

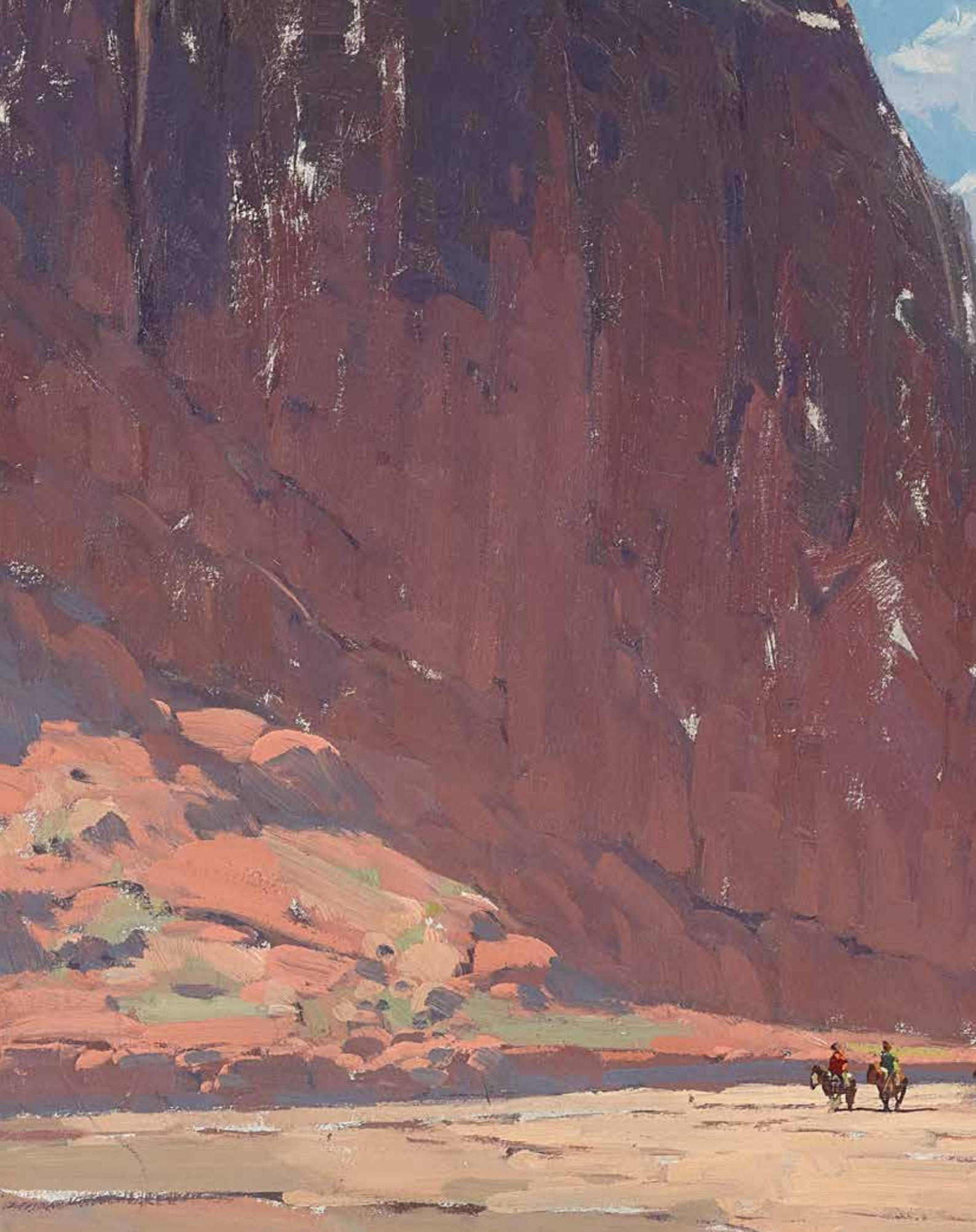
An expressive, abstract painting featuring a complex network of dark, intersecting lines that suggest the rigging of a ship. The background is a vibrant, textured wash of teal and light green. In the lower-left quadrant, a prominent golden bell is rendered with thick, dark outlines and a bright, reflective center. The overall style is gestural and painterly, with visible brushstrokes and a rich, layered color palette.

Bonhams

California Art

Los Angeles | April 20, 2021













# California Art

Los Angeles | Tuesday April 20, 2021 at 1pm

## BONHAMS

7601 W. Sunset Boulevard  
Los Angeles CA 90046  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

26857  
Lots 1 - 150

## AUCTION INFORMATION

Bonded pursuant to California Civil Code Sec. 1812.600;  
Bond No. 57BSBGL0808

## CATALOG: \$45

## ILLUSTRATIONS

Front cover: lot 33  
Inside front cover: lot 8  
Opposite title page: lot 35  
Opposite Specialists page: lot 34  
Opposite Janneck Collection page: lot 5  
Inside back cover: lot 37  
Back cover: lot 32

## PREVIEW

### SAN FRANCISCO

Friday April 9, 12 to 5pm  
Saturday April 10, 12 to 5pm  
Sunday April 11 12 to 5pm

### LOS ANGELES

Friday April 16, 12pm to 5pm  
Saturday April 17, 12pm to 5pm  
Sunday April 18, 12pm to 5pm  
Monday April 19, 12pm to 5pm

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## Bonhams

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# Specialists

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## Los Angeles



Scot Levitt  
Vice President, Director  
California and Western Art

Kathy Wong  
Specialist  
California and Western Art

Katherine Halligan  
Specialist  
California and Western Art

## San Francisco



Aaron Bastian  
Director  
California and Western Art





## The John Janneck Collection

---

John Janneck, a California native, was born with an eye for art – he was a talented writer, photographer and painter. Despite this passion, he pursued a successful career in business. John spent most of his early career living and travelling internationally. He wandered the museums and galleries of Asia and Europe, taking in a diverse variety of artistic styles and eras. Once resettled in California, John often visited the local art gallery scene in Beverly Hills, gaining an appreciation for the early plein air painters of California. But it wasn't until 2008, when John was largely homebound for almost a year due to illness, that he decided to take the plunge and begin collecting. The ability to appreciate the beauty of diverse California vistas in his home helped him through this difficult time. From the outset, John revealed a keen eye for quality, a characteristic that led him to buy top examples by the best plein air artists available. He bought from galleries, auction houses and fellow private collectors and was a common sight at art functions. Within five years John had amassed one of the top collections of early California paintings, an impressive feat in today's competitive market. Tragically John's life was cut short, so it is with a heavy heart that Bonhams proudly offers this fine selection of a portion of his collection. We know that John's legacy will live on through the provenance of these works and as a strong supporter of early California art and a dear friend to many.





1

**EDGAR PAYNE (1883-1947)**

*Near Summit Lake*

signed 'Edgar Payne' (lower left), titled and inscribed 'Painted 20 miles West of Village of Big Pine, elevation 11,700 feet' (on the stretcher bars)  
oil on canvas

12 x 16in

framed 20 x 24in

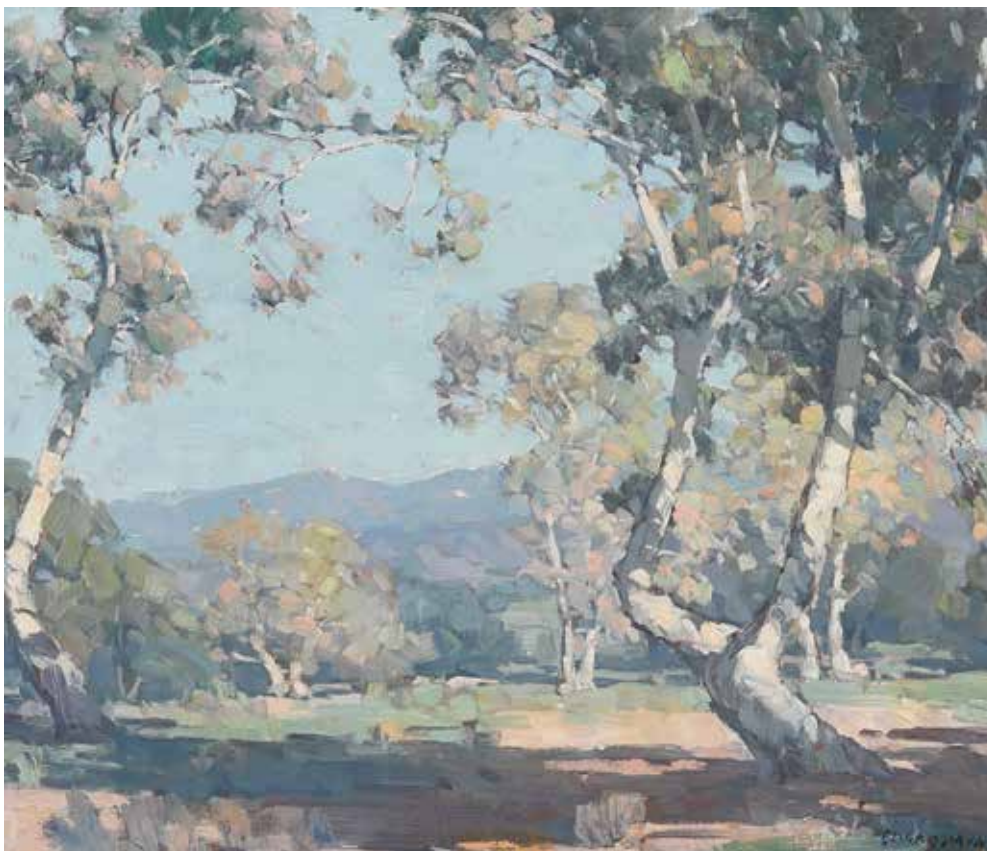
**\$20,000 - 30,000**

**Provenance**

The Redfern Gallery, Laguna Beach, California.

The John Janneck Collection, Beverly Hills, California.





2

**EDGAR PAYNE (1883-1947)**

*Santa Paula Sycamores*

signed 'Edgar Payne' (lower right), signed again,  
dated and titled 'Edgar A. Payne 1943' (on the reverse)

oil on canvas

22 x 26in

framed 30 x 34in

Painted in 1943.

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

**Provenance**

Steven Stern Fine Arts, Beverly Hills, California.

The John Janneck Collection, Beverly Hills, California.





3

**EDGAR PAYNE (1883-1947)**

A Rocky Coastal Seascape  
signed and dated 'Edgar Payne / 1919' (lower right), signed and dated  
again (on the reverse)

oil on canvas affixed to board

12 x 16in

framed 19 x 23in

Painted in 1919.

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

**Provenance**

Private collection, Irvine, California.

Sale, Bonhams, Los Angeles and San Francisco, California and  
Western Paintings & Sculpture, April 8, 2014, lot 22.

The John Janneck Collection, Beverly Hills, California.



4

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

*Evening Tide, California Coast*

signed 'Jack Wilkinson Smith' (lower right), signed again and titled (on the reverse), inscribed 'Silver Medal' (on the stretcher bar)

oil on canvas

30 x 36in

framed 39 x 45in

Painted *prior to* 1928.

**\$35,000 - 55,000**

**Provenance**

Private collection, Irvine, California.

Sale, Bonhams & Butterfields, Los Angeles and San Francisco, *California and American Paintings & Sculpture*, April 7, 2009, lot 78.

The John Janneck Collection, Beverly Hills, California.

**Exhibited**

Los Angeles, Sixth Annual Exhibition of the Painters of the West, Biltmore Salon, 1928, Second Prize (Silver Medal).  
(probably) Minneapolis, Minnesota, The Minneapolis Institute of Art, n.d.  
(probably) Cleveland, Ohio, The Cleveland Museum of Art, n.d.  
Irvine, The Irvine Museum, *Selections from the The Irvine Museum* [traveling exhibition], March 1993 — February 1994.

**Literature**

*The Argus: A Journal of Art*, Vol. II, No. 6, March 1928, p. 10.

J. Stern, J.B. Dominik, H.L. Jones, *Selections from the The Irvine Museum*, The Irvine Museum, 1992, p. 30, illustrated.



5

**GUY ROSE (1867-1925)**

Carmel Dunes

signed 'Guy Rose' (lower right)

oil on panel

10 x 13 3/4in

framed 17 x 21in

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

**Provenance**

William A. Karges Fine Art, Carmel, California.

The John Janneck Collection, Beverly Hills, California.

Carmel-by-the-Sea and the surrounding Monterey Peninsula was already known as a stunning setting for plein air painting when Guy Rose made his first excursion. Artists had been making trips and depicting the locale from before the turn of the century. The community grew significantly with an influx of artists who resettled in Carmel and Monterey following the 1906 San Francisco earthquake and fire. Additionally, well-known East Coast artists such as Childe Hassam and William Merritt Chase had completed painting trips to the area and returned with rave reviews. Guy Rose brought his unique skills to this inspiring place for the first time in the summer of 1918. Enthused by the landscape, it became the focal point of his mature years as a painter. He and his wife, Ethel Rose, spent the next three summers there.

Rose completed a number of paintings specifically focusing on the sand dunes and shoreline of the region, often revisiting locations and compositions. In this repetition of subjects, the obvious comparison is to Monet's techniques and explorations. Rose's association with the French master is well documented. During his years in Giverny, Rose likely had many opportunities to study Monet's variations of Haystacks, Rouen Cathedral and London's Houses of Parliament.

In this painting *Carmel Dunes*, Rose has created an intimate work that explores the magnificence of the Carmel coast with color and texture. Rose utilizes his classic combination of intense blue and green color to convey a lush, almost tropical feeling. In the distance, under clouds, the colors continue only slightly muted on the far shore. The composition is weighted on the right side with a stand of intensely green trees which is broken up by small areas of umber and dark blue in the lower right corner. The foliage is feathered and layered in many quick strokes. This contrasts with the muted and large brushstrokes in the lower left quadrant of purple tinted creamy colored sand dunes. The rise of the dune center midground has impasto that more closely corresponds to the shape of the topography. The very richness of *Carmel Dunes* illustrates the value of Rose's repeated interpretations of one of his favorite subjects.







6

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

*Happy Valley, (San Diego)*

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

titled and inscribed 'San Diego Cal.' (on the reverse)

oil on board

13 x 16in

framed 20 x 23in

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

**Provenance**

Motion Picture and Television Fund, Los Angeles, California.

Sale, Bonhams & Butterfields, Los Angeles and San Francisco,  
*California and American Paintings and Sculpture*, November 24,  
2008, lot 2252.

The John Janneck Collection, Beverly Hills, California.



7

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

*Quiet Sea (La Jolla Cliffs)*

signed 'Alfred Mitchell' (lower right), signed again,  
titled and inscribed 'San Diego, Cal.' (on the stretcher bar)  
oil on canvas

16 x 20in

framed 23 x 27in

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

**Provenance**

Private collection, Irvine, California.

Sale, Bonhams and Butterfields, Los Angeles and San Francisco,  
*California and American Paintings and Sculpture*, April 7, 2009, lot 105.

The John Janneck Collection, Beverly Hills, California.

**Exhibited**

La Jolla, California, The Bishop's School, *Visions of San Diego*,  
*Impressionist Paintings from The Irvine Museum*, January 19,  
2009–March 1, 2009.



**EDGAR PAYNE (1883-1947)***Canyon Walls*

signed 'Edgar Payne' (lower right), titled and numbered '5'  
(on the reverse prior to lining)

oil on canvas

25 x 30in

framed 34 x 39in

**\$125,000 - 225,000**

**Provenance**

William A. Karges Fine Art, Carmel, California.

The John Janneck Collection, Beverly Hills, California.

Navajo figures riding through the grand cliffside edifices of Canyon de Chelly, such as in the present painting *Canyon Walls*, are iconic and important subjects for California plein air artist Edgar Payne. Largely self-taught with a brief and unhappy stint at the Art Institute of Chicago, Payne was a successful mural artist and painter in Chicago and was a member of the Chicago Society of Artists and the Palette and Chisel Club. A lifelong and insatiable desire to travel and experience new places and to discover new subject matter led Payne to extensively explore the Western states, Canada and Europe. A 1916 commission from the Santa Fe Railroad brought Payne to the Southwest for the first time. There he visited the Grand Canyon, Canyon de Chelly and Northern New Mexico, developing a new color palette to match the light and earth of the region. Along with the Sierra Mountains, the subject of Edgar Payne's best-known work, the Southwest would be a region of continued interest for Payne into the 1930s and 1940s.

As indicated by the painting's title, the enormity of the geologic cliff formations is the central compositional focus of *Canyon Walls*, along with Payne's exploration of the effects of sunlight and shadow on the rockfaces. As Peter H. Hassrick writes in *Edgar Payne: The Scenic Journey*, the artist was drawn to depictions of scale and color: "So combined, his attraction to grand scale or 'bigness', and his devotion to 'beauty', or what color and light can do to visually enhance mass, exposed his artistic strategy."<sup>1</sup> In addition, Payne's desire to work independently, preferably in remote, unexplored locations, led him to the Navajo lands, rather than focusing on the more obvious Taos Pueblo peoples like many of his Chicago contemporaries did including Walter Ufer, Victor Higgins and Ernest Martin Hennings.<sup>2</sup>

*Canyon Walls'* perspective is from the elevation of the dry riverbed, as low a spot as possible to draw the viewers eyes upwards. The sunbaked red rock walls are painted in bright salmon highlights on the right side of the composition and in a small section at the base of the left walls. That sundrenched palette contrasts dramatically with the cool blue and purple shadowed rock walls on the left and in the recesses at the center. Payne articulates the faceted and creviced rockfaces with shadowed hues and sets the spectacular topography against a deep cerulean blue, almost cloudless, sky.

Three diminutive Navajo riders emerge out of the narrow canyon in the lower center, further emphasizing the immense scale. As Hassrick observes in other paintings of the area, Payne uses the Navajo as compositional devices to counterbalance the prominent geology of the canyon.<sup>3</sup> The sheer grandeur of the canyon would have been nearly impossible for contemporary viewers to comprehend without the inclusion of the figures. They play a critical role in understanding and appreciating nature's magnificent architecture. While emphasizing the seemingly infinite and otherworldly landscape of the American west, Payne's work also serves as a thoughtful and genuine depiction of the Navajo in their natural setting, a frontier the artist knew was rapidly vanishing.

<sup>1</sup> S.A. Shields, P. Trenton, *Edgar Payne: The Scenic Journey*, Petaluma, California, 2012, p. 182.

<sup>2</sup> *Ibid.*, p. 183.

<sup>3</sup> *Ibid.*, p. 193.







9

**MAURICE BRAUN (1877-1941)**

*Hills and Mountains*

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

oil on canvas

16 x 20in

framed 24 x 28in

Painted circa 1933.

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

**Provenance**

Private collection, Rosendale, New York.

Sale, Bonhams & Butterfields, Los Angeles and San Francisco,  
*California and American Paintings and Sculpture*, November 24,  
2008, lot 2248.

The John Janneck Collection, Beverly Hills, California.



10

**COLIN CAMPBELL COOPER (1856-1937)**

*Santa Barbara*

signed, titled and dated 'Colin Campbell Cooper / Santa Barbara, March 1923' (lower left)

oil on canvas affixed to board

15 x 18in

framed 23 x 26in

Painted in 1923.

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

**Provenance**

George Stern Fine Arts, West Hollywood, California.

Private collection, Irvine, California.

Sale, Bonhams and Butterfields, Los Angeles and San Francisco, *California and Western Paintings and Sculpture*, August 17, 2010, lot 73.

The John Janneck Collection, Beverly Hills, California.

This painting relates to a similar work of the same size in the collection of the Santa Barbara Historical Museum entitled *A Santa Barbara Courtyard*. This companion piece is illustrated on the cover of the catalogue for a show of Colin Campbell Cooper's work formerly on display at the Historical Museum.





11

11

**GUNNAR WIDFORSS (1879-1934)**

*Cactus and Mountains*

unsigned and inscribed 'This is a genuine Gunnar Widforss left unsigned by him / Daniel McDade / Administrator of Estate / August 9th 1937' (on the reverse)  
oil on board

10 x 16in

framed 17 x 23in

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

**Provenance**

Estate of the artist.

Daniel McDade, Grand Canyon, Arizona.

James McDade, Hot Springs Village, Arkansas, by family descent.

Biltmore Galleries, Phoenix, Arizona, 1993.

Frontier Spirit Gallery, Denver, Colorado.

Sale, Sotheby's, New York, *American Paintings, Drawings and Sculpture*, December 2, 1993, lot 85 (as 'Landscape with Cactus').

Gerald Peters Gallery, Santa Fe, New Mexico.

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, California and *American Paintings & Sculpture*, August 7, 2006, lot 1259 (as 'Cacti and Mountains').

George Stern Fine Arts, West Hollywood, California.

The John Janneck Collection, Beverly Hills, California.

**Literature**

Frontier Spirit Gallery, Denver, Colorado, exhibition catalog, n.d.

We wish to thank Alan Petersen of The Gunnar Widforss Catalogue Raisonné Project for his kind assistance with cataloging the lot. The work is included in The Gunnar Widforss Catalogue Raisonné Project as no. GW169.



12

12

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

*Desert Near Palm Springs*

signed 'Jack Wilkinson Smith' (lower right), signed again and titled (on the reverse)

oil on board

16 x 20in

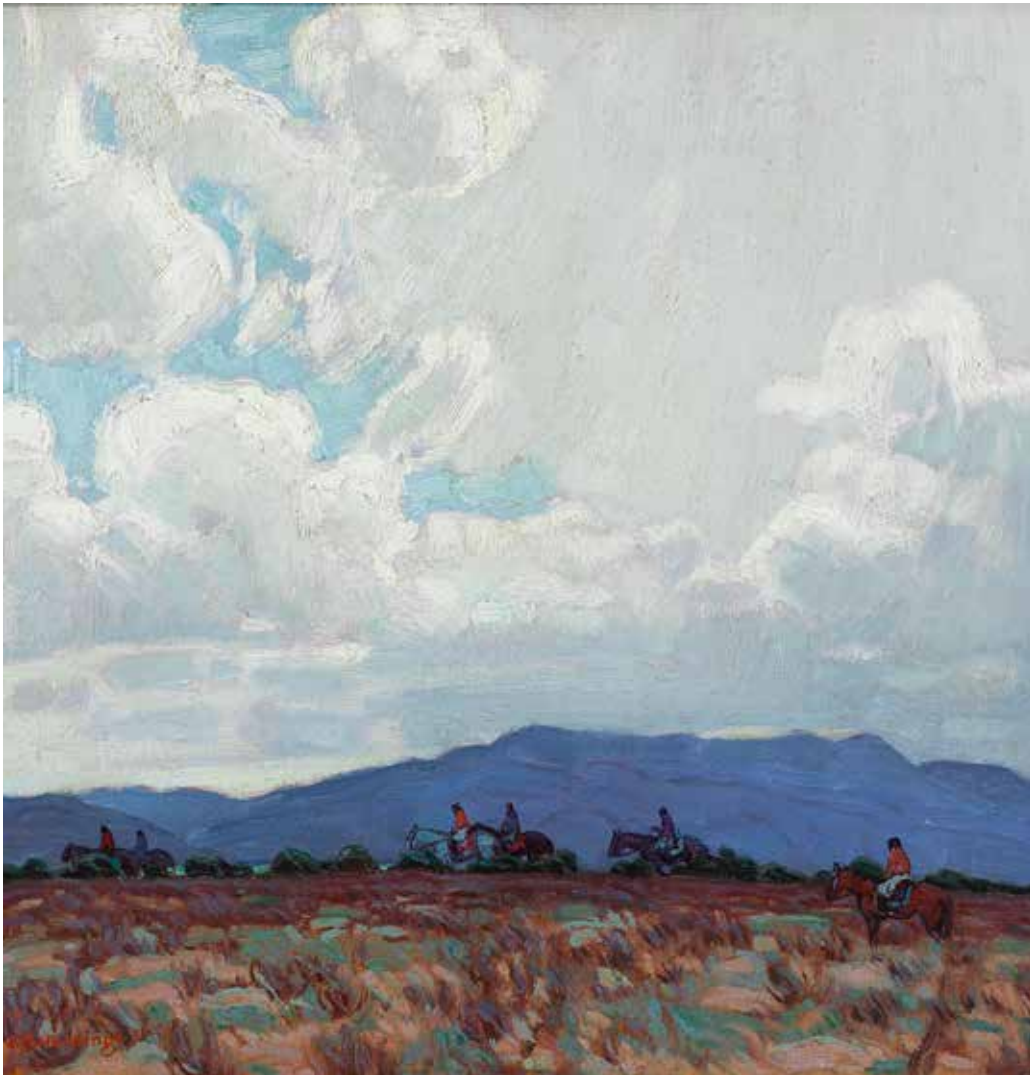
framed 22 x 26in

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

**Provenance**

George Stern Fine Arts, West Hollywood, California.

The John Janneck Collection, Beverly Hills, California.



13

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

Riders

signed 'E.M. Hennings' (lower left)

oil on board

14 x 14in

framed 22 x 22in

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

**Provenance**

Private collection, Chicago, Illinois.

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

Sale, Bonhams, Los Angeles and San Francisco, *California and Western Paintings and Sculpture*, August 5, 2014, lot 152.

The John Janneck Collection, Beverly Hills, California.





14

**EDGAR PAYNE (1883-1947)**

Inyo County

signed 'Edgar Payne' (lower right)

oil on board

12 x 16in

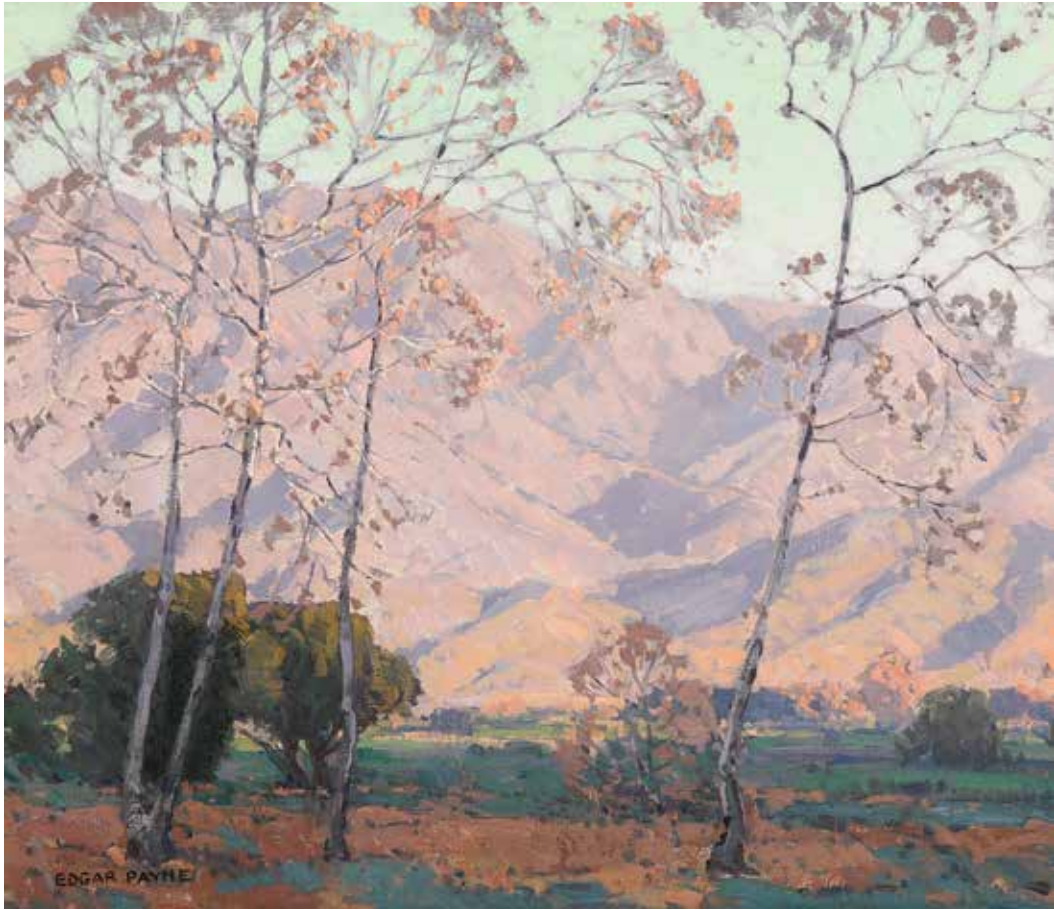
framed 20 x 24in

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

**Provenance**

Steven Stern Fine Arts, Los Angeles, California.

The John Janneck Collection, Beverly Hills, California.



15

**EDGAR PAYNE (1883-1947)**

Edge of the Valley

signed 'Edgar Payne' (lower left)

oil on canvasboard

24 x 28in

framed 35 x 39in

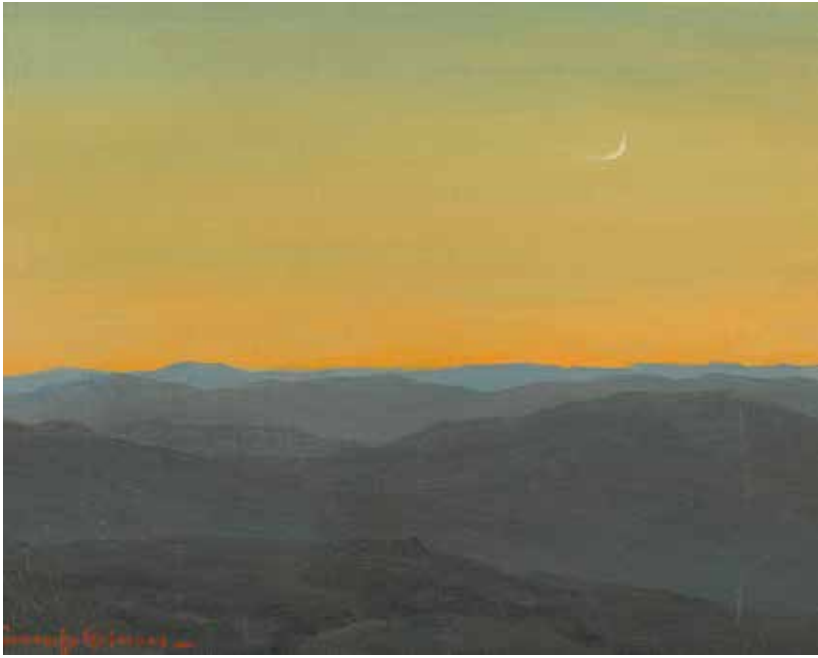
**\$35,000 - 55,000**

**Provenance**

Steven Stern Fine Arts, Beverly Hills, California.

The John Janneck Collection, Beverly Hills, California.





16

16

**GRANVILLE REDMOND (1871-1935)**

Moon at Dusk

signed 'Granville Redmond -' (lower left)

oil on canvas affixed to board

11 x 14in

framed 15 x 18in

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

**Provenance**

Private collection, Southern California.

The John Janneck Collection, Beverly Hills, California.



17

17

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

*(Study for) Spring in the Temecula Valley*

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

oil on board

10 x 16in

framed 15 x 21in

**\$5,000 - 7,500**

**Provenance**

George Stern Fine Arts, West Hollywood, California.

The John Janneck Collection, Beverly Hills, California.

18

**WILLIAM POSEY SILVA (1859-1948)**

A Foggy Day, Point Lobos  
signed 'William Silva' (lower right)  
oil on board  
12 x 16in  
framed 16 x 20in

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

**Provenance**

Private collection, Irvine, California.  
Sale, Bonhams & Butterfields, Los Angeles and  
San Francisco, *California and American Paintings  
and Sculpture*, August 5, 2008, lot 171.  
The John Janneck Collection, Beverly Hills,  
California.



18

19

**FRANK MONTAGUE MOORE (1877-1967)**

*Eucalyptus, California*  
signed 'F.M. Moore' (lower right), signed again,  
titled and numbered 'No 393' (on the reverse)  
oil on board  
12 x 16in  
framed 21 x 24in

**\$2,500 - 4,000**

**Provenance**

The Redfern Gallery, Laguna Beach, California.  
George Stern Fine Arts, West Hollywood, California.  
The John Janneck Collection, Beverly Hills,  
California.



19





20

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

Open Fields and Passing Clouds, thought to be Monterey  
signed and inscribed 'Arthur Hill Gilbert A.N.A.' (lower right)  
oil on canvas

24 x 20in

framed 32 x 28in

**\$5,000 - 7,500**

**Provenance**

Private collection, Monterey, California.

Sale, Bonhams & Butterfields, Los Angeles and San  
Francisco, *California and American Paintings and Sculpture*,  
November 24, 2008, lot 2051.

The John Janneck Collection, Beverly Hills, California.

20



21

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

Southern California Landscape  
signed 'Orrin A. White' (lower right)

oil on canvas

30 x 40 1/2

framed 41 x 50in

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

**Provenance**

William A. Karges Fine Art, Carmel, California.

The John Janneck Collection, Beverly Hills,  
California.

21

22

**WILLIAM POSEY SILVA (1859-1948)**

Cliffs by the Sea

signed 'William P. Silva' (lower right),

signed again (on the reverse)

14 x 18in

framed 19 x 23in

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

**Provenance**

Maxwell Galleries, San Francisco, California.

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

Private collection, San Francisco, California.

Sale, Bonhams and Butterfields, Los Angeles and San Francisco, *California and Western Paintings and Sculpture*, August 17, 2010, lot 56.

The John Janneck Collection, Beverly Hills, California.



22

23

**AUGUST GAY (1890-1948)**

Monterey Gateway

signed 'A.F. Gay' (lower right)

oil on board

9 x 10 1/2in

framed 14 x 16in

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

**Provenance**

The John Janneck Collection, Beverly Hills, California.



23





24

24

**JOSEPH KLEITSCH (1882-1931)**

Laguna Coastal Scene

signed 'Joseph Kleitsch' (lower right)

Oil on canvas affixed to Masonite

9 1/4 x 7in

framed 15 x 12in

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

**Provenance**

Private collection, Southern California.

Sale, Bonhams and Butterfields, Los Angeles and San Francisco, *California and Western Paintings and Sculpture*, November 29, 2011, lot 132.

The John Janneck Collection, Beverly Hills, California.



25

25

**BURT PROCTER (1901-1980)**

Corona Del Mar

signed 'Burt Procter' (lower right)

oil on canvasboard

8 x 10in

framed 13 x 15in

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

**Provenance**

George Stern Fine Arts, West Hollywood, California.

The John Janneck Collection, Beverly Hills, California.

26

**FRANK HARMON MYERS (1899-1956)**

*Evening Splendor*

signed 'Frank H Myers' (lower right) and signed,

titled and numbered '79' (on the reverse)

oil on canvas

24 x 36in

framed 32 x 44in

**\$5,500 - 8,000**

**Provenance**

Sale, Bonhams and Butterfields, Los Angeles and San Francisco, *California and American Paintings and Sculpture*, August 3, 2009, lot 81.

The John Janneck Collection, Beverly Hills, California.



26

27

**WILLIAM LEES JUDSON (1842-1928)**

*High Tide*

signed 'WL Judson' (lower right)

oil on board

9 x 12in

framed 13 x 16in

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

**Provenance**

Orr's Gallery, San Diego, California.

Private collection, Irvine, California.

Sale, Bonhams & Butterfields, Los Angeles and San Francisco, *California and American Paintings and Sculpture*, August 5, 2008, lot 77.

The John Janneck Collection, Beverly Hills, California.

**Exhibited**

The California Art Traveling Exhibit, Los Angeles, California, n.d.



27





28

28

**CONRAD BUFF (1886-1975)**

Sunset Landscape

unsigned

oil on paper affixed to board

15 1/2 x 23in

framed 22 x 30in

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

**Provenance**

Estate of the artist.

George Stern Fine Arts, West Hollywood, California,  
no. CB028.

The John Janneck Collection, Beverly Hills,  
California.



29

29

**JAMES ORMSBEE CHAPIN (1887-1975)**

*Ship Rock, New Mexico*

signed 'James Chapin' (lower right), signed again  
and titled (on the reverse)

oil on board

10 x 14in

framed 13 x 17in

Painted in 1940.

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

**Provenance**

D. Wigmore Fine Art, Inc., New York, New York.

Private collection, acquired from the above, 1987.

Sale, Christie's, Los Angeles, *California, Western  
and American Art*, October 29, 2008, lot 31.

The John Janneck Collection, Beverly Hills,  
California.

30

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

*The Lone Palm, Andreas Canyon*

signed and dated 'A.A. Hills / 1918 -' (lower left),  
signed and dated again, titled and inscribed 'Apr.  
1918' (on the reverse)

oil on board

10 x 7in

framed 15 x 12in

Painted in 1918.

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

**Provenance**

Private collection, Beverly Hills, California.

Private collection, acquired from the  
above, circa 1994.

Sale, Christie's, Los Angeles, California, Western  
and American Paintings, Drawings, and Sculpture,  
October 29, 2008, lot 5.

The John Janneck Collection, Beverly Hills,  
California.

**Exhibited**

Laguna Beach, Laguna Art Museum, *Miss Hills of  
Laguna Beach: Anna Althea Hills: Art, Education,  
Community*, October 16, 2016 - January 15, 2017.



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31

**AGNES PELTON (1881-1961)**

*Early Morning in the Wash*

signed and dated 'Agnes Pelton / 1936.'  
(lower right) and titled (on the stretcher bar)

oil on canvas

24 x 34in

framed 33 x 43in

Painted in 1936.

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

**Provenance**

Ulrike Kantor, Beverly Hills, California.

Sale, Bonhams & Butterfields, Los Angeles and  
San Francisco, *California and American Paintings  
and Sculpture*, August 5, 2008, lot 99.

The John Janneck Collection, Beverly Hills,  
California.



31



**WILLIAM WENDT (1865-1946)**

*In the Shadow of the Grove (Sunlight and Shadow)*

signed and dated '· WILLIAM WENDT · 1907' (lower right)

oil on canvas

40 x 55 1/4in

framed 55 1/4 x 70 1/2in

Painted in 1907.

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

**Provenance**

The Union League Club of Chicago, Chicago, Illinois, purchased by the club's Art Committee, 1907.

**Exhibited**

The Art Institute of Chicago, Chicago, *Oil Paintings and Sculpture by American Artists*, October 22 - December 1, 1907.

**Literature**

Union League Club of Chicago Catalogue of Paintings, 1907, p. 15, no. 8.

The Art Institute of Chicago, Chicago, *Oil Paintings and Sculpture by American Artists*, [exhibition catalog], 1907, p. 54, no. 430.

J.A. Walker, *Documents of the Life and Art of William Wendt, 1865-1946, California's Painter Laureate of the Paysage Moralise*, Big Pine, California, 1992, p. 157, no. 317.

William Wendt visited the West coast as early as 1894, but traveled extensively throughout both coasts and Europe, with Chicago as his home base until he established residency in Los Angeles in 1906.<sup>1</sup>

While he and his artist wife Julia Bracken Wendt continued to participate in exhibitions at The Art Institute of Chicago over the next few years, they became firmly established in the Los Angeles *plein air* scene. They were original members of the California Art Club in 1910. Wendt was a loyal supporter of the CAC, exhibiting almost every year between 1910-1938 and serving as president for the years of 1911-1914, 1917, and 1918.<sup>2</sup>

In 1906 Wendt visited Santa Barbara and painted a series of works, six of which were later sent off to show in Chicago. This was a common practice for the artist, as his works were well received in the Chicago area at this time. It may well be that *In the Shadow of the Grove* was painted in the Santa Barbara area. Although dated a year later, it was common for Wendt to date his paintings to suit the need for new exhibition works as opposed to accurate dating. Nevertheless, this painting did travel to Chicago in 1907 where it was subsequently exhibited at The Art Institute of Chicago and then purchased that same year by the Union League Club of Chicago where it has hung ever since.

William Wendt's landscapes reveal as much about the grandeur of the West as the artist's own religious beliefs. Wendt believed in the theory of intelligent design and believed that God's creative purpose for the Earth is as evident in the natural world as in scripture. *In the Shadow of the Grove*, with its bright and lively brushwork, emphasizes the contrast between the immortality of the landscape and the mortality of its creator. The juxtaposition of these two truths, both of which Wendt deeply believed, appear frequently throughout his landscape compositions: "A man who can compose so surely and strongly has to know where he stands in relation to life, he must see the world as a moral creation, a thing of inevitable laws and definite structures."<sup>3</sup>

The complexity of composition exemplified throughout *In the Shadow of the Grove*, reveals Wendt's masterful talents as a true Impressionist. He has layered color upon color throughout the landscape, giving the scene a dazzling effect of brightness and immediacy. The trees in the foreground emphasize the painting's perspective, as the viewer's eye is drawn deep into the scene. The result is a masterwork for the artist and a bold symbol of American Impressionism.

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

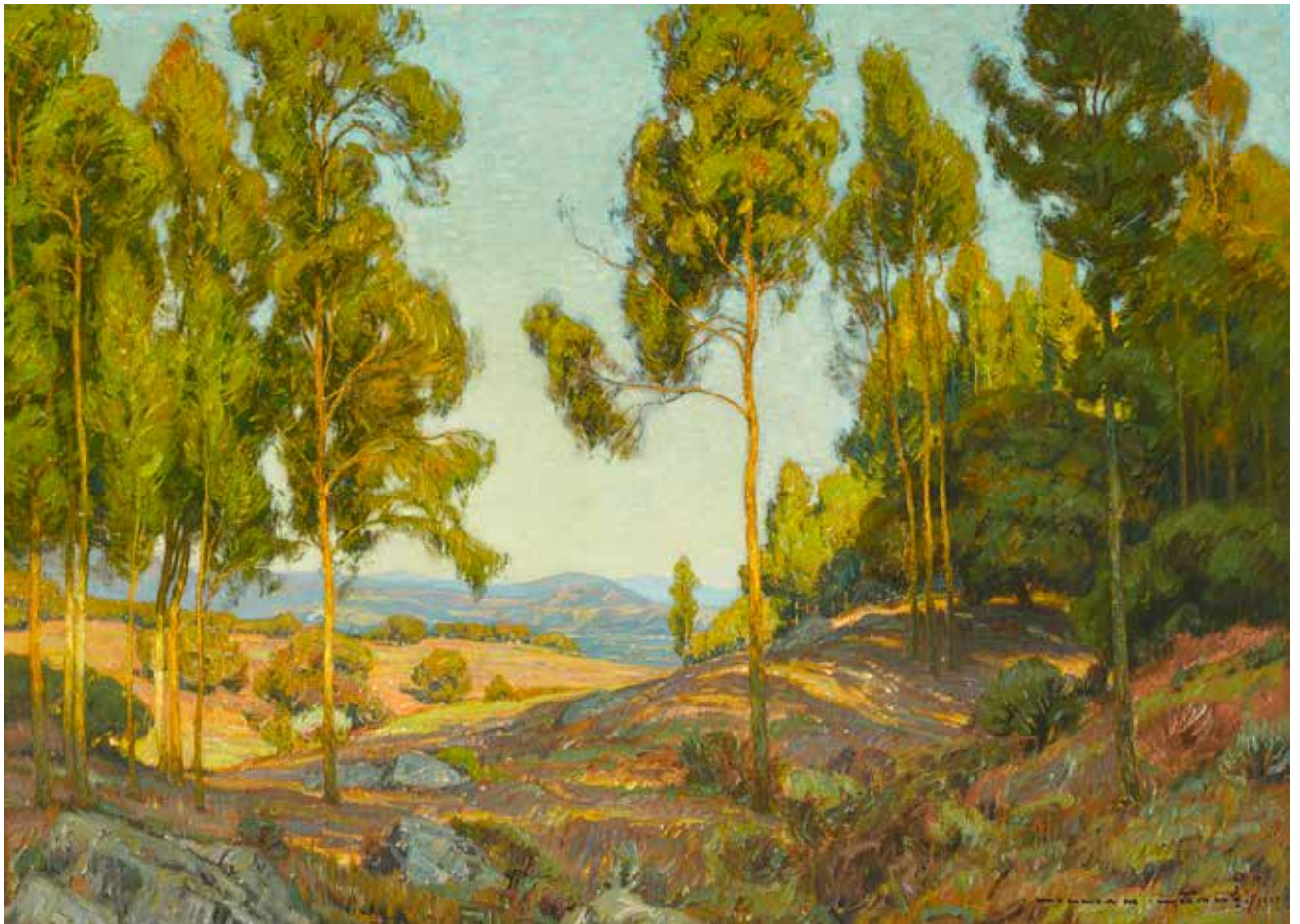
In 1927, the title of the painting was changed by an unknown source in the club to *Sunlight and Shadow* as referenced by William R. Mundie, Chairman of the Art Committee, in the same year. In the club's Bulletin, September 1927, Mundie also wrote an article titled 'Landscape by Chicago Man in Art Collection William Wendt's Paintings Charm Observer with Intricacy of Design'.

<sup>1</sup> J. Blake, W. South, and J. Stern, *In Nature's Temple: The Life and Art of William Wendt*, Irvine, The Irvine Museum, 2008, pp. 233, 239.

<sup>2</sup> *Ibid.*, pp. 242-243.

<sup>3</sup> *Ibid.*, pp. 246-247.

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





**ARMIN HANSEN (1886-1957)**

Storm at Sea

signed 'ARMIN HANSEN ANA' (lower right)

oil on canvas

25 x 30in

framed 29 1/2 x 34 1/2in

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

Private estate, Carmel, California.

Armin Hansen first became acquainted with seafaring culture in his early twenties working on a trawler off the Belgian Coast. Becoming a part of the fishing community in Nieuwpoort not only fulfilled a childhood dream for Hansen but was the catalyst for his maritime body of work—'I began life with two main intentions. One was to paint, the other, to battle the waves. Getting acquainted with salts, young and old, up there on the sea coast I asked a lot of leading questions and soon figured out a way to combine my two desires.'<sup>1</sup>

Upon returning to his hometown of San Francisco in 1912, Hansen began exhibiting his paintings of Belgian fisherfolk, which were well-received by the art press and public. Yearning for the maritime culture that he experienced abroad, in 1913, Hansen traveled to Monterey aboard the lumber schooner *Eureka*.<sup>2</sup> Over the next few years, Hansen explored the growing aesthetic possibilities of Monterey. It was not until the fall of 1916, after spending considerable time there, that he began to focus on the fishing culture of the Monterey Peninsula as his chosen subject. By the following summer, his Monterey fishing subjects were quite popular critically and commercially. By 1918, he established a year-round residence in Monterey, and by 1922, he fully settled there.<sup>3</sup>

Hansen's mythic persona preceded him, with much attention paid to his robust stature, Danish Viking heritage, and pedigree as the son of the pioneering Western artist Herman Wendelborg Hansen. Once he started producing a body of work focused on the Monterey fishing industry, his critics enthusiastically embraced him for having the perfect attributes for the ruggedness of his chosen subject—'Hansen is a bold painter who, having lived so long with the fishermen, seems to have the sun, fog, salt and spray of their daily life in his very blood.'<sup>4</sup>

Hansen's scenes of Monterey's fishermen brought visibility to their livelihood while elevating them as worthy of artistic expression. Unlike his predecessors who romanticized the early California fishing trade, he chose to depict it as it was, reflecting the diversity of its workers, the bustle of a growing commercial fishing port, and modern advancements to the trade. Like George Luks of his time, he was praised by critics for putting his finger on the pulse of modern everyday life—'What is apt to be the true art of any epoch or era? It is quite sure to be the best expression of the life of that epoch or era. That is exactly what [Armin] Hansen seems to be doing. He finds an inspiration in strong men of action rather than in cherubs or angels; he finds drama in the 'Lumber Carriers' and the 'Coal Dock,' and he reveals poetry in the movement of ships going 'Seaward.'<sup>5</sup>

Like Winslow Homer before him, Hansen lived the seafaring life of his subjects to reveal their deeper humanity. Hansen's 'depictions often reference humanity's smallness in the face of nature but also suggest the ability of humankind to confront and rival the harshest forces of wind and waves.'<sup>6</sup> In the present work, the existential question of man's relationship to his environment—a question also grappled with by modernists such as Piet Mondrian—is the underlying drama, masterfully created through dynamic ordering of the compositional space, color and textural contrast, and perspective.

Within this composition, there are two main characters—the man and the sea. The sea is dramatically spot lit, capturing its turbulent, cresting waves and rendered in bravura brushwork. Through the use of shared tonal values, the fisherman is depicted as an extension of his fishing vessel, both in contrast to the sea. His face is intentionally obscured in a side-back profile so that his figure stands in as a universal type. The bell and rope, emphasized with bright highlights, serve as reminders of the senses. The bell not only represents man's attempts to order time and control his environment, but it makes the viewer aware of the phenomenology of the moment—the fisherman experiencing the spray, staring down the high pitch of the bow, and hearing the roar the waves as they approach. At the same time, Hansen's genius use of rigging as a compositional 'barrier' ensures that while we can try our best to imagine what the fisherman is experiencing, our subjectivity has limits. Hansen's deliberate placement of perpendicular rigging behind the fisherman's body can be interpreted very broadly as a struggle of opposing forces—the mind over body, man over his environment, and the figure over the landscape. Despite the great familiarity that Hansen had with maritime culture, the dynamic rigging places the artist in the same vantage point as the viewer. The man and the sea are both depicted as formidable—his fishermen 'both serve the sea and make it serve them.'<sup>7</sup>

<sup>1</sup> I. Newberry, "A Bit of Biography—Armin Hansen, A.N.A.," Carmel Pine Cone, June 24, 1938.

<sup>2</sup> S. A. Shields, *Armin Hansen: The Artful Voyage*, Portland, Pomegranate Communications, Inc., 2015, p. 75.

<sup>3</sup> *Ibid.*, p. 17.

<sup>4</sup> *Ibid.*, p. 31.

<sup>5</sup> *Ibid.*, p. 98.

<sup>6</sup> *Ibid.*, p. 24.

<sup>7</sup> *Ibid.*





**E. CHARLTON FORTUNE (1885-1969)***The Harbour Light, St. Ives*

signed 'E C Fortune' (lower left), signed again,  
 titled and dated on an exhibition label (affixed to a backing board)  
 oil on canvas

12 x 16in

framed 17 3/4 x 21 3/4in

Painted in 1923.

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

Gump's Gallery, San Francisco, California.  
 Private collection, Redwood City, California.  
 Private collection, Los Altos, California.

**Exhibited**

*E. Charlton Fortune [Circulating Exhibition]*, The Western Association  
 of Art Museum Directors, 1928, no. 6.

E. Charlton Fortune, who went by Effie, was born in Sausalito, across the Golden Gate north of San Francisco. She studied at San Francisco's Mark Hopkins Institute of Art and then continued her training at the Art Students League in New York. She spent many of her active years painting in and around Monterey, where she maintained a home. In the 1920s, she lived and painted for extended periods in St. Ives, England, and Saint-Tropez, France. The present work dates to the two years that she spent in St. Ives from 1921 to 1923, prior to moving to the French Riviera.

In Monterey, Fortune became best known for views of the town and its wharf, which featured architecture, people, and other elements of modern life. She was drawn to similar scenes abroad. One of her most important contributions lay in her ability to combine multiple subjects—landscape, architecture, people, boats—while many other California artists prioritized land, coast, and sea for their own sakes. In the present work, Fortune skillfully captures the architecture of the old lighthouse at Smeaton's Pier, breezy clouds, bustling harbor, and vibrant reflections on the water with equally dazzling effect.

Though Fortune's paintings are frequently labeled Impressionist, she moved beyond the style in many of them, a fact recognized even in her own time. She was careful to paint things and places that lent themselves to her aesthetic approach, her primary focus being on color and paint handling, the true subjects of her work. Her paintings were rarely quiet and subdued but instead strong in hue, frequently exploiting primary or complementary colors, and rugged in gestural execution—her paint applied with a “flying brush.”<sup>1</sup> By contrast, many other California artists of the era (and before) were reluctant to abandon either their hard-won academic skills or their adherence to topography, therefore giving clear priority to subject matter over style. Never one to be “cramped by too much attention to rigid plan,” Fortune handled her medium with a fluidity that suggested ease; she was always striving for a sense of spontaneity.<sup>2</sup>

Because Fortune's paintings were vigorous and bold, many reviewers called them masculine, attributing their success to a perceived virility—then one of the most highly regarded qualities in art, especially in California. Commentators in the West were happiest when they could bestow adjectives like powerful, vigorous, forceful, direct, and virile—especially on paintings by men, but also on those made by women. They found these qualities in strong color, boldly developed structure and composition, and confident, assured brushstrokes, as evidenced in *The Harbour Light, St. Ives*.

<sup>1</sup> F.W. Lehre, “Artists and Their Work,” Oakland Tribune, November 20, 1927.

<sup>2</sup> M. C. Driscoll, “Artists and Their Work,” San Francisco Chronicle, January 30, 1921.





**WILLIAM WENDT (1865-1946)**

Along the River Bed  
signed and dated 'WILLIAM WENDT. 1923' (lower left)  
oil on canvas  
30 x 40in  
framed 39 1/2 x 49 1/2in  
Painted in 1923.

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

**Provenance**

Stendahl Art Galleries, Los Angeles, California.  
The Redfern Gallery, Laguna Beach, California.  
Private collection, Southern California.

**Exhibited**

Laguna Beach, Laguna Art Association, 1923.  
Los Angeles, Stendahl Art Galleries, *William Wendt And His Work*, 1926, no. 56.  
Los Angeles, Stendahl Galleries, *Farewell Exhibition*, March 21 - April 9, 1927, no. 77.  
Irvine, The Irvine Museum, *In Nature's Temple, The Life and Art of William Wendt*, November 9, 2008 - February 8, 2009.  
Irvine, The Irvine Museum, *Selections from the Irvine Museum* [traveling exhibition], October 6, 2009 - February 13, 2010.  
Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, [traveling exhibition], September 28, 2013 - January 9, 2014.  
Irvine, *California: The Golden Land of Promise*, January 24 - May 21, 2015.

**Literature**

A. Anderson, F. S. Hogue, A.M. Cook, A. Millier, *William Wendt And His Work*, Los Angeles, Stendahl Art Galleries, 1926, p. 76, illustrated.  
*The Clubwoman*, Pasadena, February 1928, illustrated.  
C. W. Glenn and S. Taylor-Winter, eds., *In Praise of Nature: The Landscapes of William Wendt* [exh. cat.], Long Beach, California State University, University Art Museum, 1989, p. 15.  
J.A. Walker, *Documents on the Life and Art of William Wendt (1865-1946)*, *California's Painter Laureate of the Paysage Moralise*, Big Pine, California, 1992, p. 128, no. 10.  
J. Stern, *California: This Golden Land of Promise*, Irvine, 2001, p. 182, illustrated on dust jacket, p. 6, illustrated.  
J. Irvine Smith, *A California Woman's Story*, Irvine, 2006, title pages, illustrated (detail), p. 126, illustrated.  
W. South, *In Nature's Temple: The Life and Art of William Wendt*, Irvine, 2008, p. 1 (detail), p. 58, illustrated, p. 303, checklist.  
J. Stern, H. L. Jones, and J. Blake, *Selections from the Irvine Museum*, Irvine, 2009, p. 242, illustrated.

William Wendt, considered a giant among American Impressionists, is often referred to as 'The Dean of Southern California'. His adoption of an impressionistic style can be dated to 1896-97 when he and his close friend George Gardner Symons were painting together in the Los Angeles area. Both men were in the avant-garde of American painters at the time in that they were open to the Impressionist style

that had begun in France in the mid-19th century. Southern California was a perfect location for translating the bright colors, atmospheric conditions, and shimmering light that were characteristic of the French Impressionist style to a quintessentially American location.

William Wendt's landscapes reveal as much about the grandeur of the West as the artist's own religious beliefs. Wendt believed in the theory of intelligent design and believed that God's creative purpose for the Earth is as evident in the natural world as in scripture. The tranquility, strength and sense of well-being of his work appealed to a wide audience. It had a sober sort of poetry about it, one critic wrote, "like a fine, familiar hymn". Wendt painted exactly what he saw in nature with warm colors and outstanding effects of light and shadow.

In the 1926 Stendahl Galleries exhibition catalogue, the authors wrote of the painting, "Again we tread the bosky pleasaunces at Capistrano. It is early winter, the season of greenest fruitfulness. Oaks are massed superbly to the left. In the middle distance, to the right, oaks and sycamores in sedate array glimmer and beckon. A sunlit prospect painted with the easy mastery that comes from knowledge."<sup>1</sup>

*Along the River Bed* captures Wendt's love of 'the reveal', as the viewer's eye is drawn around a bend and into a sunlit clearing. The orange in the turning trees contrasts with the various tones of greens and shadows. Clouds dance above and give the composition a lively sense of immediacy and freshness. The artist's brushstrokes are quick, broad and wispy. Wendt's effectiveness in capturing the California landscape is on full display.

It bears noting the importance of Stendahl Galleries to the art scene in Los Angeles for over fifty years. Earl Stendahl began selling the works of local painters and opened his first gallery at the inauguration of the Ambassador Hotel in Los Angeles in 1921. Stendahl Galleries emerged as one of the most innovative and influential art galleries in Southern California. By the 1930s, the gallery had established its reputation as the premier dealer in painters of the California Impressionist School. William Wendt, Guy Rose, Edgar Payne, Joseph Kleitsch and Nicolai Fechin were part of the early Stendahl stable of artists. Representation by Stendahl Galleries gave artists International fame and increased fortune. In the gallery's later years they sold works by modern artists such as Pablo Picasso, Henri Matisse, Georges Braque, Marc Chagall and Paul Klee. Earl Stendahl was known to advise several major art collectors of the day including Nelson Rockefeller, William Randolph Hearst, Thomas Gilcrease and curators from many museums including the Louvre.

<sup>1</sup> A. Anderson, F.S. Hogue, A.M. Cook, A. Millier, *William Wendt And His Work*, Los Angeles, Stendahl Art Galleries, 1926, p. 76.



36

**GRANVILLE REDMOND (1871-1935)**

Cypress Trees and Poppies

signed 'Granville Redmond -' (lower left)

oil on canvas

16 x 20in

framed 23 x 27in

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

**Provenance**

Steven Stern Fine Arts, Beverly Hills, California.

George Stern Fine Arts, West Hollywood, California.

Private collection, Pasadena, California.

Granville Redmond is justifiably famous for his classic depictions of the California landscape. His spectacular paintings of wildflowers, such as the present cypress trees and poppies landscape, are historically among the most desirable works by any historic plein-air painter in California.

Struck deaf by scarlet fever at age three, Redmond attended the California School for the Deaf in Berkeley, California in his late twenties, where he first began his formal artistic training. Following graduation, he was awarded a scholarship to study at the California School of Design, the school founded by the San Francisco Art Association. His teachers there included the Tonalist painters Arthur Mathews and Amédée Joullin.

In 1893, Redmond first traveled to France to study at the Académie Julian and over the next four years he studied in Paris, on the Brittany coast and in Moret near Fontainebleau. In 1898, Redmond returned to California and settled in Los Angeles which was the start of his career in the Southland. He continued to exhibit in San Francisco but soon embraced the Southern California landscape, conceding that its 'scenery excels that of France.' By 1905, Redmond was receiving considerable recognition as a leading landscape painter and bold colorist throughout the state.

Redmond was best regarded then, as he is today, for his verdant wildflower landscapes, and the present work is a lovely example of his talents as the leader in painting elegant compositions that show off California's native wildflowers. The sunlit and dappled California landscape suited Redmond's technique well, where his meticulous brushwork could be utilized in every object and color within his paintings. In the present painting, Redmond draws on the contours and colors of the California landscape and creates an romantic landscape with pointillist dabs of flowers, shadowed oaks and cool blue mountains. The foreground is dappled with swaths of orange and yellow poppies interspersed with purple-blue lupine. A stand of trees dominates the left middle ground extending to the top of the painting's edge, while a further stand of trees on the right side guides the viewer's eye toward the distant, slightly hazy, mountains. Contemporary art critic Antony Anderson of the Los Angeles Times, wrote in 1907 about Redmond's work: "The love of pictured landscape is a later-day development...The present appreciation is undoubtedly due, in great part, to the tremendous stress and strain of twentieth century life to the need of relaxation out of doors...We seek to treasure mementos of our joy in mother nature and these mementos we call landscape pictures." Charlie Chaplin, close friend of the artist, also took particular note of the pleasure inherent in Redmond's work: "There's such a wonderful joyousness about them all. Look at the gladness in the sky, the riot of color in those flowers". It is through his mastery of color and the power of his expression in works like the present landscape, that Redmond brings viewers of his paintings into his magical construct of the California landscape.





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

The Joyous Garden  
 signed and inscribed 'Benjamin C Brown / Pasadena. California.'  
 (lower right)  
 oil on canvas  
 30 1/2 x 40 1/2in  
 framed 40 x 50in  
 Painted circa 1910.

**\$90,000 - 150,000**

**Provenance**

Robert Simpson, Los Angeles, California.  
 Thence to the present owner.

**Exhibited**

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 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*, [six city traveling exhibition], July 1996 – January 1998.  
 Irvine, The Irvine Museum, *Masters of Light, Plein-Air Painting in California 1890-1930*, [four city traveling exhibition], September 2002 – January 2004.  
 Irvine, The Irvine Museum, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, [traveling 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 Impressionism*, [traveling exhibition], 2012-2015.  
 Irvine, The Irvine Museum, *Then & Now: 100 Years of Plein Air Painting*, May 17 – October 2, 2014.  
 Irvine, The Irvine Museum Collection at the University of California, *Harmony of Light: Spring in California*, February 22 – June 21, 2018.

**Literature**

S. Landauer, D. Keyes and J. Stern, *California Impressionism*, Irvine, The Irvine Museum, 1996, pp. 30, 87, no. 7, illustrated.  
 J. Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 37, illustrated.  
 J. Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 106, illustrated.  
 W.H. Gerdtz, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 53, illustrated.  
 J.I. Smith, *A California Woman's Story*, Irvine, 2006, p. 92, illustrated.  
 J. Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, pp. 84-85, illustrated.  
 J. Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), pp. 82-83, illustrated.

After training at the Académie Julian in Paris, Benjamin Chambers Brown moved west to Pasadena in 1896. He turned his attention from still life and portrait painting to capturing local landscapes. He became especially known for his scenes of poppy fields. Brown's enthusiasm for painting local scenery *en plein air* won him the respect of his peers. Art critics of the day dubbed him the "Dean of Pasadena Painters" and the "Patriarch of Pasadena." In the 1916 book *Art in California*, the first art editor for the *Los Angeles Times*, Antony Anderson, wrote an essay titled "Six Landscape Painters of Southern California," in which he described the inspired paintings of Benjamin Brown: "Benjamin Chambers Brown, a prize pupil from St. Louis, was coached in all the [academic] traditions, but his twenty years in Pasadena have induced him to drop all hampering impediments of prejudice, and cling only to the things he found good...You can't live for twenty summers on the hem of the Sierra Madre's [San Gabriel Mountains] magnificent purple garment and still keep up your Parisian ideals of seeing and doing. You're bound to start new fashions of your own that are absolutely in keeping with your environment. For here is nature at its biggest and best, bigger and better than all the ateliers put together, and more needful to art."<sup>1</sup> *The Joyous Garden* exemplifies this embrace of the new Southern California style as it blossoms and grows, influenced by the early Impressionists but translated into a new fresh explosion of color and style.

<sup>1</sup> E. Adams, "How the San Gabriel Valley Inspired California Impressionism and Lured Artists from Across the Nation: Part II of III", *California Art Club Newsletter*, Winter 2017, p. 4.





**EDGAR PAYNE (1883-1947)**

Sierra Majesty  
 signed 'Edgar Payne' (lower right)  
 oil on canvas  
 33 x 43in  
 framed 43 x 53in

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

**Provenance**

George Stern Fine Arts, West Hollywood, California.  
 Private collection, Pasadena, California.

*Sierra Majesty* is a quintessential example of Edgar Payne's intent to capture and preserve California's pure and wild beauty in his landscape paintings. "The Sierra scenes that [Payne] chose to depict were... an escape from industrialization, development, and a burgeoning population [in Southern California]. He portrayed not California's rapidly changing built environment but the unpopulated and untrammelled Eden of pure nature and wilderness...[Payne] depicted the highest locales with the clearest water, the most unblemished terrain, and the purest, most ultracrystalline light as if he were recording these settings for posterity." <sup>1</sup>

Between 1922 and 1924, Payne journeyed to Europe and completed a series of important seascapes and alpine scenes, which have been historically deemed the start of his mature work. Upon his return from Europe in 1924, Payne began a body of work for which he is widely celebrated, paintings of California's Eastern Sierras. Over a period of twenty years, Payne repeatedly found inspiration in the tranquil forests and awe-inspiring peaks of the High Sierras in many paintings, including *Sierra Majesty*.

Like the present work, many of Payne's compositions are devoid of people, as he purposely strove to portray the solitude of nature and the absence of man's presence. After experiencing development and the inescapable presence of man on the mountains in Europe, Payne turned to the Sierras as his subject with an urgent intent to experience the "feeling of communion with nature" there and to record the "pristine beauty" of the California mountains in his work. <sup>2</sup>

While many of his fellow artists back in Los Angeles and Laguna Beach chose to paint closer to home, Payne was exhilarated by the mountains and the scenery he found. Along with his friend and painting companion Conrad Buff, Payne would often travel by Model T on dusty roads up to the Owens Valley. From there he would travel by horse or mule to remote locations in the high country. As these visits increased through the years, Payne chose to climb further and further into the mountains in order to seek out the most spectacular vantage points he and his party could find. Unlike many artists that only painted field sketches, with more finished paintings to be completed in their studio later, Payne dragged canvases of all sizes to the very spots at which these paintings were spontaneous sketched out and completed.

Intentionally avoiding "overused" Northern California subjects such as Yosemite Valley, Payne "sought 'new' settings in the Southland that were dramatic and *big*, bringing greater attention to less explored natural glories." <sup>3</sup> The Eastern Sierra environs, unique in America for their abundance of mountains and glaciers populating the landscape, and most with idyllic lakes filled with glacial runoff beneath them, were a perfect subject for Payne. These snow-clad Sierra mountains and emerald blue glacial lakes became the artist's trademark and thrust him into the international spotlight as he chose to exhibit these works in major American and European art centers. The sublime and pristine Sierra landscapes were perceived by the viewing public as almost otherworldly wonders that were unlikely to be witnessed firsthand.

Painted on a bright, sunlit day, *Sierra Majesty* features blue skies punctuated with fluffy white clouds above a sweeping mountainscape. Payne confidently captures the dramatic light and shadow caused by the rough mountainsides and craggy peaks and valleys. Broad brushstrokes of color interplay between the brown and pink sundrenched exposed rock faces, and the purple-ish blue tones of the shadowed facets. A typical high-country lake formed at the base of the peaks is tinted brilliant turquoise due to 'glacial flour' runoff. At the foreground, scrubby trees and rocks are bathed in full sunlight, the verdant palette nodding to the likely Spring season.

Although Payne painted numerous mountains in the Sierras, from multiple points of view, each painting manages to hold its own unique perspective of this locale. The grand scale of *Sierra Majesty* makes one feel that they could virtually step into the scene, as if standing by a window to nature.

<sup>1</sup> S.A. Shields and P. Trenton, *Edgar Payne: The Scenic Journey*, Petaluma, California, 2012, pp. 73, 77.

<sup>2</sup> *Ibid.*, p. 73.

<sup>3</sup> *Ibid.*, p. 71.



39

**WILLIAM WENDT (1865-1946)**

Avalon Bay

signed 'Wm. Wendt.' (lower left)

oil on canvas

30 x 40in

framed 41 x 51in

Painted *circa* 1909.

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

**Provenance**

Thomas R. Anderson, Los Angeles, California.

Collection of Marcel Vinh, Los Angeles, California.

George Stern Fine Arts, West Hollywood, California.

Private collection, San Clemente, California.

**Exhibited**

Laguna Beach, Laguna Art Museum, *In Nature's Temple, The Life and Art of William Wendt*, November 9, 2008 – February 8, 2009, no. 12.

**Literature**

W. South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, fig. 19, p. 157, illustrated.

William Wendt made several trips to Laguna Beach to sketch and paint while living in the Los Angeles area. He fell in love with the area and sought to buy a second home and studio somewhere along the Laguna coast. It was an idyllic and pristine location for his artistic theme: nature unhindered by urban encroachment. In addition to painting many scenes in and around Laguna Beach, Catalina was a stone's throw away and a popular destination for local painters to weekend and paint. From the hills above Avalon, the clear blue waters of the Pacific, free from any pollution, must have been quite a sight. *Avalon Bay* gives the viewer a panoramic view atop the hills above the little coastal hamlet. The distant water is whipped up in streaks that reveal a scattered breeze. Wendt uses an entire spectrum of color and conveys the tonal variance of blue hues in the Pacific Ocean. The water is outlined by the ochre and green colored shoreline. Clouds float above and cast shadows on parts of the landscape.

As is so typical of Wendt, the town of Avalon is hidden behind a bluff, so only nature is revealed. The hand of man is absent with the exception of a distant boat lumbering either to or fro. Even the Casino is not visible, as that was not built until some years later. Wendt has somehow managed to compact this enormous panoramic landscape into a somewhat more modest format. In fact, Wendt painted an even smaller 12 x 16 inch version of this painting, presumably as a preparatory work to be painted later in this present larger format.

Wendt painted many coastal scenes, with *Coast Village Road* becoming his most famous. Arguably his most desirable works in the art market have been his coastal scenes. They seem to capture the sense of the California lifestyle, then and now.





40

**WILLIAM KEITH (1838-1911)**

Kings River

signed 'W. Keith' and dated indistinctly (lower left)

oil on canvas

34 x 56in

framed 42 x 63in

Painted circa 1878.

**\$70,000 - 100,000**

**Provenance**

Private collection, San Francisco, California.

**Exhibited**

Omaha, Nebraska, *Legends of the West: The Foxley Collection*, Joslyn Art Museum, November 11, 2006 - February 25, 2007.

**Literature**

J. Brooks Joyner, *Legends of the West: The Foxley Collection*, Joslyn Art Museum, Omaha, Nebraska, 2006, pl. 36, p. 58, illustrated.

William Keith paid attention to international and national trends. He traveled extensively and was a savvy businessman within his chosen profession. He knew that the approach of artists like Albert Bierstadt and other Hudson River School style painters were falling out of fashion in the last quarter of the 19th century. Many movements were growing in popularity in America especially the Barbizon school. As Alfred Harrison writes in *The Comprehensive Keith*, it was beginning in the 1870s that Keith compromised—"He borrowed the broader rougher style of the Barbizon movement and applied it to Hudson River school subjects like Yosemite and Coast Range mountains and that way he tried to give a more modern look and a new life to an outdated aesthetic."<sup>1</sup>

Unfortunately, this transition did not agree with the sentiments of one of Keith's oldest friends and collaborators, John Muir. Over the course of decades they made numerous trips in California and further afield. At times these were for specific projects like *California Grandeur* for which Keith contributed four illustrations, and at others, Muir was taking Keith to new territory. Keith's compromise was not to Muir's liking. Muir wanted detail while Keith was interested in capturing more than the specifics of a landscape. Both men were clearly profoundly affected by the wilderness but unlike the crusading Muir, William Keith's vision and depictions evolved.

*Kings River* blends the atmospheric ethos of the Barbizon painters with some of the dramatic elements of the Hudson River school. The composition is a set of two opposing V shapes. The sky and the water mirror each other on the vertical axis with areas of landscape formed of similar opposing shapes on the horizontal axis. The intersection of these areas is a murky and deliberately ill-defined source of the river

while the snow-covered peaks in the distance and actual origin of the water rise above. At the center of the action is a cascading torrent of water composed of swirling and broken brushwork. This highly energetic treatment of the paint is carried over to the plants and the broken branch in the lower right quadrant.

The sunlight in *Kings River* plays a dramatic role in the painting. Keith effectively divides the picture with a diagonal line from the upper right to lower left corner. Everything above the line is in sunlight and everything below in darkness. This is surely reminiscent of a number of Bierstadt's compositions. Keith has the sunlight strike the dominant tree on the right side of the composition halfway up the trunk. This tree shows the easy mastery Keith achieved in capturing these massive, majestic and mute observers of the wilds. With an economy of brushstrokes, Keith gives the tree's twists and turns depth and three-dimensional form using layers of umber over deep green and brown. This ability to capture apparently exquisite detail (which on closer inspection is revealed to be masses of quick overlaid brushwork) was achieved with much practice. Keith wrote to a friend in 1870, admiring just this approach in the work of German landscape painter Andreas Achenbach: "Oh the stupendous force and skill no niggling finish here, look close and it's a mass of unmeaning paint."<sup>2</sup> *Kings River* demonstrates the brilliance of an artist able to take in different movements and techniques and meld them into a powerful vision of this revered landscape.

<sup>1</sup> A. Harrison, *The Comprehensive Keith: The Hundred Year History of the Saint Mary's College Collection of Works by William Keith*, St. Mary's College, 2011, p. 29.

<sup>2</sup> *Ibid.*, p. 23.







41

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

Washington Hotel, Monterey

signed 'M. Evelyn McCormick' (lower left)

oil on canvas

30 x 40in

framed 33 x 43in

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

**Provenance**

Private estate, Carmel, California.



42

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

San Juan Capistrano Mission (Mission Cloisters)  
 signed and dated 'Alson Clark 21' (lower left), signed and dated again  
 (upper left)  
 oil on canvas  
 35 1/2 x 45 3/4in  
 framed 43 x 54in  
 Painted in 1921.

**\$60,000 - 120,000**

**Provenance**

David and Sons, Laguna Beach, California.  
 Thence to the present owner.

**Exhibited**

Irvine, The Irvine Museum, *Romance of the Bells*, [travelling exhibition],  
 2004-2005.  
 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.  
 Irvine, The Irvine Museum, *Along El Camino Real*, January 28 – May  
 18, 2017.  
 Irvine, The Irvine Museum, *CALIFORNIA, This Golden Land of Promise*,  
 January 24 – May 21, 2015.

**Literature**

J. Stern, *Romance of the Bells, the California Missions in Art*, Irvine,  
 1995, p. 110, illustrated and illustration for the dustjacket.  
 J. Stern, *Reflections of California, The Athalie Richardson Irvine Clarke  
 Memorial Exhibition*, Irvine, 1994, p. 122, illustrated.  
 J. Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 178,  
 illustrated.  
 J. Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the  
 1992 exhibition of the same name), p. 92-93, illustrated.



43

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

*By the Sea*

signed 'Marion Kavanagh Wachtel' (lower left) and titled (on the stretcher bar)

oil on canvas

40 x 30in

framed 46 x 36in

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





44

**MARION KAVANAUGH WACHTEL (1876-1954)**

*Ojai Valley*

signed with the artist's device 'Marion Kavanaugh Wachtel' (lower right) and titled (on the reverse)

watercolor on paper

20 x 32in

framed 32 x 44in

Painted *prior to* 1904.

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

**Provenance**

The artist.

Mrs. William Sproule, San Francisco, California, purchased from the above through art dealer William Swift Daniell, 1912.

Private collection, Byron, California.

Sale, Butterfields, San Francisco and Los Angeles, *American and California Paintings & Sculpture*, June 13, 2001, lot 5273.

Private collection, Carmel Valley, California.

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, *California and American Paintings and Sculpture*, December 8, 2004, lot 280.

Private collection, Carmel, California.

A photocopy of the original receipt accompanies this lot.



45

**WILLIAM WENDT (1865-1946)**

Saddleback Mountain

signed and dated 'William Wendt 1940' (lower left)

oil on canvas

25 x 30in

framed 35 x 40in

Painted in 1940.

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

**Provenance**

Private collection, Prescott, Arizona.



46

**EDGAR PAYNE (1883-1947)**

*Harbor, Douarnenez (France)*

signed 'EDGAR PAYNE' (lower left), signed again and titled (on the stretcher bar)

oil on canvas

28 x 34in

framed 33 x 39in

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

**Provenance**

The artist.

Private collection, acquired from the above *circa* 1920s.

Alvin L. George, Cypress, California, by family descent.

Private collection, Laguna Hills, California.





47

**WILLIAM ALEXANDER GRIFFITH (1866-1940)**

*Quasi Larghetto* (Rocks below Heisler Park, Laguna Beach)  
signed and dated 'William A. Griffith. 1925' (lower right), signed again  
and titled on the artist's label (on the reverse)

oil on canvas

25 x 30in

framed 30 x 35in

Painted in 1925.

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



48

**EDGAR PAYNE (1883-1947)**

*Home of the Golden Trout, Sierras*

signed 'EDGAR PAYNE' (lower right) and titled (on the stretcher bar)

oil on canvas

29 x 29in

framed 37 x 37in

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

**Provenance**

Private collection, Northern California.

Private collection, Salinas, California.

Private collection, Northern California.

49

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

*Drifting Mist (Lingering), Monterey Coast*

signed 'Franz A. Bischoff' (lower right), signed again and titled (on the reverse)

oil on canvas

30 1/4 x 40in

framed 37 x 47in

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

**Provenance**

WIM Fine Arts, Oakland, California, 1980.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

Franz Bischoff was born in the small town of Bomen, Austria in 1864. He demonstrated an artistic inclination early in life. He studied in Vienna and Dresden. Bischoff focused on applied design, watercolor painting, and ceramic decoration. He fulfilled his ambition to come to America around 1882. He first lived in New York and then established himself in Dearborn, Michigan. Bischoff set up his own studio where he taught classes and produced painted ceramic work of extraordinary quality.

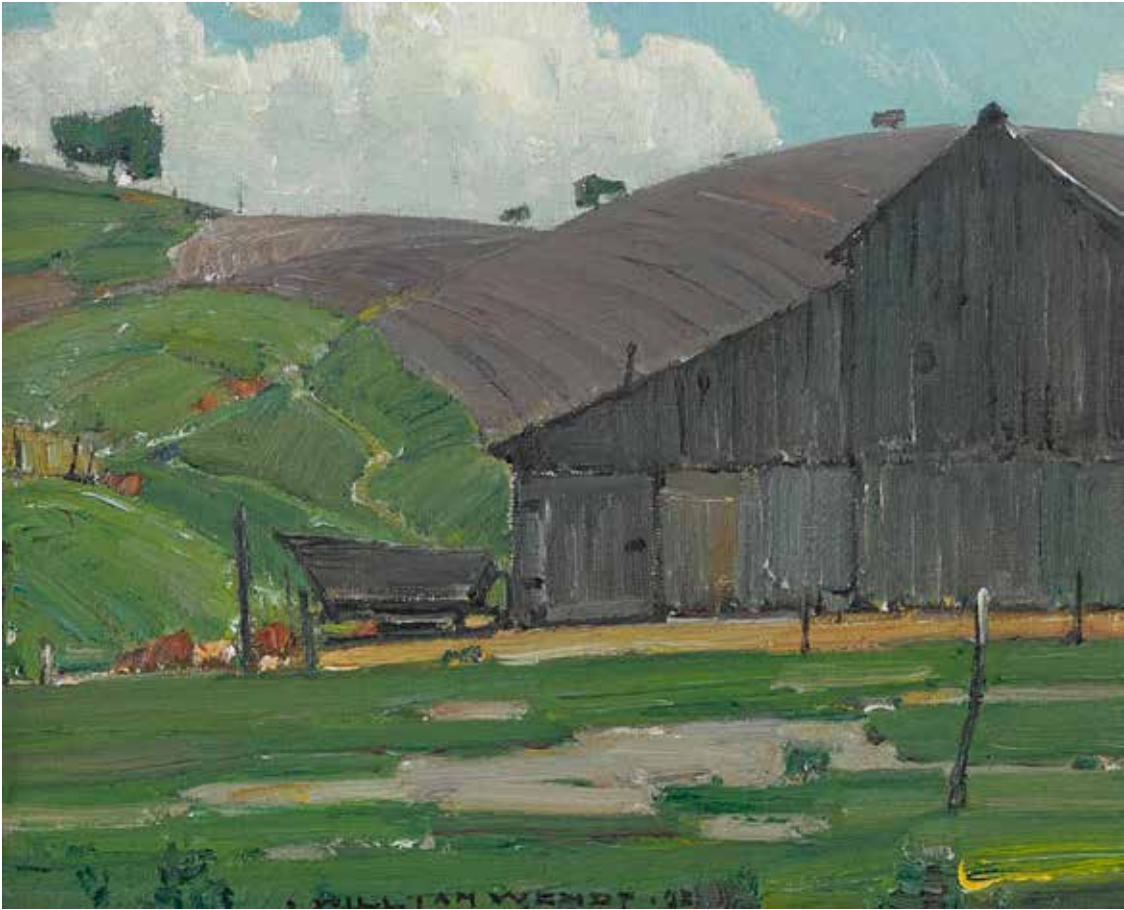
In 1900, Bischoff made a fateful trip to California. He was so impressed by the climate and the scenery that he moved his family to California in 1906. Around this time, Bischoff began intensive easel painting. He built his home and studio in Pasadena and spent nearly all of 1912 in Europe where his studies took him to London, Paris, Munich, Capri, Naples and Rome. While he was abroad, Bischoff intended to study the Old Masters. This was his first trip back to Europe and along with the Old Masters there was considerable exposure to Impressionism and the Post-Impressionists. These works had a definite impact on his painting.

It was during the mid-1920s that Bischoff did most of his paintings of the Central and Northern California coast. Fog and mist played a role in a number of Bischoff's paintings of the area. The changing light caused by these atmospheric effects absorbed Bischoff the Impressionist. This subdued light (compared to Southern California) induced a distinct body of work. These light effects were an open invitation to explore harmonious colors and to contrast them with his typical bright palette.

Bischoff's color explorations in *Drifting Mist* speak to both his influences and his vision. The foreground has Bischoff's characteristic bold color, but only in splashes. Pink, lavender, and even orange brushstrokes stand out against the monochromatic slate of the dunes and the greenery upon them. His use of a cool green-blue for the shadows on the dunes along the hillside would be a bold color choice in most paintings, but here the use is subtle. The trunks of the trees in the distance pop in rust-colored tones against the muted green. The trees in the painting ascend the dunes into the mist and beyond them to the horizon line. Peeking out on the right side of the composition Bischoff paints the faces of the coastal hills in purple. The clouds above the landscape simultaneously blend into the mist and serve as backdrop to the mist.







50

**WILLIAM WENDT (1865-1946)**

Grey Barn

signed and dated 'William Wendt 23' (lower center)

oil on canvas affixed to Masonite

8 x 10in

framed 15 x 17in

Painted in 1923.

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

**Provenance**

WIM Fine Arts, Oakland, California, 1983.

DeVillie Galleries, West Hollywood, California.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



51

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

*Evening Gold, Desert Mountains*

signed 'Franz A. Bischoff' (lower right), signed again and titled (on the reverse)

oil on canvas

24 x 34in

framed 28 x 38in

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

**Provenance**

Peabody's Freeport Antiques, Sacramento, California, 1981.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.





52

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

Grapes on the Vine (a pair)

both signed and dated 'Franz A. Bischoff 1905' (lower right)

both painted Limoges porcelain

*both 17 1/2in diameter*

both framed 24 x 24in

Painted in 1905.

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

**Provenance**

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



53

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

Rocky Inlet Along the Coast  
signed 'Franz A. Bischoff' (lower right)  
oil on board  
13 x 19in  
framed 16 x 22in

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

**Provenance**

Sale, Butterfield & Butterfield, San Francisco,  
*American and European Paintings*, July 25, 1986,  
lot 4252.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



53

54

**LILLIE MAY NICHOLSON (1884-1964)**

*Asilomar Beach, Pacific Grove*  
signed 'Lillie M. Nicholson', titled and inscribed  
with address (on the reverse)  
oil on board  
9 1/4 x 15 1/2in  
framed 12 1/2 x 18 1/2in  
Painted circa 1923-1933

**\$1,500 - 2,500**

**Provenance**

Private estate, Pacific Grove, California.  
Trotter Galleries, Pacific Grove, California, 1984.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

This work was examined by Dr. Walter Nelson-Rees  
on July 28, 1984, and assigned catalogue number  
396.



54



55

55

**MAURICE BRAUN (1877-1941)**

*Mountains (Rolling Hills with Distant Peaks)*

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

oil on canvas

16 x 20in

framed 22 x 26in

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

**Provenance**

Trotter Galleries, Pacific Grove, California, 1987.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



56

56

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

*Calif' Woodland*

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

oil on board

12 1/2 x 19in

framed 16 x 22in

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

**Provenance**

Sale, Butterfield and Butterfield, San Francisco,  
*American and European Paintings and Sculpture*,  
October 8, 1980, lot 283 (as 'California  
Woodlands').

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



57

**THEODORE WORES (1859-1939)**

*Drifting Sand Dunes*

signed 'Theodore Wores' (lower right), signed again and titled (on the reverse)

oil on canvas

20 x 30in

framed 25 x 35in

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

**Provenance**

Kerwin Galleries, Burlingame, California, 1981.

Property from the Estate of George R. Bobbitt Jr.,

San Francisco, California.



57

58

**PERCY GRAY (1869-1952)**

*Country Road*

signed 'Percy Gray' (lower left)

watercolor on paper

8 x 10in

framed 16 x 18in

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

**Provenance**

Larkspur Landing Fine Arts, Larkspur, California, 1981.

Property from the Estate of George R. Bobbitt Jr.,

San Francisco, California.



58



59

59

**LILLIE MAY NICHOLSON (1884-1964)**

*Fallen Cypress at Blue Inlet*

signed 'LM Nicholson' (lower right)

oil on canvas

18 x 24in

framed 22 x 29in

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

**Provenance**

Estate of the artist, Monterey, California.

Walter A. Nelson-Rees, Oakland, California.

Sale, Butterfield & Butterfield, San Francisco,  
Butterfield West, July 20, 1992, lot 9464.

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

**Exhibited**

Santa Cruz, The Art Museum of Santa Cruz County,

*Lillie May Nicholson: A California Impressionist*,

March 9 - May 4, 1986, no. 196.

**Literature**

W.A. Nelson-Rees, *Lillie May Nicholson 1884-1964:*

*An Artist Rediscovered*, Oakland, 1981, p. 79, no.  
196.



60

60

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

*Rocky Shore, Laguna Beach*

signed 'Franz A. Bischoff' (lower right)

oil on canvasboard

12 x 16in

framed 15 x 19in

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

**Provenance**

Sale, Butterfield & Butterfield, San Francisco,

*American and European Paintings*, September 17,  
1986, lot 4190 (as 'Coastal Scene').

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

61

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

Desert Landscape

signed 'Frank A. Bischoff' (lower right)

oil on board

13 x 19in

framed 19 x 25in

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

**Provenance**

Peabody's Antiques and Art Gallery, Sacramento, California, 1981.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

The present work is a study for *Evening Gold, Desert Mountains*.



61

62

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

*High Sierras (Mountain Lake)*

signed 'Jack Wilkinson Smith' (lower right)  
and titled (on the stretcher bar)

oil on canvas

25 x 30in

framed 36 x 40in

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

**Provenance**

Sale, Butterfield and Butterfield, San Francisco, *American and European Paintings*, July 26, 1984, lot 1929.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



62





63

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

Flock of Sheep  
signed 'Franz A. Bischoff' (lower right)  
oil on canvas  
11 1/2 x 16in  
framed 16 x 20in

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

**Provenance**

Sale, Butterfield's, San Francisco, *American and European Pictures*, March 15, 1984, lot 1237.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

63



64

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

Sierra Lake  
signed 'Franz A. Bischoff' (lower right)  
oil on canvas  
13 x 18in  
framed 16 x 20in

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

**Provenance**

Peabody's Antiques and Art Gallery, Sacramento,  
California.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

64

65

**GRANVILLE REDMOND (1871-1935)**

Sailboat

signed and dated 'Granville Redmond 1906' (lower right)

oil on canvas

22 x 16in

framed 25 x 19in

Painted in 1906.

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

**Provenance**

Stonedene Mansion Gallery, Suisun, California, 1982.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



65

66

**GRANVILLE REDMOND (1871-1935)**

*A Study (Waves on Rocks)*

signed and dated 'Granville Redmond / 1918' (lower right), signed and dated again and titled (on the reverse)

oil on board

7 1/2 x 9 1/2in

framed 12 x 14in

Painted in 1918.

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

**Provenance**

Bruce Kamerling, San Diego, California, 1984.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



66



67

67

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

Reflection on the Marsh

signed 'Benjamin C. Brown' (lower right)

oil on board

10 x 13 1/2in

framed 15 x 19in

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

**Provenance**

Cande Gallery, Los Angeles, California.

Dwayne Galleries, Los Angeles, California, 1979.

L.A. Bartlett, Minneapolis, Minnesota.

Sale, Butterfield's, San Francisco, *American and*

*European Pictures*, March 15, 1984, lot 1249.

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



68

68

**LILLIE MAY NICHOLSON (1884-1964)**

*Colorful Precipice on Left: Rocks on Coast*

signed 'LM Nicholson' (lower right)

oil on board

12 x 16in

framed 15 x 19in

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

**Provenance**

The artist.

Emma H. Nicholson, Watsonville, California, by  
family descent.

WIM Fine Arts, Oakland, California.

Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

**Exhibited**

Monterey, Monterey Peninsula Museum of Art, *Lillie  
May Nicholson 1884-1964: An Artist Rediscovered*,  
April 4 - May 3, 1981, no. 125.

Santa Cruz, The Art Museum of Santa Cruz County,  
*Lillie May Nicholson: A California Impressionist*,  
March 9 - May 4, 1986, no. 125.

**Literature**

W.A. Nelson-Rees, *Lillie May Nicholson 1884-1964:  
An Artist Rediscovered*, Oakland, 1981, pl. 37, pp.  
42, 75, illustrated.



69

**PERCY GRAY (1869-1952)**

Landscape with Eucalyptus  
signed and dated 'Percy Gray 1928' (lower right)  
watercolor on paper  
10 x 14in  
framed 19 x 22in  
Painted in 1928.

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

**Provenance**

Larkspur Landing Fine Arts, Larkspur, California,  
1981.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.



69

70

**PERCY GRAY (1869-1952)**

Hills Through the Trees  
signed 'Percy Gray' (lower left)  
watercolor and graphite on paper  
16 x 20in  
framed 23 1/2 x 27 1/2in

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

**Provenance**

Private collection, San Francisco, California.



70



71

**LUCIA KLEINHANS MATHEWS (1870-1955)**

Three Women Standing in a Window (The Three Graces)

unsigned

oil on canvas

24 1/4 x 32in

framed 32 x 40in

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

**Provenance**

Arthur and Lucia Mathews, San Francisco, California.

Harold Joseph Wagner (executor of the Arthur F. Mathews estate), San Francisco, California.

The Estate of Michael di Cosola, San Francisco, California.

Private collector, San Francisco, California, by descent from the above.

According to Harvey L. Jones, the leading scholar on the art of Arthur and Lucia Mathews, this painting was designed most likely as a lunette above a doorway or as a study for a mural or piece of furniture. The triptych features three women standing in front of a magnolia tree, a signature motif of Lucia's, holding flowers and branches. On the left panel is a man farming with a patch of Lucia's iconic poppies in the foreground. On the right panel are two figures in a pasture with cows. Spanning the background across all three panels are hills painted in layered, varying shades of gold, blue and purple.



72

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

The Spirit of Youth Emerging from the Surf

signed 'A.F. Mathews' (lower right)

oil on canvas

23 x 26in

framed 29 x 32in

Painted *circa* 1910.

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

**Provenance**

Arthur and Lucia Mathews, San Francisco, California.

Harold Joseph Wagner (executor of the Arthur F. Mathews estate), San Francisco, California.

The Estate of Michael di Cosola, San Francisco, California.

Private collector, San Francisco, California, by descent from the above.





73

**GRANVILLE REDMOND (1871-1935)**

Dusk (Bay View at Sunset)

signed 'Granville Redmond-' (lower left)

oil on canvas mounted to board

14 x 20in

framed 21 x 27in

Painted *circa* 1915.

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

**Provenance**

The family of Mildred Albronda, Oakland, California.

**Exhibited**

Oakland, The Oakland Museum, *Granville Redmond*, December 3, 1988 – January 29, 1989, no. 26, [traveling exhibition, Laguna Beach, Laguna Art Museum, March 9 – April 30, 1989; Washington D.C., Gallaudet University, July 1989].

**Literature**

The Oakland Museum, *Granville Redmond*, Oakland, p. 58, no. 26, illustrated.



74

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

City at Night

unsigned

oil on canvas

22 1/2 x 26 1/4in

framed 30 x 33in

Painted *circa* 1905.

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

**Provenance**

Arthur and Lucia Mathews, San Francisco, California.

Harold Joseph Wagner (executor of the Arthur Mathews estate), San Francisco, California.

The Estate of Michael di Cosola, San Francisco, California.

Private collector, San Francisco, California, by descent from the above.

The subject is a twilight view of San Francisco, believed to be a view from Mathews' studio at Post and Hyde Street looking North-Northeast toward Nob Hill. The tower at the top of the Hill to the left appears to be that of the Mark Hopkins Art Institute and the tower lower right is Grace Church, then located at the corner of California and Stockton. Both of these landmarks were destroyed in the 1906 fire and earthquake. The illuminated street below is likely Sutter Street. Mathews did a series of such nocturnes from his Post Street studio, some of which were later reproduced in his magazine *Philopolis* that he co-published from 1906 to 1916 with his wife Lucia.



75

**MAURICE LOGAN (1886-1977)**

*Mandy's Back Yard*

signed 'MAURICE LOGAN' (lower left) and titled on labels (on the stretcher bar)

oil on linen

34 x 40in

framed 41 x 47 1/4in

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

**Provenance**

Maxwell Galleries, San Francisco, California.

Private collection, Vancouver, British Columbia.





76

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

*Oakland Hills - Spring*

unsigned, titled and dated '1927' (on the reverse)

oil on canvas

16 x 20in

framed 22 x 26in

Painted in 1927.

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

**Provenance**

Louis Siegriest, Oakland, California.

The North Point Gallery, San Francisco, California, 1980.

Private collection, Berkeley, California.

**Exhibited**

The Oakland Museum, Oakland, California, 1973.

Montgomery Gallery, *California's Society of Six: Origins of the Bay Area Figurative Movement*, February 27 - March 29, 2008, no. 37.

**Literature**

P.M. Fairbanks, *California's Society of Six: Origins of the Bay Area Figurative Movement*, San Francisco, 2008, p. 36, illustrated.



77

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

Cypress at Point Lobos (a triptych)

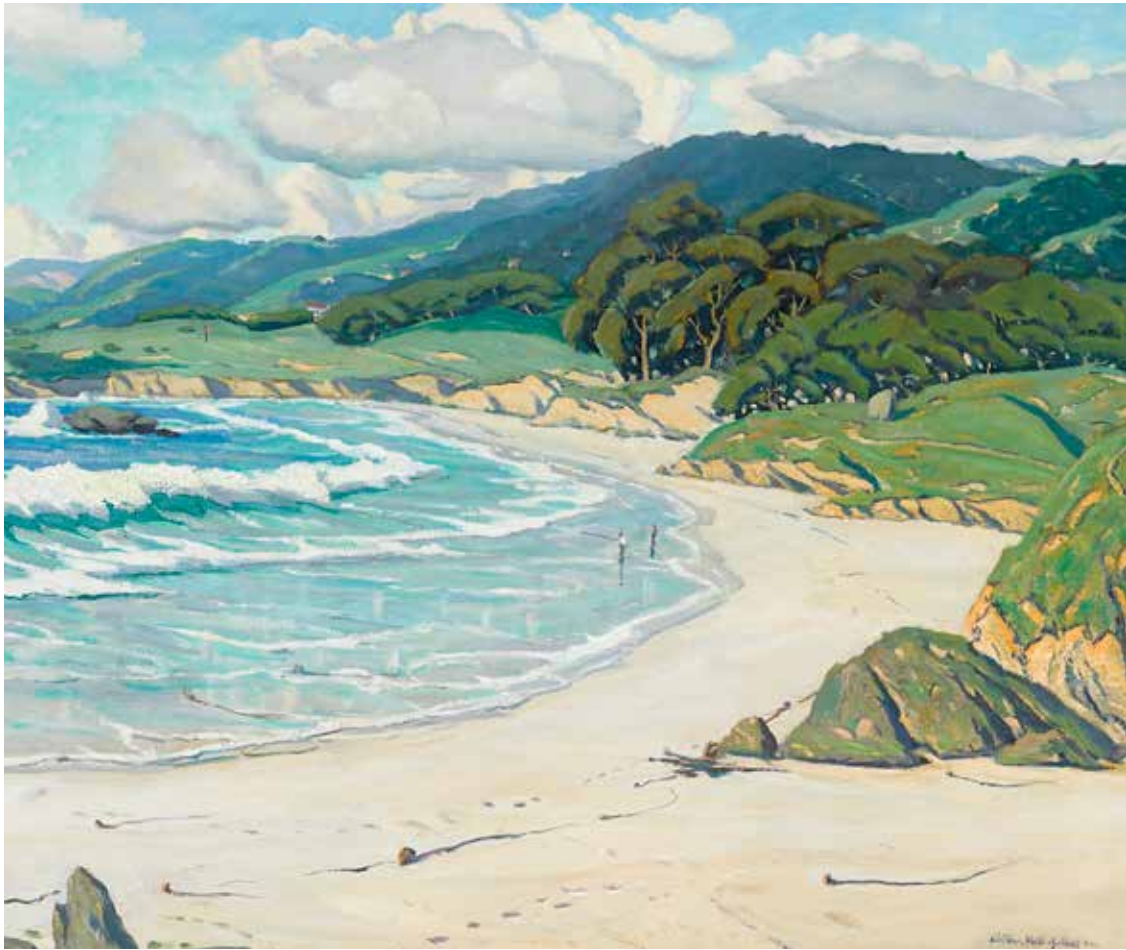
signed on the center panel 'Mary DeNeale Morgan' (lower right)

oil on board

*side panels, 10 x 7in each; center panel, 10 x 16in*

framed 11 x 34 1/2in

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



78

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

*Cypress Point, Carmel Beach*

signed 'Arthur Hill Gilbert ANA' (lower right), signed again and titled (on the reverse)

oil on canvas

25 x 30in

framed 33 x 38in

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

**Provenance**

The Collection of Don Young.

**Exhibited**

Carmel, Carmel Art Association, *Our First Five National Academicians*, August 3 - September 5, 1989, no. 51.

**Literature**

Carmel Art Association, *Our First Five National Academicians*, 1989, n.p., no. 51.





79

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

Marin Ranch  
unsigned  
oil on canvas  
14 x 17 1/2in  
framed 21 x 24in  
Painted in 1929.

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

**Provenance**

Louis Siegriest, Oakland, California.  
The North Point Gallery, San Francisco, California, 1981.  
Private collection, Berkeley, California.

**Exhibited**

The Oakland Museum, Oakland, California, 1973.  
Montgomery Gallery, *California's Society of Six: Origins of the Bay Area Figurative Movement*, February 27 - March 29, 2008, no. 38.

**Literature**

P.M. Fairbanks, *California's Society of Six: Origins of the Bay Area Figurative Movement*, San Francisco, 2008, p. 37, illustrated.



80

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

First Brick House, Decatur Street, Monterey  
signed 'M - Evelyn - McCormick -' (lower right)

oil on canvas

18 1/4 x 27in

framed 21 1/4 x 30in

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

**Provenance**

Private estate, Carmel, California.

**Exhibited**

Carmel, Carmel Art Association, *Six Early Women Artists: A Diversity of Style*, August 8 - September 3, 1991.



81

**MAURICE BRAUN (1877-1941)**

*Early Spring*

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

oil on canvas

20 x 24in

framed 30 x 34in

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





82

**JOSEPH RAPHAEL (1869-1950)**

Artist's Home, Uccle, Belgium, with Orchard  
signed 'Jos Raphael' (lower right)

oil on canvas

18 x 23 3/4in

framed 28 x 34in

Painted *circa* 1915.

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

**Provenance**

Estate of the artist.

Montgomery Gallery, San Francisco, California.

Sale, Bonhams and Butterfields, Los Angeles and San Francisco,  
*California and American Paintings and Sculpture*, December 12,  
2005, lot 224.

Private collection, Los Angeles, California.



83

**GRANVILLE REDMOND (1871-1935)**

Rolling California Foothills

signed 'G. Redmond-' (lower right), signed again and inscribed  
(on the reverse)

oil on canvas affixed to board

12 x 16in

framed 18 x 22in

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

**Provenance**

Private collection, Los Angeles, California.



84

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

Autumn — Eaton Cañon

signed 'Marion Kavanagh Wachtel.' (lower left) and titled on a label (on the stretcher bar)

oil on canvas

24 x 28in

framed 31 x 35in

Painted in 1930.

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

**Provenance**

Private collection, Laguna Hills, California.

**Exhibited**

Pasadena, Pasadena Art Institute, *Annual Exposition for Pasadena Artists under the Auspices of the Pasadena Society of Artists*, 1930.

Long Beach, Long Beach Museum of Art, *California Landscapes*, June 3 - August 21, 2005.





85

**GRANVILLE REDMOND (1871-1935)**

Sunset over a Lake

signed and dated 'Granville Redmond 1914' (lower right)

oil on canvas

25 1/4 x 30 1/4in

framed 33 x 38in

Painted in 1914.

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

**Provenance**

Private collection, Los Angeles, California.



86

**SYDNEY LAURENCE (1865-1940)**

Evening Star, Mission Capistrano  
signed 'Sydney Laurence' (lower right)

oil on canvas

20 x 16in

framed 26 x 22in

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

**Provenance**

Private collection, Irvine, California.

**Exhibited**

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

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

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

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

**Literature**

J. Stern, *Romance of the Bells, the California Missions in Art*, Irvine, 1995, p. 68, illustrated.



87

87

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

*In the Bohemian Grove*

signed and dated 'CDormon Robinson 1903' (lower right) and titled (on the presentation plaque)

oil on canvas

40 x 26in

framed 46 x 32in

Painted in 1903.

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

**Provenance**

Property of Dr. and Mrs. Arnold Werschky.



88

88

**WILL SPARKS (1862-1937)**

*Interior, San Felipe Mission, New Mexico*

signed 'Will Sparks -' (lower left) and titled on a label (affixed to the reverse)

oil on canvas

14 x 10in

framed 18 x 14in

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

**Provenance**

Bohemian Club, San Francisco, California.

Private collection, San Francisco, California.



89

**WILLIAM KEITH (1838-1911)**

*Mount Shasta, from Castle Lake*

signed 'W. Keith' (lower left) and titled  
and numbered '138' on the artist's label  
(affixed to the reverse)

oil on canvas  
12 1/2 x 19in  
framed 19 x 26in

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

**Provenance**

Private collection, San Francisco, California.



89

90

**GILBERT MUNGER (1837-1903)**

*Barbizon Trees in Winter*

signed 'Gilbert Munger' (lower left)

oil on canvas  
19 x 23 3/4in  
framed 26 1/4 x 31in

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

A signed copy of *Gilbert Munger Quest for Distinction*  
by Michael D. Schroeder and J. Gray Sweeney, 2003  
accompanies the lot.

**Provenance**

Antique dealer, Virginia.  
Private collection, Northern California.

This painting is listed as #308 in the Gilbert Munger  
online catalogue raisonné at <https://gilbertmunger.org>.

In *Barbizon Trees in Winter*, Gilbert Munger has a  
created a strikingly modern interpretation of a classic  
subject. Munger gives the trees a stoic monumentality.  
He emphasizes the sparse foliage by using contrasting  
dark pigments and bold brushstrokes in the trunks and  
branches. The background and sky are muted as well  
making the trees the sole focus. Munger painted these  
trees on at least two other occasions. In *Barbizon  
Landscape*, 1888, Munger depicts the same two trees  
covered with dense foliage (catalogue #34). In *Two  
Trees*, 1901, Munger depicts these trees in summer, in  
a larger vertical format (catalogue #17, in the collection  
of the Tweed Museum of Art, University of Minnesota  
Duluth).

A signed copy of *Gilbert Munger: Quest for Distinction*  
by Michael D. Schroeder and J. Gray Sweeney, 2003  
accompanies the lot.



90



91 (part lot)



91 (part lot)



92



92

91

**XAVIER MARTINEZ (1869-1943)**

*On Foot of Notre Dame de Paris; Au fête foraine* (Lion de Belfort); and *River View* (a group of three)

*Notre Dame* signed with the artist's monogram 'XM' (lower left), signed again and titled (on the reverse); *Fête foraine* signed with the artist's monogram 'XM' (lower left) and titled (on the reverse); *River View* signed and dated 'J.T. Martinez / JTM / 900' (on the reverse)

*Notre Dame* and *River View* oil on canvasboard; *Fête foraine* oil on board  
 9 x 11in; 3 3/4 x 5 3/4in; 6 x 8 1/2in, respectively  
 each unframed  
 Painted circa 1900.

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

**Provenance**

Property from the Estate of Russell Chatham.

92

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

*Cloud Over Dark Hills; Meadow Oaks* (a group of two)

*Cloud* signed and dated 'GPIAZZONI '19' (lower left), inscribed and titled 'Marin Co. / Mill Valley' in a later hand (on the reverse); *Oaks* signed, inscribed and dated 'GFP. Piazzoni / Monterey, Oct 1916' in the artist's hand and titled in a later hand (on the reverse)

both oil on canvas affixed to board  
 both 6 3/8 x 8 1/2in  
 framed 10 1/2 x 12 1/2in and 7 1/2 x 10in, respectively  
 Painted in 1919 and 1916, respectively.

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

**Provenance**

Estate of the artist.

Property from the Estate of Russell Chatham, by family descent.

93

**NORTON BUSH (1834-1894)**

Isle of Taboga  
signed and dated 'N Bush 74' (lower right)  
oil on canvas  
16 x 20in (oval)  
framed 25 1/2 x 29 1/2in  
Painted in 1874.

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

**Provenance**

The North Point Gallery, San Francisco, California.  
Private collection, San Francisco, California.



93

94

**THOMAS HILL (1829-1908)**

Nevada Falls, Yosemite Valley  
signed 'T. Hill' (lower right)  
oil on canvas  
30 x 20in  
framed 40 x 30in

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

**Provenance**

Property of a private collector.



94





95

95

**JOSEPH GOLDSBOROUGH BRUFF (1804-1889)**

The Rack

signed 'J. Goldsborough Bruff' and 'J.G. Bruff' (within the composition)

ink, whiting and watercolor on paper wrapped around panel

14 x 12in

framed 19 1/2 x 17 1/4in

Painted circa 1845.

**\$1,000 - 2,000**

**Provenance**

Oliver B. Jennings, New York, New York.

The Downtown Gallery, New York, New York.

Property from the Estate of Florence Ely Nelson.

**Exhibited**

California Palace of the Legion of Honor, n.d. (as 'Assorted Prints')



95

96

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

Farm pasture

signed 'Francis McComas' (lower right)

pencil on green paper

21 x 29in

framed 29 x 36in

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

**Provenance**

Private collection, Stockton, California.

97

**THEODORE WORES (1859-1939)**

*The Little Tea Girl*

signed 'Theodore Wores' (lower right), signed again and titled (on the reverse)

oil on board

14 x 11in

framed 25 x 22in

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

**Provenance**

Private collection, Los Altos, California.



97

98

**THEODORE WORES (1859-1939)**

*A Garden Shrine in Sugita, Japan*

signed, dated and inscribed 'Theodore Wores 1895.

Sungita' [sic] (lower right) and inscribed 'A Garden

Shrine in Sungita [sic] Japan by Theodore Wores

1895' (on the reverse)

oil on board

9 1/4 x 12 1/2in

framed 17 x 20in

Painted in 1895.

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

**Provenance**

with Spanierman Gallery, New York, New York.

Property of a California Collector.

**Exhibited**

Santa Clara, Triton Museum of Art, *Theodore Wores: Man of Purpose and Vision*, June 6, 2003 - February 15, 2004.

Oakland, The Oakland Museum of California Art, Theodore Wores, *The Japanese Years: An Exhibition of Paintings from the Collection of Ben Shenson and A. Jess Shenson*, March 16 - May 16, 1976, no. 16. New York, Wunderlich & Company Inc., *Theodore Wores 1859-1939*, March 18 - April 17, 1987, no. 17.

**Literature**

J.A. Baird, Theodore Wores, *The Japanese Years*, Oakland, 1976, no. 16, p. 24, illustrated.

W.H. Gerdts, *Theodore Wores 1859-1939*, New York, 1987, no. 17, p. 23, illustrated.

W.H. Gerdts and J.N. Thompson, *Theodore Wores: An American Artist in Meiji Japan*, Pasadena, California, 1993, no. 13, p. 80, illustrated.



98



99

99

**THOMAS HILL (1829-1908)**

*Study of Surf, Coronado Beach*  
signed 'T. Hill' (lower right) and titled and numbered  
'28' (on the reverse)

oil on board

13 3/4 x 20 1/2 in

framed 20 x 27 in

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

**Provenance**

Private collection, Laguna Beach, California.



100

100

**THADDEUS WELCH (1844-1919)**

*Overlooking Golden Gate Park, San Francisco*  
signed 'T. Welch' (lower left)

oil on canvas

10 x 18 in

framed 14 x 22 in

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



101

**WILLIAM KEITH (1838-1911)**

Cattle in a Clearing  
signed and inscribed 'W. Keith SF' (lower left)  
oil on canvas  
16 x 24in  
framed 22 x 30in

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

**Provenance**

Private collection, Walnut Creek, California.



101

102

**THOMAS HILL (1829-1908)**

Vernal Falls, Yosemite Valley  
signed 'T. Hill' (lower right)  
oil on canvas  
30 x 20in  
framed 40 x 30in

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

**Provenance**

Property of a private collector.



102



103

103

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

A Clipper Ship on Open Seas

signed and dated 'W.A. Coulter / 1893' (lower right)

oil on canvas

20 x 30in

framed 27 1/2 x 37 3/4in

Painted in 1893.

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

**Provenance**

Collection of William Babcock, San Rafael, California.

Mrs. William Babcock, San Rafael, California, by descent.

Private collection, gift from the above.



104

104

**DAVID THIMGAN (1955-2003)**

Star of Holland, Inside Passage, Alaska

signed 'David Thimgan ASMA ©' (lower left)

oil on canvas

24 x 36in

framed 33 x 45in

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

**Provenance**

Property from the collection of the Kelton Foundation.

Sale, Bonhams, Los Angeles, *California and Western Art*, November 25, 2019, lot 140.

Private collection, Northern California.

105

**PERCY GRAY (1869-1952)**

China Beach, San Francisco Bay  
signed and dated 'Percy Gray 1921' (lower right)

watercolor on paper

11 x 13 1/2in

framed 19 x 22in

Painted in 1921.

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

**Provenance**

Sylvia Fitzgerald, Sacramento, California.

Private collection, Northern California.

The location depicted is thought to be near the later site of the Golden Gate Bridge.



105

106

**ARMIN HANSEN (1886-1957)**

*Castroville Slough* (Monterey)

signed, titled and inscribed 'By ARMIN HANSEN /  
MONTEREY, CAL.' (on the reverse)

oil on board

13 1/2 x 19 3/4in

framed 19 x 26in

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



106





107



107



108



108

107

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

*Bather in a Stream with Hills Beyond*; *Golden Hills with Live Oak* (a group of two)  
signed and dated 'GPIAZZONI '14' (lower left), signed again and inscribed in the artist's hand (on the stretcher); signed in ligature and dated 'GP '21' and 'GPIAZZONI' (lower right), signed again and dated 'GFP. Piazzoni '21' (on the reverse)  
oil on canvas; oil on board, respectively  
sizes to 8 x 10in  
*Bather* unframed; *Hills* 10 1/4 x 12 1/2in  
Painted in 1914 and 1921, respectively.

**\$4,500 - 6,500**

**Provenance**

Estate of the artist.  
Property from the Estate of Russell Chatham, by family descent.

108

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

*Marin Hills from Exposition*; *Lagoon, Marin County* (a group of two)  
*Hills* signed and dated 'GPIAZZONI July 13 1915' (lower left), signed again, dated and titled 'July 13 - 1915 GFP. Piazzoni' in the artist's hand (on the reverse); *Lagoon* signed and dated 'GPIAZZONI Aug 13 '11' (lower right), also signed, inscribed, and dated 'GFP. Piazzoni Aug. 1913' in the artist's hand and inscribed 'Lagoon / Marin Co.' in a later hand (on the reverse)  
both oil on board  
both 6 1/4 x 8 1/2in  
both unframed.  
Painted in 1915 and 1911-13, respectively.

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

**Provenance**

Estate of the artist.  
Property from the Estate of Russell Chatham, by family descent.



109



109

109

**ALBERT THOMAS DEROME (1885-1959)**

*Cypress, Point Lobos; Monterey Bay* (a group of two)  
*Cypress* signed 'A. DeRome' (lower right), titled and dated '1934 April' (on the reverse); *Monterey* signed 'A. DeRome' (lower left), titled and dated '7-39' (on the reverse)  
 both oil on canvasboard  
 both 10 x 14in  
 both framed 14 1/2 x 18 1/2in  
 Painted in 1934 and 1939, respectively.

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

**Provenance**

Estate of the artist.  
 WIM Fine Arts, Oakland, California.  
 Thence to the present owner.

110

**WILLIAM RITSCHEL (1864-1949)**

*Grand Marina, Capri*  
 signed and inscribed 'W. Ritschel Capri' (lower right), signed again and titled (on the reverse)  
 oil on board  
 16 x 20in  
 framed 22 x 26in

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

**Provenance**

Private collection, Redwood City, California.  
 Private collection, Los Altos, California.



110



111

111

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

*Wharf - Monterey*

signed 'SC Yuan' (lower right), numbered '16.' (on the reverse) and titled on a label (affixed to the frame)

oil on Masonite

13 x 24in

framed 19 x 30in

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

**Provenance**

Don Hartman Framing and Gallery, Monterey, California.

Private collection, Los Altos, California.



112

112

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

*Summertime Up the River (Carmel Valley)*

signed 'M. DeNeale Morgan' (lower left), titled and numbered '298' on the artist's label (affixed to the reverse)

oil on Masonite

24 x 24in

framed 31 x 31in

Painted *circa* 1925-1930.

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



113

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

*Marine, Carmel Highlands*

signed 'Arthur Hill Gilbert ANA' (lower right), signed again,  
dated '1935' and titled (on the reverse prior to lining)

oil on canvas

25 x 30in

framed 33 x 38in

Painted in 1935.

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



113

114

**CARL SAMMONS (1883-1968)**

*Pacific Grove (Municipal Golf Course Holes 5-6)*

signed 'Carl Sammons' (lower right) and titled '-Pacific  
Grove- / Calif.' (on the reverse)

oil on canvasboard

12 x 16in

framed 18 x 22in

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



114



115

115

**WILLIAM CLAPP (1879-1954)**

*Great Diagonal Trunk*

signed 'Clapp' (lower left), titled on a period label and inscribed 'EL58.63.386' (on the reverse)

oil on Masonite

15 x 18in

framed 24 x 27in

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

**Provenance**

The artist.

Oakland Art Gallery, Oakland, California, on extended loan from the above, n.d.

Mr. and Mrs. William Kay Daines, Salt Lake City, Utah. Property of a Western Institution.

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, *California and Western Paintings & Sculpture*, August 7, 2012, lot 68.

Private collection, Scottsdale, Arizona.



116

116

**WILLIAM CLAPP (1879-1954)**

*California Hills in Yellow and Lavender*

signed and dated 'Clapp / Feb. 13, 1938.' (lower left)

oil on Masonite

15 x 18in

framed 23 x 26in

Painted in 1938.

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

117

**PERCY GRAY (1869-1952)**

A View through Eucalyptus Trees to a Pool  
signed and dated 'Percy Gray 1922' (lower left)  
watercolor on paper

14 1/2 x 11in

framed 27 x 23in

Painted in 1922.

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

**Provenance**

Private collection, Stockton, California.



117

118

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

Cypress along the Carmel Coast  
signed 'S.C. Yuan' (lower right)

oil on board

16 x 23 1/2in

framed 23 x 31in

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

**Provenance**

Private collection, Illinois.



118





119

119

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

Poppies Beneath the Oaks, Near Santa Barbara  
signed 'John M. Gamble' (lower left), titled indistinctly  
'Near Santa Barbara' (on the stretcher bar) and inscribed  
'64Y' (on a gum label affixed to the stretcher)

oil on canvas

12 x 16in

framed 18 x 22in

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

**Provenance**

Property of Dr. and Mrs. Arnold Werschky.



120

120

**DAVID CHAPPLE (BORN 1947)**

*Santa Barbara Back Country*

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

oil on canvas affixed to board

30 x 40in

framed 38 x 48in

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

121

**ELMER WACHTEL (1864-1929)**

*Ojai Valley*

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

titled on a paper label (on the stretcher bar)

oil on canvas

12 x 20in

framed 18 x 26in

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



121

122

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

*Hills near Pasadena*

signed with the artist's device 'Marion Kavanagh Wachtel'

(lower left) and titled on a paper label (on the stretcher bar)

watercolor and graphite on paper affixed to board

23 3/4 x 31 7/8in

framed 29 1/2 x 37 3/4in

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



122



123

123

**PAUL GRIMM (1891-1974)**

Eucalyptus Trees and Distant Hills

signed 'Paul Grimm' (lower right) and inscribed 'Paul - To Tillie (on the reverse)

oil on canvas

30 x 24in

framed 36 x 30in

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

**Provenance**

Estate of the artist.

George Stern Fine Arts, West Hollywood, California.

Private collection, Irvine, California.



124

124

**JOSEPH KLEITSCH (1882-1931)**

River Landscape at Sunset

signed 'J. Kleitsch' (lower right)

oil on canvas

14 1/4 x 16in

framed 21 x 23in

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

**Provenance**

Maxwell Galleries, Ltd., San Francisco, California.

Private collection, Los Angeles, California.



125

**EDGAR PAYNE (1883-1947)**

*Swiss Mountain Scene*

signed 'EDGAR PAYNE' (lower right), titled and numbered on the artist's label '19' (on the reverse)

oil on board

12 x 14in

framed 21 x 22in

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

**Provenance**

The artist.

Elsie Palmer Payne, the artist's wife.

Collection of artist Fritz Kocher (1904-1973), acquired from the above, 1959.

Private collection, Southern California.



125

126

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

*Boats along the Seine, Paris*

signed 'Alson Clark' (lower left)

oil on canvas

25 3/4 x 31 3/4in

framed 32 x 38in

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

**Provenance**

Private collection, Los Angeles, California.



126



127

127

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

Snow Capped Mountains

signed 'Marion K. Wachtel' (lower left)

oil on canvas

13 x 17 1/2in

framed 17 x 21 1/2in

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



128

128

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

*Inyo Mountains and Desert*

signed with the artist's device 'Marion Kavanagh Wachtel'

(lower left) and titled on a paper label (on the reverse)

oil on canvasboard

16 x 20in

framed 20 x 24in

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

129

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

*Utah Interval*

signed 'Sam Hyde Harris' (lower left), signed again and titled (on the stretcher bar)

oil on canvas

22 x 28in

framed 30 x 36in

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

**Provenance**

Private collection, Prescott, Arizona.

**Literature**

M. St. Gaudens, *Sam Hyde Harris 1889-1977, A Retrospective*, Pasadena, 2007, p. 124, illustrated (in a photograph of the artist with the painting on an easel).

A copy of the book *Sam Hyde Harris 1889-1977, A Retrospective* accompanies the lot.



129

130

**MAURICE BRAUN (1877-1941)**

Country above San Diego

signed 'Maurice Braun -' (lower right)

oil on canvas

12 x 16in

framed 19 x 22in

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



130





131

131

**PAUL GRIMM (1891-1974)**

*Sierra Forms*

signed 'Paul Grimm' (lower right), signed again, titled and dated '1947' (on the reverse)

oil on canvas

24 x 30in

framed 29 x 35in

Painted in 1947.

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



132

132

**ROBERT CLUNIE (1895-1984)**

*Outlet at 5th Lake, North Palisade Basin looking West up Jigsaw Pass, July*

signed 'Robert Clunie.' (lower right), signed again and titled (on the reverse)

oil on canvas

30 x 36in

framed 36 x 43in

**\$3,000 - 4,000**

**Provenance**

Acquired directly from the artist.

Private Collection, Northern California.

133

**PAUL GRIMM (1891-1974)**

California Foothills  
signed 'Paul Grimm' (lower right)  
oil on canvas  
24 x 30in  
framed 31 x 37in

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

**Provenance**

Private collection, Prescott, Arizona.



133

134

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

Through the Trees and Across the Valley  
signed 'Orrin White' (lower right)  
oil on canvas affixed to board  
26 x 32in  
framed 30 x 36in

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

**Provenance**

Private collection, New York, New York.



134



135

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

Clear Sky Over a Farm; Ranch Canyon; Turning Hills  
(a group of three)

*Farm* unsigned, *Ranch* signed and dated  
'GPIAZZONI '17' (lower right) and titled in the  
margin in a later hand (center left); *Hills* signed and  
dated 'GPIAZZONI '12' (lower right), also signed,  
inscribed and dated 'GFP. Piazzoni / Mill- Valley- '12'  
in the artist's hand and titled in a later hand (on the  
reverse)

each oil on board

sizes to 6 1/2 x 8 1/2in

each unframed

*Farm* undated, *Ranch* Painted in 1917; *Hills* Painted  
in 1912.

**\$4,200 - 6,200**

**Provenance**

Estate of the artist.

Property from the Estate of Russell Chatham, by  
family descent.



136

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

Rock Face through the Trees; Mountain Lake; A  
Stand of Trees in the Mountains (a group of three)  
each unsigned  
each oil on canvasboard  
*14 x 10in; 10 x 14in; 12 x 10in, respectively*  
each unframed

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

**Provenance**

Property from the Estate of Russell Chatham.





137

137

**PETER ELLENSHAW (1913-2007)**

Laguna Beach, California  
signed and dated 'Peter Ellenshaw 64' (lower left) and  
stamped '© PETER ELLENSHAW' (on the reverse)

oil on canvas

25 x 50in

framed 31 1/2 x 56 1/2in

Painted in 1964.

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

**Provenance**

The artist.

Hammer Galleries, New York, New York.

Robert Meyzen, former restaurateur of La Caravelle,  
New York, New York, from the above.

Private collection, Connecticut, by family descent.



138

138

**CONRAD BUFF (1886-1975)**

Sierra Spring  
estate stamped 'CONRAD BUFF' (lower right), also  
estate stamped (on the reverse)

oil on Masonite

16 x 22in

framed 18 x 24in

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

**Provenance**

Estate of the artist.

Acquired by the present owner from the above.

139

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

*San Gabriel Canyon*

signed 'Jack Wilkinson Smith' (lower left) and titled (on the frame)

oil on canvas affixed to board

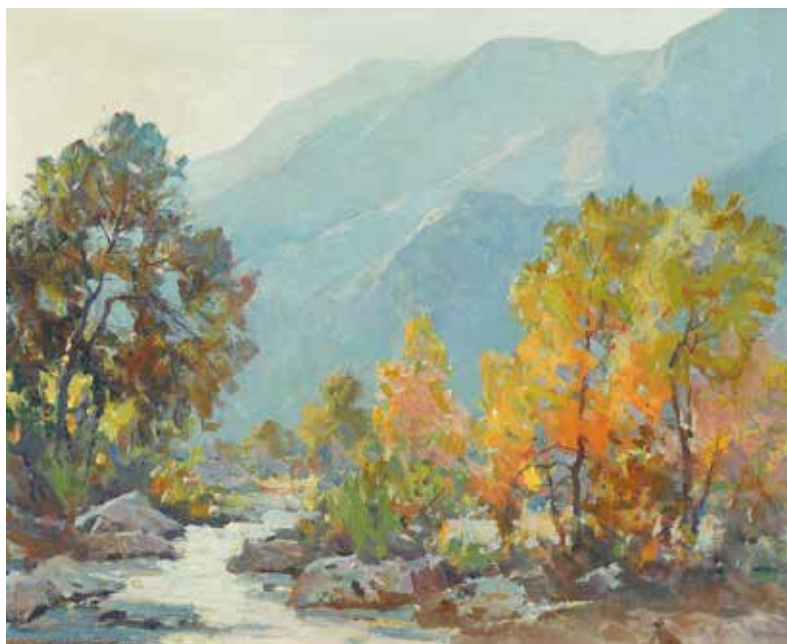
16 x 20in

framed 23 1/2 x 27 1/2in

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

**Provenance**

Property of Dr. and Mrs. Arnold Werschky.



139

140

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

*Owens Valley and the Sierra in Spring*

signed 'M.K. Wachtel' (lower right) and titled (on the reverse)

oil on canvas

16 x 20in

framed 21 x 25in

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



140





141

141

**CHARLES MUENCH (BORN 1966)**

Objects on my Work Table

signed and dated 'Charles Muench 1990' (upper right), signed again, dated and numbered '31' (on the reverse)

oil on canvas

30 x 24in

framed 39 x 32in

Painted in 1990.

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



142

142

**RINALDO CUNEO (1877-1939)**

Still Life with Fruit on a Blue Gingham Cloth

signed and annotated with estate number 'Cuneo / 52-35' (on the reverse)

oil on board

30 x 24in

framed 35 x 30in

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

**Provenance**

Estate of the artist.

with D. Wigmore Fine Art, Inc., New York, New York.

Acquired by the present owner from the above.

143

**GRACE MCLEAN (1885-1972)**

*Hollywood Phantasy*

signed 'Grace McLean' (lower left), signed again and titled (on the reverse)

oil on board

28 x 22in

framed 35 x 29in

Painted circa 1940.

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

**Provenance**

Private collection, Los Angeles, California.

**Exhibited**

Pasadena Museum of History, *Something Revealed; California Women Artists Emerge, 1860-1960*, September 29, 2018 - April 13, 2019.

**Literature**

M. St. Gaudens, *Emerging from the Shadows, Vol. III: A Survey of Women Artists Working in California, 1860-1960*, pp. 730-731, illustrated.



143

144

**CLAUDE CHARLES BUCK (1890-1970)**

*Children with Parrot*

signed 'Claude Buck' (lower right) and titled (on the reverse)

oil on panel

30 1/2 x 40 1/2in

framed 36 x 46in

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

**Provenance**

The artist.

Robert Buck, the artist's son.

Private collection, Southern California, by family descent.

**Exhibited**

New York, Grand Central Art Galleries, n.d., no. 267.



144



145

145

**JOSEPH WEISMAN (1907-1977)**

*Backyards of North Broadway* (Los Angeles)  
signed 'Joseph Weisman-' and dated indistinctly  
(lower left), signed again and titled (on the reverse)  
oil on board  
14 1/2 x 20in  
framed 21 x 27in  
Painted circa 1940.

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

**Provenance**

Arlington Gallery, Santa Barbara, California.  
California Art Gallery, Laguna Beach, California.  
Private collection, Laguna Hills, California.

**Exhibited**

Westside Jewish Community Center, Los Angeles,  
California, no. 289, n.d.  
Long Beach Museum of Art, *California, Seen:  
Landscapes of a Changing California, 1930-1970*,  
September 26, 2008 - April 5, 2009, no. 8.



146

146

**RINALDO CUNEO (1877-1939)**

*City Landscape*  
annotated with estate number '52-22' (on the reverse)  
oil on board  
30 x 24in  
framed 36 x 30in

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

**Provenance.**

Estate of the artist.  
with D. Wigmore Fine Art, Inc., New York, New York.  
Acquired by the present owner from the above.



147

**DONALD TEAGUE (1897-1991)**

Flower Market at Les Halles, Paris  
signed and inscribed 'Donald Teague Les Halles Paris' (lower  
right)

watercolor on paper

18 x 24in

framed 26 x 32in

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

**Provenance**

Private Collection, Carmel Valley, California.



147

148

**THOMAS CRAIG (1909-1969)**

*Escondido* and Lake Scene (a group of two)

*Escondido* signed on the mat 'T. Craig' (lower right), titled on  
the mat (lower left), signed again and titled on a label (on the  
backing paper); *Lake* signed and dedicated 'For Jack from /  
Tom Craig' (lower right)

both watercolor on paper

*Escondido* 11 x 15in; *Lake* 15 x 21 1/2in

*Escondido* framed 21 x 25in; *Lake* framed 23 x 29 1/2in

*Escondido* painted circa 1934.

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

**Provenance**

Private collection, Oregon.



148

149



149

**RICHARD MACDONALD (BORN 1946)**

*Latim*

signed and numbered '© R. MacDonald 1/70' (on base)  
bronze with brown patina

*26in high*

Conceived and executed in 1993.

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

**Provenance**

Sybil/Dawson Fine Arts, Carmel, California, February 1993.  
Property from the Estate of George R. Bobbitt Jr.,  
San Francisco, California.

150



150

**RICHARD MACDONALD (BORN 1946)**

*Gladiator*

signed, dated and numbered '© R. MacDonald '85  
1/10' (along the base)

bronze with dark olive patina

*22in high*

Conceived and executed in 1985.

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

**Provenance**

Artworks Foundry, Berkeley, California, February 1986.  
Property from the Estate of George R. Bobbitt Jr., San  
Francisco, California.

**END OF SALE**

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AUCTIONEERS SINCE 1793



## American Art

New York | 20 May 2021



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### The Barter Family Collection of American Paintings

**MILTON AVERY (1885-1965)**

*Sunflowers*

oil on canvasboard, 28 x 21 7/8in (71.1 x 55.6cm)

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

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## GLOSSARY

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

### AUTHORSHIP

#### (ARTIST)

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

#### ATTRIBUTED TO (ARTIST)

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

#### STUDIO OF (ARTIST)

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

#### CIRCLE OF (ARTIST)

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

#### FOLLOWER OF (ARTIST)

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

#### MANNER OF (ARTIST)

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

#### AFTER (ARTIST)

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

### TITLE

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

### SIGNATURE

#### SIGNED

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

#### BEARS SIGNATURE

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

### CONDITIONS

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

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We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

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Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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

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You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

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- (iii) Visa, MasterCard, American Express or Discover debit

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8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the



# Conditions of sale - Continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

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For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

# Conditions of sale - Continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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## Seller's guide

### SELLING AT AUCTION

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

### AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

### ESTATE SERVICES

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

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

# Buyer's guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001 or +1 (323) 850 7500.

### Catalogs

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

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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.

### Reserve

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.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 for the first time, 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 auction price 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 auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### 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' auctions. 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

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. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

### 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 Client Services for our form.

### Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

### Handling and Storage Charges

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.**

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.













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**AUCTIONEERS SINCE 1793**