1943)

Masai at Rest; Samburu Warrior (a group of two)

Masai inscribed '© KENWORTHY '68 1/6' (on the base); *Samburu*

inscribed © KENWORTHY '68 1/5' (on the base)

both bronze with brown patina

14 3/4in high and 13 1/4in high, respectively

Each modeled in 1968.

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California.



127





128

128

JONATHAN KENWORTHY (BORN 1943)

Genet Cat; Cheetah on its Last Bound (a group of two)
 Genet inscribed '© KENWORTHY. 68 5/7' (on the base); *Cheetah*
 inscribed 'KENWORTHY 66 1/5 ©' (on the base)
 both bronze with light brown patina
 5 1/2in high and 7in high, respectively
 Modeled in 1968 and 1966, respectively.

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California.

129

JONATHAN KENWORTHY (BORN 1943)

Leopard Skidding to a Halt; Leopard Turning and Snarling
 (a group of two)
Skidding inscribed '© KENWORTHY '68' and '1/10' (on the base);
Turning inscribed 'KENWORTHY 66' and '5' (on the base)
 both bronze with black-green patina
 6in high; 5in high, respectively
 Modeled in 1968 and 1966, respectively.

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California.



129



130

AMÉDÉE JOULLIN (1862-1917)

The Passing of the Wampum Belt
signed and dated 'Amédée Joullin 97.' (lower right)
oil on canvas
36 1/2 X 57 1/4in
Painted in 1897.

\$20,000 - 30,000

Provenance

The Luzern Hotel, Lake Geneva, Wisconsin, 1959.
Private collection, Lake Geneva, Wisconsin, and Sun City, Arizona,
owner of the above.
Private collection, Taos, New Mexico, by family decent, 2008.

Literature

"Among the Artists," *San Francisco Call*, Vol. 82, No. 76, August 15,
1897, p. 11 (as 'The Exchange of the Wampum Belt').
Arthur I. Street, "California Artists - III: The Work of Amédée Joullin,
Overland Monthly, Vol. XXXIII, No. 193, January 1899, p. 4, 9, black
and white line illustration.
"Artist A. Joullin is Highly Honored," *San Francisco Call*, Vol. 87, No.
185, May 24, 1900, p. 9 (as 'The Passing of the Wampum Belt').
"Honors for Amédée Joullin," *The Argonaut*, Vol. XLVI, No. 1211, May
28, 1900, p. 14 (as 'Passing of the Wampum Belt').



THE COLLECTION OF JOHN H. GARZOLI

131

NEWBOLD HOUGH TROTTER (1827-1898)

Army Mules Crossing the Mountains

signed and dated 'N.H. Trotter. / Philad^a. 1862' (lower right)

oil on canvas

30 1/4 x 48in

Painted in 1862.

\$10,000 - 15,000

Exhibited

Philadelphia, Thirty-ninth Annual Exhibition, The Pennsylvania Academy of the Fine Arts, 1862, no. 14.

Literature

Pennsylvania Academy of the Fine Arts, *Catalogue of the Thirty-ninth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1862*, pp. 5, 36.



132
CHARLES CRAIG (1846-1931)
The Scouting Party
signed and dated 'CHAS. CRAIG 1885.'
(lower left)
oil on canvas
20 x 36in
Painted in 1885.

\$6,000 - 8,000

Provenance
Private collection, Los Angeles, California.



133
FRANK TENNEY JOHNSON (1874-1939)
A landscape with two riders on a trail
signed and dated 'F. Tenney Johnson
A.N.A./1929' (lower left)
oil on board
11 7/8 x 16in
Painted in 1929.

\$8,000 - 12,000

Provenance
Private collection, Northern California.
Thence by descent to the current owners.

134

JOSEPH HENRY SHARP (1859-1953)

Council of the Crow
signed 'J. H. SHARP' (lower left)
oil on board
15 3/4 x 19 7/8in

\$20,000 - 30,000



135

WILLIAM ROBINSON LEIGH (1866-1955)

At the edge of Tinga-Tinga Mcubwa
inscribed 'W.R. LEIGH' and titled on a period
label (on the reverse)
oil on canvasboard
12 x 16in

\$4,000 - 6,000

Provenance

Private collection, Houston, Texas and
Carmel, California.





136

GORDON COUTTS (1875-1937)

On Homeward Trail

signed 'Gordon Coutts' (lower right), signed again and titled on a label
(on the stretcher bar)

oil on canvas

30 x 40in

\$5,000 - 7,000

Provenance

From the Collection of Mrs. Anita Doheny, Beverly Hills, California.



137

MAYNARD DIXON (1875-1946)

Navajo Land, Southwest of Chinle (Arizona)

signed and dated 'Maynard Dixon 15' (lower left)

oil on canvas

8 x 14in

Painted in 1915.

\$10,000 - 15,000

Provenance

Orr's Gallery, San Diego, California.

Private collection, Santa Fe, New Mexico.



138

EDGAR PAYNE (1883-1947)

Horses and covered wagon
signed 'Edgar Payne' (lower right)
oil on canvas affixed to board
8 x 10in

\$4,000 - 6,000



139

EUSTACE PAUL ZIEGLER (1881-1969)

Totem and cabin
signed with the artist's device '-Ziegler-' (lower
left), titled and inscribed, possibly in the artist's
hand (on the frame)
oil and graphite on canvas board
20 x 16in

\$3,000 - 5,000

The present composition was also the subject
of a drypoint etching by the artist, circa 1965.

The frame is inscribed with a stanza from
the poem *Old and New: A Parable* (1848) by
Charles Kingsley: 'So fleet the works of men/
Back to their Earth again,/Ancient and holy
things/Fade like a dream [?]', possibly in the
hand of the artist.

140

JOSEPH HENRY SHARP (1859-1953)

Landscape at dusk

signed and dated 'J.H. Sharp. 08.' (lower right)

oil on canvas

20 x 30in

Painted in 1908.

\$7,000 - 10,000

Provenance

Maxwell Galleries, San Francisco, California
(as 'Mt. Tamalpais').



141

JOSEPH HENRY SHARP (1859-1953)

Indian Encampment at Sunset

signed 'J.H. SHARP' (lower right)

oil on canvas laid down on board

5 x 7in

\$5,000 - 7,000





142

EDWARD BOREIN (1872-1945)

Untitled (Plains warriors in a nighttime ritual)

signed and dated 'EDWARD BOREIN 13' (lower right)

india and sepia ink on illustration board

20 x 29in

Drawn in 1913.

\$5,000 - 7,000

Provenance

Private collection, Maine.



THE COLLECTION OF JOHN H. GARZOLI

143

EDWARD BOREIN (1872-1945)

Four Cowboys; Studies of Six Mounted Cowboys; and Roping a Steer (a group of three)

each unsigned, *Six Mounted Cowboys* inscribed 'HUINDULE BARCINO' (upper right)

each india ink on paper
sight sizes to 7 5/8 x 13 1/2in

\$2,500 - 3,500

Provenance

Four Cowboys
John Howell Books, San Francisco, California.



144

ROBERT WOOD (1889-1979)

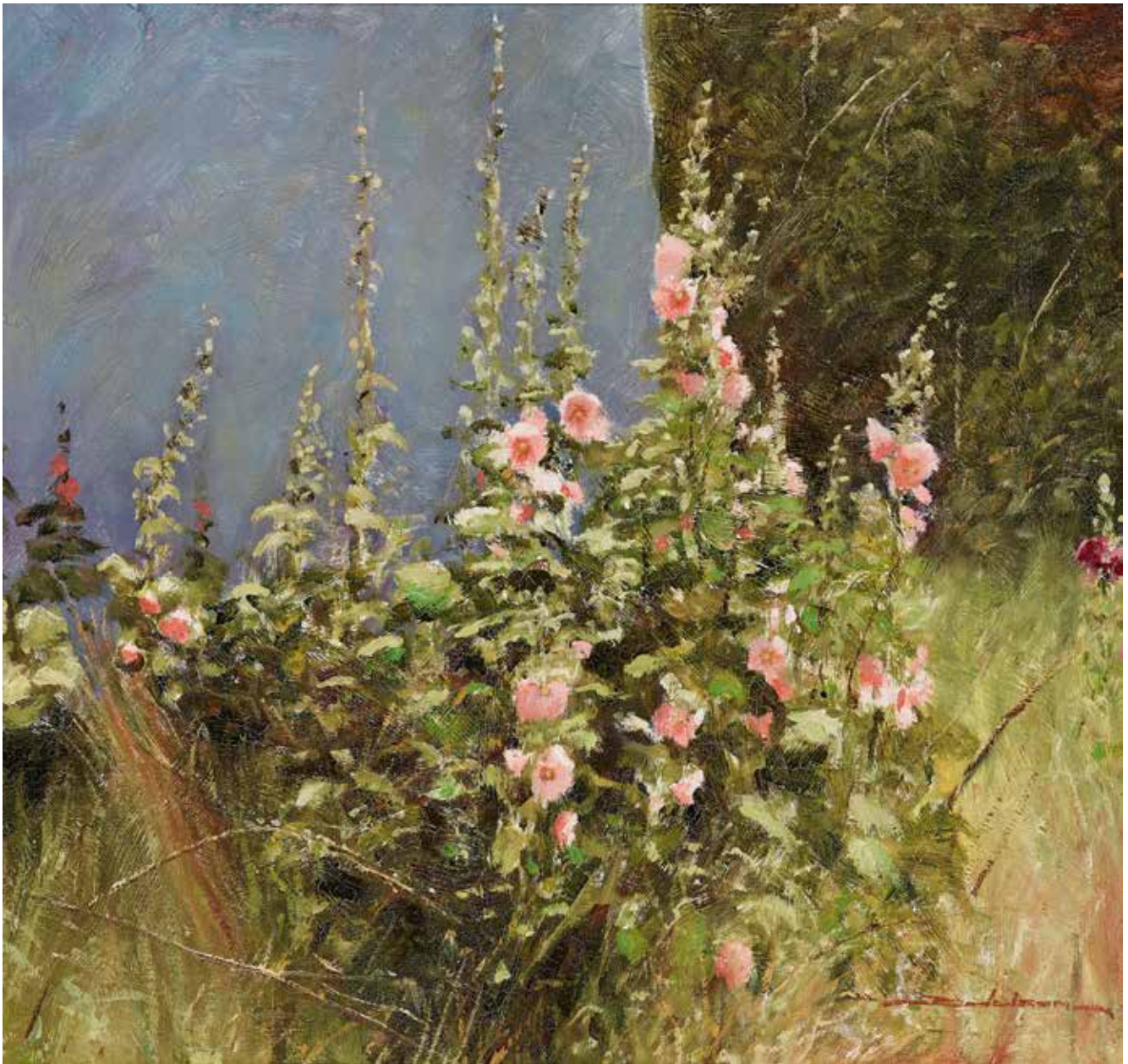
Floral hillside
signed 'Robert Wood' (lower right), titled (on the reverse)
oil on canvas
24 x 36in

\$18,000 - 25,000

Provenance

The artist.
O'Brien's Art Emporium, Scottsdale, Arizona, acquired from the above.
The Price Estate, Southern California, after 1958.

Though English-born, Robert Wood is best-known today as an American painter of verdant Texas landscapes and California coastal scenes. Wood emigrated to America in 1910 and lived in several states for a decade before establishing himself in Texas Hill Country. The lush, rolling terrain filled with bluebonnets, red oaks, and other native flora greatly inspired him, and he exhibited these landscapes widely. His reputation for Texas Hill Country landscapes grew, receiving favorable comparison to that of the legendary Hill Country bluebonnet painter, Julian Onderdonk. The present work is a prime example of his Texas landscapes, illustrating Wood's skill with the mechanics of painting through design and Impressionistic brushwork. The viewer is led down a path in the foreground through a picturesque field of bluebonnets and met with a sweeping view of the valley beyond. The composition is perfectly balanced both vertically and horizontally, utilizing a 'grouped mass' in the midground to anchor the overall pictorial space. There is active brushwork in the foreground and broad, loose brushwork in the background which creates a 'tension and release' through the depth of field. The overall effect is one of grandeur, bringing all that is characteristic and beloved of this regional landscape into focus.



145

DAN BODELSON (BORN 1949)

Hollyhocks, Tierra Amarilla, New Mexico

signed 'Dan Bodelson' (lower right), titled and signed again '© Dan Bodelson' (on the reverse)

oil on canvas

17 x 18in

\$2,000 - 4,000

Provenance

Nedra Matteucci Fine Art, Santa Fe, New Mexico.

Private collection, Houston, Texas and Carmel, California.



146
JOE NEIL BEELER (1931-2006)
The Loose Cinch
signed 'Joe Beeler' (lower right)
oil on board
24 x 36in

\$15,000 - 25,000

147

JOE NEIL BEELER (1931-2006)

Hungry Hunters
signed and dated 'Joe Beeler CA / © 1982'
(lower left)
oil on Masonite
16 x 20in
Painted in 1982.

\$5,000 - 7,000

Provenance

Private collection, Santa Fe, New Mexico.

Exhibited

Scottsdale, *The Art of Joe Beeler: A Western Original*, Scottsdale Museum of the American West, January 16 - October 28, 2018.



148

JIM NORTON (BORN 1953)

The Gathering
signed 'Jim C. Norton © NWR' (lower left),
signed again, titled, dated and inscribed 'Jim
C. Norton NWR / © 1988' (on the reverse)
oil on canvas
24 x 32in
Painted in 1988.

\$6,000 - 8,000

Provenance

From the Collection of Mrs. Anita Doheny,
Beverly Hills, California.





149

CHARLIE DYE (1906-1972)

Shoeing the String

signed 'Charlie Dye' (lower right)

oil on board

16 x 20in

Painted in 1958.

\$15,000 - 25,000

Literature

C. Dye, P.E. Weaver, *Charlie Dye: One Helluva Western Painter*,
Los Angeles, California, 1981, p. 133.



150

JAMES ELWOOD REYNOLDS (1926-2010)

The Big Guns

signed 'James Reynolds' (lower right)

oil on canvas

24 x 36in

\$15,000 - 20,000

Provenance

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

From the Collection of Mrs. Anita Doheny, Beverly Hills, California.



151

JAMES ELWOOD REYNOLDS (1926-2010)

Cow Horse

signed and dated 'James Reynolds 1983 ©' (lower left), signed again, titled and dated on the artist's label (on the reverse)

oil on Masonite

9 x 12in

Painted in 1983.

\$3,000 - 5,000

Provenance

From the Collection of Mrs. Anita Doheny, Beverly Hills, California.



152

JIM NORTON (BORN 1953)

Andy

signed 'Jim C. Norton © NWR' (lower right), signed again, titled and inscribed '© Jim C. Norton' (on the reverse)

oil on Masonite

16 x 20in

\$3,000 - 5,000

Provenance

Trailside Galleries, Scottsdale, Arizona.

From the Collection of Mrs. Anita Doheny, Beverly Hills, California.



153

OLAF CARL WIEGHORST (1899-1988)

Cow Talk

signed 'O. Wieghorst' along with artist's device (lower left) and signed and titled (on the reverse)

oil on canvas

20 x 24in

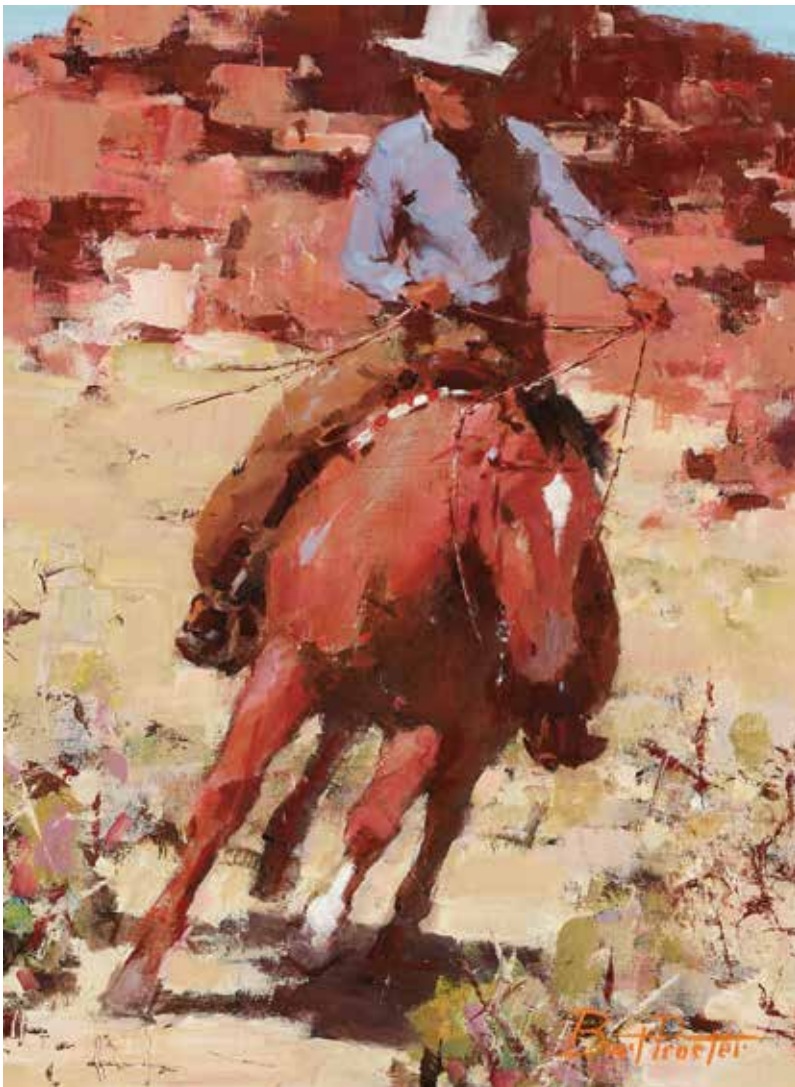
\$15,000 - 25,000



154
BURT PROCTER (1901-1980)
Vermillion Hills
signed 'Burt Procter' (lower right)
oil on Masonite
19 7/8 x 30in

\$5,000 - 7,000

Provenance
Private collection, Laguna Beach, California.



155
BURT PROCTER (1901-1980)
Cowboy on horseback
signed 'Burt Procter' (lower right)
oil on board
16 x 12in

\$3,000 - 5,000

Provenance
Private collection, Laguna Beach, California.

156

JOHN MOYERS (BORN 1958)

When Days Grow Short
signed 'JOHN MOYERS-' (lower right), signed
again and titled 'John Moyers' (on the reverse)
oil on Masonite
24 x 29in

\$6,000 - 8,000

Provenance

Private collection, Oregon.



157

JIM MORGAN (BORN 1947)

Lady of the Sage
signed '-Jim Morgan- ©' (lower left), signed
again, titled and dated 'Jim Morgan © 05-09'
(on the backing)
oil on linen
27 x 39in
Painted in 2009.

\$7,000 - 10,000

Provenance

Jackson Hole Art Auction, September 19,
2009, lot 158.

Private collection, Houston, Texas and
Carmel, California.





158

JAMES SWINNERTON (1875-1974)

A View of the Grand Canyon, South Rim

signed 'Swinnerton' (lower right)

oil on canvas

30 x 42in

\$8,000 - 12,000



159

JAMES A. FETHEROLF (1925-1994)

Desert landscape

signed and dated 'FETHEROLF '64' (lower right)

oil on canvas

24 x 36in

Painted in 1964.

\$4,000 - 6,000



160

WILSON HURLEY (1924-2008)

La Ventana, New Mexico
signed 'Wilson Hurley' (lower right)
oil on canvas laid down on panel
60 x 96in

\$40,000 - 60,000

Provenance

The artist.
Nedra Matteucci Galleries, Santa Fe, New Mexico, 2000.
Private collection, Houston, Texas and Carmel, California.



161

WILSON HURLEY (1924-2008)

Red Sky Study from Roman Nose State Park, Oklahoma
signed 'Wilson Hurley' (lower right)
oil on canvas laid down on panel
24 x 24in

\$8,000 - 12,000

Provenance

The artist.
Nedra Matteucci Galleries, Santa Fe, New Mexico, 2002.
Private collection, Houston, Texas and Carmel, California.



162

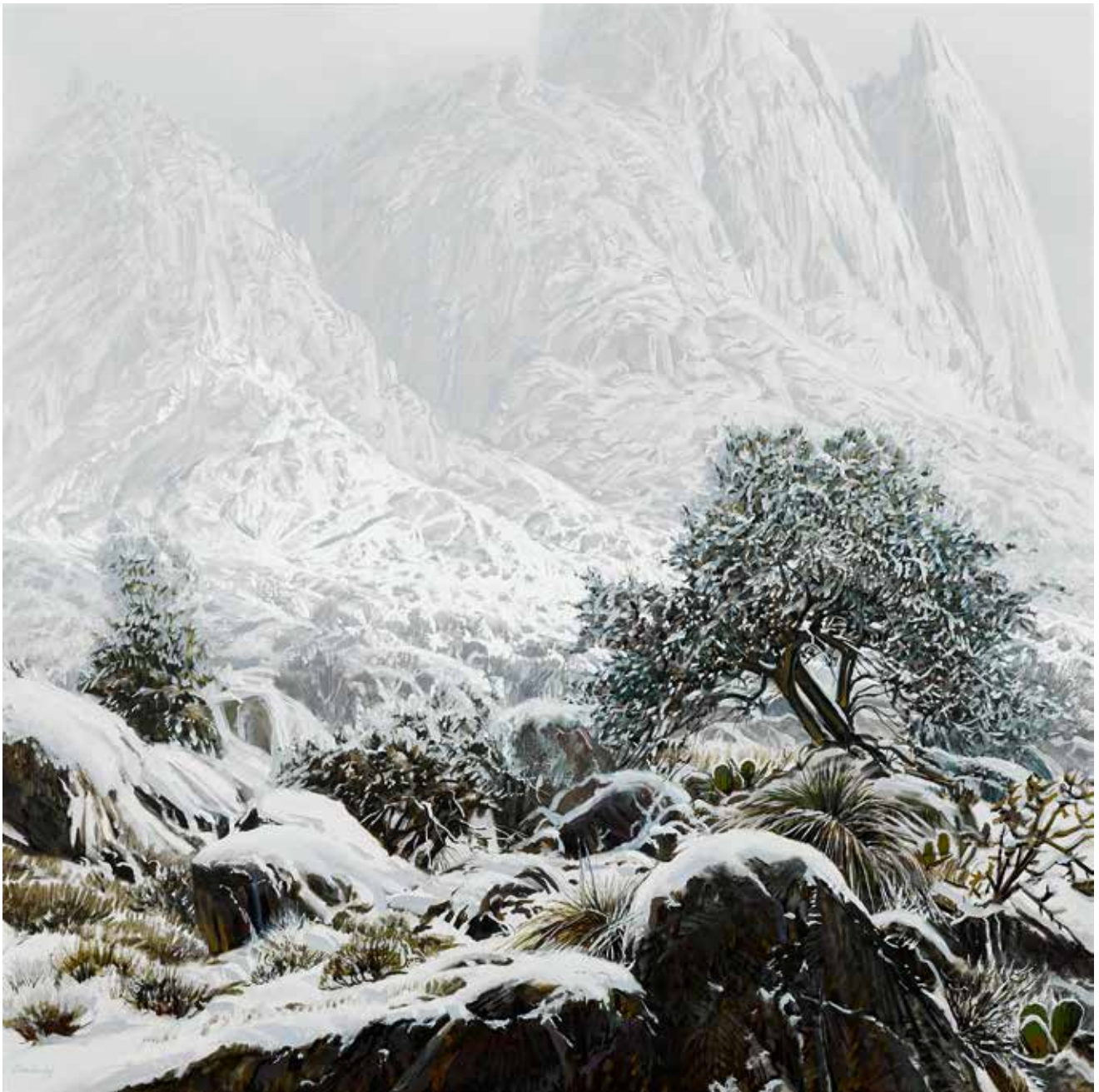
WILSON HURLEY (1924-2008)

Cottonwoods at Dusk
signed 'Wilson Hurley' (lower right)
oil on canvas laid down on panel
30 x 48in

\$12,000 - 18,000

Provenance

The artist.
Nedra Matteucci Galleries, Santa Fe, New Mexico, 2000.
Private collection, Houston, Texas and Carmel, California.



163

WILSON HURLEY (1924-2008)

Snow at La Cueva
signed 'Wilson Hurley' (lower left)
oil on canvas
48 x 48in
Painted in 1996.

\$25,000 - 35,000

Provenance

Fenn Galleries, Ltd., Santa Fe, New Mexico, *circa* 1996.
Private collection, Houston, Texas and Carmel, California.

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CHARLES E. PRENDERGAST (1863-1948)

Fantasy (detail)
signed 'C. Prendergast' (lower left)
tempera and gold leaf and pencil
on gessoed panel, 23 x 31in
Painted circa 1916-18.
\$200,000 - 300,000

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A SOUTHERN PLAINS GHOST DANCE SHIRT, POSSIBLY ARAPAHO

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GERALD BALCIAR (BORN 1942)

Staking Claim
white marble on an intrinsic green octagonal pedestal
82in high
Executed in 1999.
Price upon request

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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.

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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.

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

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

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% 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, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, 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 the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25296 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.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

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

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

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

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

If successful

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

Please 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

Sale title: California and Western Paintings		Sale date: April 16, 2019	
Sale no. 25296		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

<p>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.</p>	
Your signature: _____	Date: _____

Bonhams Specialist Departments

19th Century Paintings London

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